

FILMS

RADIO

VIDEO

MUSIC

STAGE

VARIETY

Published Weekly at 154 West 60th Street, New York 19, N. Y., by Variety, Inc. Annual subscription, \$10. Single copies, 25 cents. Entered as second class matter December 31, 1905, at the Post Office at New York, N. Y., under the act of March 3, 1879. COPYRIGHT, 1951, BY VARIETY, INC. ALL RIGHTS RESERVED

VOL. 182. No. 13

NEW YORK, WEDNESDAY, JUNE 6, 1951

PRICE 25 CENTS

CBS WOOS EUROPE WITH COLOR TV

'Lord's' Been Good to Willson

Radio veterans identified with the major shows through the years have been trying to find a parallel for the payoff accruing to Meredith Willson's thematic "May the Good Lord Bless and Keep You" since its introduction on the NBC "Big Show" a half-year ago.

If Willson has been inclined to do some chest thumping, it's because of the following precedents "Good Lord" has registered:

In four months 500,000 copies of sheet music have been sold (no other theme song especially created for radio can make that statement);

It has become a standard item in the recital programs of Ezio Pinza, Jan Peerce and Gracie Fields;

It's been recorded by the top artists in every field from Elmer Tubbs to Red Seal;

It is being used as the regular assembly closing in public schools, colleges and universities, and a choral feature in churches of every denomination across the country;

Currently it's the most requested GI favorite in Korea;

It's the most accepted piece of commencement material since "Pomp and Circumstance."

Theatre TV Gets Biggest B.O. Test Via Exclusive on Louis-Savold Fight

Theatre television scored its biggest coup to date this week by sewing up exclusive rights to the Joe Louis - Lee Savold heavyweight fight, scheduled for the Polo Grounds, N. Y., next Wednesday night (13). Fight will not be available to home video and so will furnish both the theatres and boxing promoters their first actual opportunity to determine the box-office potential of a major sports event aired exclusively in theatres.

Nathan L. Halpern, repping the theatre companies in the deal, hailed the contract as marking the first hookup of a number of theatres in several cities for a single major event. In order to protect the gate at the Polo Grounds as far as possible, the fight will not be carried by any theatres in metropolitan New York or adjacent areas. That factor will serve as a further means of testing theatre TV's potential in protecting the gate receipts while building a larger gross.

To date, theatres in Washington, Baltimore, Albany, Cleveland and Chicago have been aligned with (Continued on page 39)

The Sun Will Supply Answer on Whether Coney Has Big Season

By JO RANSON

Coney Island, price-inflated Brooklyn playground of the perishing proletariat, had its official opening Memorial Day with a better-than-average turnout.

Seaside rentals are up, and virtually all major concessions are rented and a boom season is predicted provided the sun shines on weekends. Prima donna of the subway-circuit papier-mache fairylands, Coney isn't offering anything spectacularly new in games, and stomach-rumbling comestibles. There are four grotto shows on the strand, one more than last semester, proving that unadorned burlesque (Continued on page 61)

GENEVA PARLEY AS SPRINGBOARD

European television, which has sputtered along since the war's end, may start rolling fullspeed in color if CBS has its way. Network has sent Dr. Peter Goldmark, its veepee in charge of engineering research and development and the man most responsible for the CBS color system, to a conference in Geneva, which is to work out international TV standards. He's expected to spark a fight for adoption of the CBS tint system as a starting point for European video.

CBS bases hopes for adoption of its color TV throughout Europe on the theory that black-and-white video on the Continent has never gotten off the ground floor. While the British Broadcasting Corp. has been transmitting video since the early 1940s, TV in most other European countries is still basically experimental. Some countries operate on a 445-line standard, some use 525 lines (the U. S. standard) and Radiodiffusion Francaise has experimented with 819 lines. Conference will be seeking a uniform system and CBS hopes that Goldmark can convince the European broadcasters that its color system is the answer.

Web reasons that since TV has never achieved mass circulation in Europe, potential setowners will not be faced with the problems of compatibility and conversion of black-and-white sets to color which are currently facing American setowners. It argues that, since black-and-white never got started in Europe, why not bypass monochrome TV completely and get video rolling on an international basis in full color?

To date, RCA and the Dutch Philips company have been manufacturing most of the equipment for European video. It's expected that CBS will be forced to buck them in getting its tint TV accepted. (Continued on page 63)

Ball Stars as Deejaays

Cleveland, June 5.

Two Cleveland Indians ballplayers, third baseman Al Rosen, and pitcher Bob Lemon, have joined the disk jockey fraternity.

They've been signed for a 30-minute spin at 5:30 p.m., Monday through Friday, over WJW for Raytheon TV through Axelbrand, Brown & Gardner. The Indians will answer queries and spin disks, with show to be taped.

Theatre Could Do Own Transmitting Via Exhib TV Plan

Minneapolis, June 5.

Undiscouraged by a lukewarm response from TV and film officials in Hollywood from where he has just returned, Joe Floyd, partner with Eddie Ruben in five drive-in theatres and several conventional houses, is campaigning among midwest exhibitors for support and cooperation for his unorthodox plan for a theatre-television "marriage." He says he's determined to obtain a place for exhibitors on the television dial. (Continued on page 63)

LANZA'S LOTSA LOOT FOR VICTOR DISKING

Hollywood, June 5.

Mario Lanza received a six-month royalty statement of \$122,000 for RCA Victor Red Seal diskings, notably "Be My Love." Platter has already sold 1,300,000 copies.

It's expected platter will go at least another 300,000 copies. Lanza is on a 10% royalty deal.

Agencies Appeal to Clients To Assume Rap on Mounting TV Costs

Drive-In for Planes

Spearman, Texas, June 5.

It was bound to come down Texas way, where they are strictly air-minded.

J. W. Wilbanks, local exhibitor, constructed a ramp where eight airplanes may park at his Wagon Wheel Drive-In here. Two lighted runways allow the planes to land and take off, and a long cable provides speakers for the planes.

Most Mfrs. Will 'Go CBS' on Tint If Public Demands

Television set manufacturers this week began to line up sides again in the color fight, with indications pointing to the probability that all major producers with the possible exception of RCA will cooperate with CBS—but only if the public demonstrates a demand for CBS color. In addition, at least seven manufacturers are definitely committed to turn out receivers, slave units or adapters and converters for the CBS system, while two others have approached CBS for information leading to such production.

General reaction of the manufacturers who have opposed CBS in the long fight was summed up by Dr. W. R. G. Baker, General Electric veepee. Noting the difficulties in obtaining material and the possibility of an all-electronic system being developed to eventually supersede the CBS method, he said:

"If the CBS color system does gain general acceptance, we guarantee that there will be made available at competitive prices for use in conjunction with any TV receiver GE manufactured after July 1, 1949, a means for receiving color programs originating in your (the public's) local stations. That is a responsibility which we gladly recognize and which we will make every effort to fulfill within the limitations placed on industry by the present national emergency." Among those definitely set to turn out receiver equipment for (Continued on page 2)

CARDINAL SPELLMAN'S NOVEL EYED FOR PIX

Number of film companies have expressed interest during the past week in "The Foundling," novel by Francis Cardinal Spellman. No actual offers have been made, however, for screen rights. Book was published May 21 and has proved a bestseller.

Actually, rights have already (Continued on page 34)

Advertising agencies, finding they're losing money on their video operations, are approaching clients for additional coin (over and above their 15% commissions) to cover part of the cost of their large TV staffs. Some bankrollers, it's reported, are loosening up and are willing to shell out for producers, directors and supplementary budgets to cover the mounting nut.

The admen figure that running a tele department is 500% more expensive than an AM staff, while video billings, relative to AM's, hardly justify that outlay. For the TV departments to be shown in the black, costs of various services and top management have to be assumed on the books of other departments. However, it's admitted that on a blue chip show, where the client is spending \$2,000,000 to \$3,000,000, it's hard for an agency to lose on those big commissions.

Where the agency-produced shows are proving too expensive from the agency's viewpoint, and the costs can't be passed along to the backer, agencies are substituting network airers or independent packages. Inserting a film commercial into a network stanza, such as NBC-TV's "Your Show of Shows," or buying a ready-made package is a lot easier on the agency budget.

Yet this doesn't permit control of the property, which the agencies feel is the only way to get a top show. Additionally, the agencies are jealous of their reputations and feel that the way to make an outstanding name for themselves is through creating and supervising programs directly. For this reason many agencies are willing to just break even on their video accounts.

Original thought, that as an agency added more TV shows the situation would ease, hasn't worked out. Generally, as they get more stanzas in their stable their expenses rise in the same ratio.

Rodgers-Hammerstein Have No Interest In Writing for Pictures

Richard Rodgers and Oscar Hammerstein, 2d, indicated this week that they have no interest in writing for films. Hit Broadway authors have so much income pouring in from their various legit musicals that they say writing for Hollywood would be just so much time given away in light of the tax brackets they've now reached.

That's why they won't accept offers made to them by Samuel Goldwyn for a picture during the past week.

They'll stick to work on their own plays, which is much more profitable to them than Hollywood since it means income spread over a long number of years, and thus much more favorable tax-wise than a lump sum would be from a pic producer.

Show Biz Unions Team in D. C. Fight Vs. Imposing Amus. Price Controls

Washington, June 5.

Fight to stave off the imposition of wage ceilings in the branches of show business not subject to price controls was launched at a panel session of the Wage Stabilization Board here today (Tues.) by representatives of the various show biz unions. They based their arguments on the claim that Congress, in exempting the industries from price ceilings, indicated that a "small rise" in wages also will not cause inflation.

Among the branches of show biz currently exempt from price ceilings under the law which expires June 30 are motion picture theatre admissions and radio-television advertising rates. As a result, most unions connected with either films or broadcasting, including the American Federation of Musicians, hope to be heard. Present law, established by the Office of Price Stabilization, is supposedly based on the World War II law, which exempted certain industries from price controls but established wage controls.

Tying in with the hearings, American Federation of Labor prez William F. Green, testifying earlier this morning before the House Banking and Currency Committee, asked that all price exemptions be reviewed. "We feel in particular," Green said, "that changes are required in subsection III, which concerns prices established in newspapers, magazines, books and includes admission to motion picture theatres. We feel that prices of these items can be subject to some type of OPS regulation, without infringing upon the traditional freedom of the press."

AFM Argument

AFM argument before the stabilization board was sparked by Clear Meeder, assistant to prez James C. Petrillo. Reiterating the AFM complaint that musicians are victims of mechanical displacement, he claimed film soundtracks displace 22,000 musicians yearly but yet the toolsters have had no wage boost in six since 1946. In radio-TV, he said, the musicians obtained a 15% hike in 1947 but were hung up by the recent 10% formula. As a result, it's not known whether they will get the remaining 5%.

Jerome H. Adler, AFM counsel, argued that the WSB has no authority to control wages in industries exempt from price controls. He pointed out that there are "10 times more musicians than jobs," asserting such a situation in itself would stabilize wages. Emanuel Gordon, also an AFM counsel, noted that during the Congressional debate on the stabilization bill, not a single Senator or Representative asked for wage controls where prices are not controlled.

Frank B. Murdoch, Philadelphia attorney and counsel to the International Alliance of Theatrical Stage Employees, claimed that Congress, in its statement of policy on the present law, never referred to the amusement industry. As a result, he said, it was felt that control of show biz would not contribute to national defense. He also claimed that imposition of price ceilings always preceded wage controls. Where there are no price ceilings, he said, there can be no wage controls.

Robert W. Gilbert, reping the

(Continued on page 24)

RKO Rome 'Island' Bally Stirs Up City Fathers

Rome, May 29.

Big exploitation stunt for "Treasure Island," prior to its opening here, aroused city authorities but not before the bally had paid off. Stunt was reproduction of an island in the Tiber River, this being made possible through use of several barges strung together, with earth and other natural surroundings used to make a replica of an island. At night, several spotlights from shore played on it.

After the first 48 hours the city fathers ruled that the "island" had to be removed from the river. They also banned any future use of stunts in the river so close to the city. By that time, RKO, which distributes the pic, did not care, since it had fulfilled the purpose of attracting attention to "Treasure Island."

Pat Casey's Night Golf Gimmick Mushrooms Into Big Boxoffice

Night Golf, new gimmick controlled by Pat Casey, ex-vaude exec and former labor arbitrator for the film industry, is mushrooming into a major biz that's offering competition to other forms of amusement in areas where courses have been set up. Game is not to be confused with miniature golf. It is a nine-hole setup that is a highly modified version of regulation golf.

N. Y. Port Authority, which operates the Newark, N. J., airport, has sunk \$100,000, including a \$55,000 clubhouse, into a course near the field. Judging by present biz, investment is expected to be recouped this season.

Craze is showing signs of topping that of miniature golf that swept the country in the late 1920's. Operators of the 11 existing courses are reported to be grossing an average of \$4,500 a week.

Show people are getting into the act. Tommy and Jimmy Dorsey, and Sammy Kaye are prepping a course near Cincinnati. Radio producer Philippe M. Lord has one going in Honolulu and is planning another for New Orleans. Nat Taylor, head of the Twines Theatre circuit in Canada, has the Night-Golf franchise in Toronto.

W. B. Razor, exec v.p. of the Knott Hotels chain, and H. L. McLeod, planning expert for United Nations headquarters, recently acquired franchise for Georgia, Tennessee, Virginia, North and South Carolina and District of Columbia.

Courses are in operation in Los Angeles, Long Beach, Cal.; Chattanooga, Flint, Mich.; Dayton, O.; Springfield and Saugus, Mass.; Philadelphia, Toronto, Honolulu and Newark.

Tom Kirby, former vaude booking agent, is associated with Casey in holding world franchise rights. Patent is owned by Milton Reach, Inc., Springfield, Mass.

Edward Arnold Honored
Wichita Falls, Tex., June 5.
Actor Edward Arnold was made an honorary doctor of letters at Midwestern U. here last week.

Bob Hope Returns From European Trip

Hollywood, June 5.

Bob Hope, due in N. Y. tomorrow (Wed.) on the Nieuw Amsterdam after a European trip, will tee off a personal appearance tour in the east and midwest before returning to the Coast late this month.

He's due to report to Paramount in July for "Son of Paleface," in which Jane Russell and Roy Rogers will costar.

Lanza's 18G Weekly Nitery Price Nixed By L. A. Ambassador

Hollywood, June 5.

Mario Lanza hit the highest note ever heard in the Ambassador Hotel's Coconut Grove when he unblushingly asked \$18,000 for a week's engagement or, at that fiscal rate, for as many more weeks as the plush bistro could afford him. Tony Cabot, who books the acts for the Schine hotels, reveals that the tenor won't Pagliacci among the palm fronds in '31.

Cabot had it all figured out how much the room could hold before he approached Columbia Concert Bureau, and wasn't too surprised that the singer's figure would be a steep one in view of the whopping success of his current release, "The Great Caruso" (M-G). At \$18,000 for a week's work, Cabot estimated that the Grove would stand to lose \$2,500 even if the 800-capacity tavern had to be roped off every night of the seven.

Previous high pay for performer was Lena Horne's \$6,500, and even with near-sellout business for the three-week stand, the profit was meagre, according to Cabot. However, he still would like to have Lanza in the Grove on some kind of percentage arrangement so they can both come out on the dark side of the ledger.

Oysker Sock in Israel; 15 Concerts Added to Sked

Tel Aviv, May 29.

Moishe Oysker, U. S. baritone-cantor currently doing a concert tour of Israel, has scored a sock success here. Singer was originally booked for 10 concerts by the Yuval agency of Tel Aviv-Haifa, opening May 12 in Tel Aviv, on basis mainly of his three U. S. made Yiddish films, shown widely here, the series was sold out before Oysker's arrival. Tickets have been reported sold via black market.

Yuval, accordingly, has added 15 more concerts to the original sked, for total of 25, with a few more likely before Oysker returns to the U. S. July 15. Yuval's managing director, J. Moczan Amidor, is incidentally in America at the moment, trying to line up more attractions for Israeli tours.

CBS Tint Mfrs.

(Continued from page 1)

CBS color are Air-King, subsidiary of Hytron Radio & Electronics with which CBS is now in the process of merging. Outfit will make receivers, slave units (for attachment to present black-and-white receivers), converters and adaptors. Tele-Tone has signified it will produce both slave units and full sets, and Arvin Radio will make sets. Ceilo-Mat is committed to manufacturing converters, as is Color Sales Co., while Stewart-Warner will produce receivers. Monarch-Saphin plans to turn out converters and adaptors and Philco has announced it will be ready to adapt all new receivers to the CBS system. In addition, Motorola and Hallicrafters are reported interested in leasing the CBS patents.

On the other side of the picture, Irving Kane, prez of Viewtone, warned set owners against expecting any "easy conversion" to CBS color, asserting that every receiver produced to date "will require its own special type of installation." Arthur Freed, prez of Freed-Eismann, meanwhile, said the Supreme Court decision merely validated FCC's administrative procedure, adding that "the final decision on color TV was merely referred to the public, where it must eventually be resolved on a more realistic basis than judicial interpretation."

Video Morals Better Than Pix?

Startling aspect of Hollywood's inability to make its public relations effective is seen in answers to the annual TeleCensus conducted among 10,000 TV set owners on the Coast by Woodbury College. Disclosed in the Woodbury report last week was the fact that the majority of those queried felt video program morals were better than those in pix.

That came as a surprise to many industryites, who have been beefing that while films were hogtied by the Production Code, TV was getting away with murder. They think that tele's freedom may be one of the reasons it is chopping into the pic audience. Most knowledgeable observers agree that in the more than 20 years since the Production Code has been enforced, morals in Hollywood films have generally been by far on the side of virtue. Also that TV is back somewhere around the era of Hollywood in the '20s, when the hullabaloo brewed brought on the Joseph Breen-administered code. They think that tele's laxity on the use of questionable material is likely to bring down the same kind of public reaction that made Hollywood turn on the sapolio.

It comes as something of a shock, therefore, to top industry execs to find that after all these years of rigidly self-imposed regulation, the public still considers film morals dubious—especially in contrast to TV. The pollsters found, incidentally, that despite the superior rating to TV, majority of the public thought it likewise should undergo the same censorship as films.

Even a Vanderbilt Finds France ('51) Too Costly, Also Anti-Yank in SW

By CORNELIUS VANDERBILT, Jr.

Blair, May 25.

Southwestern France this year is covered with anti-American scrawls in place of Communist insignia so prevalent here two years ago. Motoring to Madrid from Le Havre and Deauville, after leaving the Loire country and Tours, the industrial towns of Poitiers, Angoulême, Bordeaux and Bayonne are plastered deep in anti-American roadside literature. Workmen riding bicycles coming and going from jobs in factories in these big industrial plants turned to look at our car-plates and then spat at our car. This didn't happen once; it happened all the time.

The roadside literature read "Amérique pour les Américains—France pour les Français—Abas les 18 mois" (America for Americans, France for the French, down with the 18 months). The reference to "18 months," is the new draft term-of-service, so very unpopular in France today. On the Renault factory gates at Poitiers we saw scrawled in chalk, in big letters, in English, "Go home, you Yankee warmongers." On the walls outside of the big Porcher pipe and tile works at Angoulême was scrawled in black paint a sign reading, "Truman, DuPont and Rockefeller want to make Europe their new battleground." The gates of the French government's submarine base at Bordeaux had a picture of a man thumbing his nose at the Stars & Stripes. The scrawl read, "France will fight only for France." On French National Highway No. 10, not far from the Henry VIII restaurant, the wall was covered with scrawlings done with black tar which read: "Go home Yankee warmongers"; and more signs reading, "France wants peace forever, not Korean war."

Aside from this, France is very expensive this year. The hotels de grand-luxe in the seaside resorts of such places as Deauville, Trouville, Houlgate, Dinard, Biarritz and St. Jean-de-luz get theirs with a vengeance from the American sojourner. Double rooms at these big seaside tourist hotels, with bath, run from \$14 per diem up, without food. Singles on the ocean start at \$10. Food is equally high. Luncheon and/or dinner table d'hôte is not less than \$3 a meal per person. This does not include table drinking water or wine. Four-course dinner at the Normandy Hotel, Deauville, began at \$5 and ran up to \$12 per person. The same was apparently true at the Miramar in Biarritz.

The French evidently have a different menu for the British, than for the Americans; or if not a different menu; a different scale of prices for the same foods! During Bank holiday and Trinity, these huge 500-room hostilities were crowded to capacity with Britishers.

There is plenty of gasoline in France this year, and of course no rationing. Hundreds of American-type service-stations dot all the principal travelling routes. One sees chiefly Esso, Shell and Cal-Tex. Two types of gasoline are sold—both bad! The "super" retails for about 75c a gallon; the "regular" for 66c. Oil is correspondingly high; being about \$1.25 a quart for the better type. Overnight garage along the way is 50c; most towns

(Continued on page 61)

July Verdict On 'Miracle' Appeal

Albany, June 5.

A Court of Appeals decision on whether the Board of Regents of the State Education Department has the right to revoke a license originally granted the controversial Italian import, "The Miracle," is expected to be handed down sometime in July. State's highest tribunal heard argument Friday (1) on distributor Joseph Burstyn's appeal from an Appellate Division unanimous ruling May 9 that the Regents were empowered to cancel the permit.

Ephraim S. London, attorney for Burstyn, in the course of an 80-minute hearing before the appeals court, maintained that although films are made as entertainment and for profit they are not precluded from being a medium of communication. Therefore, he added, motion pictures should be accorded the Constitutional guarantees of freedom of speech and press.

Repping the Regents and the State Education Department, Dr. Charles A. Brind, Jr., conceded the Board had never before revoked a film license but insisted it was necessary in this case because the motion picture division had made a mistake. In fact, he noted, it had committed an "illegal act" in licensing a "patently sacrilegious picture."

In a "friend of the court" brief supporting Burstyn's appeal, the American Civil Liberties Union last week also asked the high court to extend to films the same full constitutional protection against censorship now granted the press. Emphasizing that they take no position on the question of whether or not "The Miracle" is sacrilegious, the N. Y. City Civil Liberties Committee and the National Council on Freedom from Censorship challenged a 36-year-old U. S. Supreme Court ruling which held motion pictures as entertainment and not entitled to protections extended the press.

Burstyn Talks Deal

Rome, May 29.

Joseph Burstyn, foreign film distributor, of Mayer-Burstyn firm, tributor, came in from Paris this week.

While here he will discuss terms with Roberto Rossellini for U. S. rights to the Italian director-producer's film, "St. Francis," made here in 1950.

Hardwicke to Do Brit. 'Juan'; Karloff Bows Out

Hollywood, June 5.

Boris Karloff's contract to appear in "Don Juan in Hell" in England was cancelled by mutual agreement after arrangements were made for Sir Cedric Hardwicke, whom Karloff had been signed to replace, to make the tour as originally scheduled.

Karloff was signed when it was discovered that Hardwicke was unable to leave the country pending settlement of income tax indebtedness. Tax settlement was finally arranged and Hardwicke reported to Benagoss Productions in France for the film, "Green Glove." Following that he treks to England to join the "Don Juan" company opening in Manchester, June 18, as a part of the Festival of Britain.

Subscription Order Form

Enclosed find check for \$
Please send VARIETY for
One Year
Two Years

To
(Please Print Name)
Street
City Zone State

Regular Subscription Rates

One Year—\$10.00 Two Years—\$18.00

Canada and Foreign—\$1 Additional per Year

VARIETY Inc.

154 West 46th Street

New York 19, N. Y.

RECORD SUMMER FILM PROD.

Studio Opposition to 20th's Pay Cut Seen Possible Snarl to Entire Plan

Voluntary pay cut which 20th-Fox has asked all employees earning over \$500 a week to accept will not be imposed on any of them, it is understood, unless it is agreed to by the vast majority. On that basis it is believed highly likely that the entire idea may be dropped.

While execs at the homeoffice are said unanimously to have expressed a willingness to accept the salary shrinkage, studio reaction is reported to be much less favorable. Indications are that there's a good chance that not enough of the Hollywood employees will take to the idea to make it workable.

(Screen Writers Guild Board urged members this week not to accept the cuts.)

The cut, as outlined by prez Spyros Skouras at a stockholders' session recently, would apply to all permanent and contract employees in the upper salary brackets with the exception of actors. He expressed the hope, however, that the latter might also participate.

Unions and guilds, of which many big-earners in Hollywood are members, in contrast to the situation in New York, are generally against the salary-slash idea as a matter of principle. That's one of the major difficulties mitigating against the possibility of putting it into effect.

Another difficulty is in the case of high-salaried employees recent-

(Continued on page 20)

Expect Pic Biz To Level Off by Fall

Combination of operating economies and a levelling off of boxoffice trends is hoped by film company toppers to end by October the succession of poor earnings statements that has marked the year so far. Execs are looking forward to economies on the one hand and an improvement in grosses on the other, giving a balance to the books that will offer more cheer to stockholders than current figures on net income.

Latest of the downbeat reports came from Warner Bros., which disclosed its net profit for the 26 weeks ended last Feb. 24 amounted to \$3,827,000, down from \$5,897,000 in the corresponding period of the previous year. (Complete report

(Continued on page 10)

Krim Delays Trip West For Several More Weeks

United Artists prexy Arthur B. Krim has amended his original intention of returning to the Coast from New York at the end of this week. He'll remain east for several more weeks.

While a number of important independent production deals are pending Krim's return to California, corporate affairs in New York are temporarily taking his attention. Part of his decision to stay east is also believed to result from scheduled departure Friday (8) of his partner, Robert S. Benjamin, for four weeks in Europe. Benjamin's trip is primarily of a personal nature.

Katz in N.Y. Huddles With Schaefer, UA, Col

Sam Katz, partner in Stanley Kramer Productions, arrived in New York from the Coast Monday (4). He's east principally to confab with Kramer sales chief George J. Schaefer on general release of "Cyrano de Bergerac." They're determining policy on what dates to take and how fast to play the pic off.

Katz also confabbed with execs of United Artists, which is distributing "Cyrano," and Columbia, which is handling Kramer's future product. He returns to the Coast at the end of the week.

Rogell Huddles Rank

Sid Rogell, former RKO studio topper, planned to England this week to huddle with J. Arthur Rank execs on a co-production deal. Rogell is attempting to set up an arrangement for production of "20,000 Leagues Under the Sea."

Deal would divide western and eastern hemisphere rights. Rank would get the latter in return for financing production in Britain, while Rogell would provide story and players and any other dollar expenditure.

Syndicates Eye Film Co. Buys For TV Control of Pix

Reports on the value for the TV market of the libraries of old films owned by both major and minor companies has so stirred Wall St. interest in the past few months that a number of syndicates are in the formative stage for attempts at purchase of control of one or more of the distribut.

Wall Streeters have figured, paradoxically, that it would be cheaper to buy operating control of any of the companies than to walk in and try to purchase the library. Their idea, therefore, would be to gain control for purposes of liquidation.

There's been much pencil work done in the downtown financial district on the per-share liquidation value of the various com-

(Continued on page 63)

29 BIG PIX COMPETE FOR LAUREL AWARDS

London, June 3. Some 29 feature pictures from major film producing countries of Europe have been entered in competition for the second annual Golden and Silver Laurel Awards. Both prizes are presented by David O. Selznick. Five of them come from Britain while Italy submitted six, France, four; Germany, eight; and Sweden, four.

Early this month, juries in London, Paris, Rome, Stockholm and Berlin will view the films to determine the Silver Laurel award winners for each respective linguistic group. Golden Laurel award goes to the pic which does the most to promote peace and freedom in the world.

Among the entries are Britain's "A Tale of Five Cities," "Pool of London," "The Magnet," "Tom Brown's Schooldays," "Long Dark Hall," Switzerland's "Four in a Jeep" and Italy's "First Communion." As soon as the winning film in each territory is picked, prints will be sent to the Museum of Modern Art, N.Y., where an American jury will pass on them and decide the Golden Laurel prize.

CEA Ends Hecht Ban Vs. 'Happy' After 2½ Years

London, June 3. "Love Happy," the Marx Brothers film scripted by Ben Hecht, is now to get normal release after more than two years in cold storage. Cinematograph Exhibitor Assn. general council, at its meeting during their Bournemouth convention, relaxed its two-and-a-half year ban on assurances that the film had been completed before the bar was introduced in November, 1948.

Two other films, which had also been held up for more than two years, were freed a couple of months ago. These were the 20th-Fox pix, "Where the Sidewalk Ends" and "Whirlpool."

158 PIX ROLL IN 13 WEEKS

By MIKE KAPLAN

Hollywood, June 5.

The summer sun, usually blamed for the lethargy that attacks the film colony during the hot months, is being hailed these days as an omen of brighter times. As proof, the town's optimists point to what looks like record production between now and Labor Day—a total of 158 pictures scheduled to go before the cameras in that period.

The figures actually serve to underline the growing optimism reflected around town in the last several weeks. Producers appear to have shaken off the ill effects from the first, severe attack of televisit and are swinging back into film production with renewed confidence.

It's conceded, of course, that the lull days are just a fond memory. But all except the most confirmed diehards also believe that the wailing of the last few months was badly overdone. The picture market, admittedly, has contracted as a result of closings and shorter runs. It has not, however, been wiped out, and Hollywood is determined to hit the existing market

(Continued on page 10)

Salesmen Seek Fuel For Wage Fight Via Coal Miners' Union

Washington, June 5.

Film salesmen this week appeared on the way to joining the nation's coal diggers via affiliation with the United Mine Workers. Such an alliance of an element of show business with a completely unrelated trade recalls the team-up of the Screen Employees Guild with the Distributive and Processing Office Workers of America. Latter's membership largely was made up of persons employed in the food processing and tobacco growing fields.

Deal is underway apparently for an affiliation of the Colosseum of Motion Picture Salesmen with District 50 of the UMW. This is UMW's catch-all unit, headed by Dennis Lewis, brother of UMW topkick John L. Lewis.

David Bezner, general counsel (Continued on page 54)

Loew's to Try Theatre Television Though 'Doubtful' It Can Help Business

Deny N. Y. Cap Sale

Reports that a deal was cooking for Loew's to sell its Broadway Capitol deluxer to one of the television networks was denied this week by Loew's veepee Joseph R. Vogel. He reaffirmed that the showcase house would eliminate stagshows soon to switch over to a straight film policy.

According to Vogel, he has never been approached by the networks to sell or lease the Cap. Trade reports had it that CBS had made overtures for a purchase.

Coy Hinted Eying Pic Co. TV Post; Talks With Metro

Washington, June 5.

Wayne Coy, chairman of the Federal Communications Commission, was reported here this week as having his sights set on a berth as a television expert with one of the top motion picture companies. This was said to be behind the FCC topper's huddle here last Friday (1) with Nicholas M. Schenck, president of Loew's, and Leopold Friedman, pic outfit's counsel.

Also sitting in at the session was Eugene F. McDonald, prexy of Zenith Radio who reportedly acted as go-between for Schenck and Coy.

In view of his TV background and Washington standing, Coy clearly could be valuable in advising (Continued on page 22)

DE ROCHEMONT'S TREK

Richard de Rochemont, March of Time managing director, plans to sail for Paris late this month on a European inspection tour.

De Rochemont will be away about six weeks, trek being in nature of a periodical checkup on European operations.

Loew's Theatres, only one of the big circuits still sitting out theatre television, has decided to give the new medium a try. Loew's veepee Joseph R. Vogel told VARIETY this week that he has ordered an RCA big-screen unit for installation in the Century Theatre, Baltimore. Unit will presumably be used for experimentation and, if it boosts the boxoffice, orders for other Loew's houses will follow.

Vogel indicated that the Loew's management is still doubtful that big-screen video can help theatre biz. He emphasized his belief that the medium can succeed only if theatres get exclusive rights to events, so that the same events are not available to home viewers. "The worst thing we could do," he said, "is to try to put into our theatres the same television programs that people can watch in their homes free."

According to the Loew's exec, his circuit has held out so long against utilizing theatre TV because "there are still so many open points in the problem." He derided complaints of other circuit execs that Loew's was not cooperating with them in building the-

(Continued on page 10)

See WB Sellout Still Possibility

Despite the collapse of recent negotiations by the Louis R. Lurie group for acquisition of control of Warner Bros., trade observers in New York continue to see the possibility strengthened of a deal in the offing. Whether it is with the Lurie syndicate or other buyers, forecasts are that the Warner brothers in the perhaps not-too-distant future will be selling their 24% stock interest in the company they founded.

As one high-placed industry attorney expressed it this week: "The Lurie negotiations brought (Continued on page 16)

National Boxoffice Survey

Post-Holiday Biz Spotty; 'Caruso' Again Champ For Fourth Week in Row; 'Riviera,' 'Broke' Next

Business in key cities covered by VARIETY this week continues very spotty, with many spots suffering from drop in trade that followed Memorial Day. Hot weather also cut in deeply although most exhibitors blamed the dearth of fresh, strong product for most of their woes. However, the top three grossers are forging ahead nicely despite all handicaps.

"Great Caruso" (M-G) still is in first place, making the fourth week in a row that it has been champ. Although playing in second or third weeks in many localities, this musical opus still is pacing the pack with over \$351,000 registered in current round. "On Riviera" (20th) is making second spot for second successive week, creeping up closer to "Caruso" in point of actual money taken in.

"Go For Broke" (M-G) again is third, the same as last session. "Sealed Cargo" (RKO), which started out only fair, is showing enough stamina to win fourth position even though a bit uneven.

"Fabiola" (UA), which preemed in great fashion a week ago, is capturing fifth slot, with promise of moving higher with additional playdates. "Along Great Divide" (WB), ninth last week, is pushing up to sixth.

"Goodbye, My Fancy" (WB), "Half Angel" (20th), "The Thing" (RKO) and "Appointment With

Danger" (Par) round out the Big 10. Runners are "Follow the Sun" (20th), "Kon-Tiki" (RKO), and "Tales of Hoffmann" (Indie), in that order.

New product does not loom very promising. "Cavalry Scout" (Mono) looks good on its initial date while "The Prowler" (UA) is in much the same category in L.A. teeoff. "Dear Brat" (Par) is fair, lightweight and okay on its engagements this round. "Katie Did It" (U) shapes okay this week. "Home Town Story" (M-G) is fair on its initial playdate. "Apache Drums" (U) ranges from loud to so-so currently.

"Santa Fe" (Col) is solid in Washington and big in Denver. "Forbidden Past" (RKO) looks nice in San Francisco. "Night Into Morning" (M-G) is rated mild in Cincinnati.

"Long Dark Hall" (UA) is classed as over average in Cleveland. "Smuggler's Island" (U) is okay in Omaha. "Lemon Drop Kid" (Par) chipped in with a solid session in Montreal.

"Vendetta" (RKO) looks sock in Portland. "Brave Bulls" (Col) shapes up mildly in L.A. "Communist For FBI" (WB) is fair in Toronto.

"Air Cadet" (U) looms okay in Toronto. "Man From Planet X" (UA) is fairish in Cincy.

(Complete Boxoffice Reports on Pages 8-9).

VARIETY

Trade Mark Registered
FOUNDED BY SIME SILVERMAN
Published Weekly by VARIETY, INC.

Harold Ericks, President
154 West 66th St., New York 19, N. Y.

Hollywood 38
6311 Yucca Street

Washington 4
1200 National Press Building

Chicago 11
612 No. Michigan Ave.

London WC2
8 St. Martin's Pl., Trafalgar Sq.

SUBSCRIPTION
Annual \$10 Foreign \$11
Single Copies 25 Cents

ABEL GREEN, Editor

Vol. 182 No. 13

INDEX

Bills	54
Chatter	62
Film Reviews	6
House Reviews	22
Inside Legit	59
Inside Pictures	10
International	15
Legitimate	55
Literati	61
Music	41
New Acts	22
Night Club Reviews	52
Obituaries	63
Pictures	3
Radio-Television	26
Radio Reviews	34
Records	46
Frank Scully	31
Television Reviews	60
Vaudeville	48

DAILY VARIETY
Published in Hollywood by
Daily Variety, Ltd.
815 S. W. 9th St., Los Angeles

Selznick's Distrib Org to Discontinue In U. S., Will Release Films Abroad

Selznick Releasing Organization, formed by David O. Selznick four years ago to handle distribution of his own product, is discontinuing its domestic operation. It will continue to release Selznick's and other pix abroad, with headquarters for the foreign end being moved from New York to London.

Whether the domestic close-down is permanent or not is undecided. Selznick is maintaining the company's offices on Madison Ave., N. Y., during what he calls the current "interim period." It will be occupied by the dwindling staff, mostly accounting people, plus possibly some other accounting employees now housed on the Coast.

Staff has been under the paring knife for the past year or more and a few weeks ago lost its top exec, Leonard R. Case, v.p. and treasurer. Louis T. Stone, Selznick's assistant, is now cleaning up remaining chores and departs in about two weeks.

Both Case and Stone are joining the Columbia Broadcasting System in the next few weeks. They'll be exes on the staff of James Seward, who handles negotiations of all types for the network. Seward reports to Daniel T. O'Shea, who is virtually second in command to prez William S. Paley. O'Shea was formerly associated with Selznick.

Case's association with DOS goes back a number of years prior to formation of SRO. He handled details of all banking and other financial matters. Stone went with Selznick a few years ago after service as counsel on the staff of the

(Continued on page 34)

Majors' Sales Chiefs Burn at Berger For 'Unfair %' Remarks

Minneapolis, June 5.

Major company sales chiefs are burned over recent remarks by Bennie Berger, prez of North Central Allied, to the effect that distributors didn't expect exhibs to meet "unfair percentage terms." In his annual report to the Allied unit at its national convention in Minneapolis, Berger added he had been assured that if theatres met the guarantee they wouldn't be checked. Berger also attacked Sargoy & Stein auditing of exhibs' books, terming S&S as the distributors' "FBI."

Several sales chiefs denied Berger's allegations, claiming they never had countenanced being shortchanged on percentage engagements. As for auditing of theatres' books, they asserted the practice was legal and that disclosures were "startling."

It was pointed out that one theatre reported a gross of \$650 on an engagement when the actual take was around \$1,700. Another house paid terms on a reported \$300 gross. Audit showed that house took in more than \$1,100 on the pic in question.

Sales toppers would not reveal the number of violations discovered by the audits, but they said the list was a lengthy one. Berger's threat of retaliation unless distributors called off the S&S audits apparently fell on deaf ears. Audits will continue, sales chiefs said, as long as there is any hint of fraud in reporting grosses.

Heisser Named N.Y. Mgr. Of Disney M'dsing Div.

Harold T. Heisser, former division manager of Affiliated Retailers, Inc., this week was named manager of the New York office of the Walt Disney Character Merchandising Division. Company's expanded operations will enable supervisor Chester D. Feltel to devote his entire time to act in an advisory capacity for the merchandising activities of this division.

Stephen J. Daly, associated with the firm's New York merchandising division for the past year, has become assistant to O. B. Johnston, vicepres in charge of Disney Character Merchandising activities throughout the world. Prior to joining Disney, Daly was assistant to the director of advertising of E. I. du Pont de Nemours, Inc.

U's Big Foreign Biz

Universal's business volume abroad hit a new high in the final week of its foreign sales drive, which ended May 26, the company reported yesterday (Tues.). Ten of the 32 countries which participated hit billings records, it was claimed.

Sales push was said to have paralleled the recent domestic drive, which brought billings of over \$800,000 in its windup week.

More Prints Urged As Only Solution To Exhib Dearth Beef

Despite efforts to develop new methods of print distribution to meet exhib beefs over shortages, the only answer is the processing of more prints, in the opinion of several distrib toppers and sources close to the rawstock situation. Staggering of prints and saturation bookings in three or four territories at a time will not solve the problem and can result only in more squawks and a flood of law suits, observers contend.

The stand by some companies that the short supply of rawstock prevents the making of more prints per picture is a fallacy, according to some sources. No company as yet has been turned down on a film order and, while manufacturers do not have excess stocks, they are filling the needs. A sudden all-out war could change the situation overnight, dealers say, but at present the supply is meeting the demand.

Twentieth-Fox plans to tackle the print situation at its national sales convention in Los Angeles next week. Division and branch managers have been instructed to bring suggestions, along with data and requirements of their respective territories. Al Lichtman, distribution chief, said at a trade-press conference last week in N. Y. that he had at least six plans to meet exhib complaints regarding print shortages. He said these plans would be mulled at the sales parleys.

Some distributors claim that the cost of making additional prints on each picture could not be offset by the maximum potential bookings. On the other hand, exhibs argue that failure to deliver prints on booked pix could result in litigation that would be more costly than the processing of sufficient copies to meet requirements.

It is apparent that if 20th comes up with a plan that would solve the shortage crisis, other distributors will fall in line. But the general belief is that more prints is the only solution. There has been no reduction in the number of prints made for each picture in many years. Sales chiefs say the shortage stems from the mushroom growth of drive-in theatres which have moved up into first-run positions.

UA ROADSHOWING PLANNED FOR 'RIVER'

United Artists and Ken McEl-downey, producer of "The River," are figuring on releasing the film in late summer on a two-a-day basis at \$1.80 or \$2.40 top.

UA, which announced three weeks ago it was slated to distribute the pic, actually signed the releasing pact in N. Y. last Friday (1). Plan is to play "River" in the smaller first-run houses on the reserved-seat policy. It's based on the Rumer Godden novel and runs 110 minutes. Active in setting up the UA deal was Ben Babb, who was eastern rep for film financier N. Peter Rathvon until recently.

New feature of the McEl-downey tieup is that UA's participation in the gross will be at the full distribution rate during the roadshowing. Fee is reported at around 30%. Distrib in the past generally collected only 10% of the theatre rental when films were exhibited on roadshow basis.

Top 12 Grossers for May

1. "Great Caruso" (M-G).
2. "The Thing" (RKO).
3. "Appointment with Danger" (Par).
4. "Forbidden Past" (RKO).
5. "Father's Dividend" (M-G).
6. "Com'un'st for FBI" (WB).
7. "Follow Sun" (20th).
8. "Rawhide" (20th).
9. "Goodbye, Fancy" (WB).
10. "Lemon Drop Kid" (Par).
11. "Smuggler's Island" (U).
12. "Tales Hoffmann" (Indie).

Solon Denies Pass Cued Tax Cut Try

Minneapolis, June 5.

Testifying before the Hennepin County Board of Commissioners in favor of a lower evaluation for tax purposes of the suburban Starlite drive-in theatre, Carl Schmidt, chairman of the board in the township where the ozoner is located, admitted, in reply to a commissioner question, that he had received a season pass to the drive-in, but he wasn't influenced by it, he said. In his defense, other board members said they also received theatre and baseball passes—that "all public officials do"—but they "don't let free ducats influence their governmental decisions."

Schmidt said he believed the drive-in was over-assessed at a total valuation of \$48,000, which figures out a tax bill of \$3,708.25, and that its request for a reduction is justified.

"The township is interested in lowering the drive-in's tax bill because it's about our only big source of revenue and we don't want to lose it," Schmidt explained. "Operators of the theatre claim to be losing money, partly because of television and partly because of the brief outdoor season."

Called down by another board member for asking about the season pass, Commissioner George Matthews said he was just trying to be "facetious," and he apologized.

The Starlite is one of five Twin City-area drive-ins owned and operated by the Minnesota Entertainment Enterprises, a group of prominent Minneapolis and St. Paul conventional theatreowners.

UPT BOARD TO MEET TODAY ON ABC MELD

United Paramount Theatres board meets in N. Y. today (Wed.) to take action on the proposed merger of UPT with American Broadcasting Co. Board also is slated to set a date for the stockholders to meet and pass on the consolidation.

UPT and ABC execs will huddle in Washington late this week on various aspects of the projected deal. Federal Communications Commission will not be asked to act on the setup until the stockholders of both companies have approved the merger plans.

6 UA Releases In Month's N. Y. Bow

United Artists, whose pic releases had been too few for too many months, is now set with six different N. Y. openings within a month's span.

Lazar Wechsler's "Four in a Jeep" bows at the Paris Theatre, June 11, followed by W. Lee Wilder's "Three Steps North," June 14, Palace; David E. Rose's "Circle of Danger," following week at the Trans Lux 52nd St., and Roberts Productions' "He Ran All the Way," June 20 at the Paramount. Ed Gardner's "Man With My Face" preems at the Palace and S. P. Eagle's "The Provler" opens at the Criterion in early July.

Dayton Area Ozoners Slapped With % Suits

Dayton, June 5.

Three drive-in theatres in this area were slapped with boxoffice percentage suits by four distributors in U. S. District Court here. Universal, Loew's, Warner Bros. and 20th-Fox charge under-reporting of receipts in separate actions against Samuel, Allen and Louis Levin and three theatres which they operate.

Paxton & Seasongood of Cincinnati and Sargoy & Stein of N. Y. represent the plaintiffs.

'Caruso' Tops May B.O. Sweepstakes, 'Thing' 2d, 'Danger' 3d, 'Past' Fourth

Power Suspended

Hollywood, June 5.

For the first time since he became a 20th-Fox star, Tyrone Power is on the suspended list. Actor was removed from the payroll for mixing the top spot in "Lydia Bailey," slated to start next week with Jean Negulesco as director. Contractee Dale Robertson replaced. Anne Francis has the femme lead.

Power, who recently returned from a long stay in Europe, said he wants to play in modern clothes for a change, after four period pictures. Films were: "Prince of Foxes," "Black Rose," "Rawhide," and "I'll Never Forget You."

Majors No Like Specs For Third Dimension; Big Push for It Goes On

Drive to capture public interest in three-dimensional pix is going forward on three fronts, but major companies have indicated that they will not jump on the bandwagon until necessity for polaroid spectacles to view the films has been eliminated. Stereo Corp. of America, Natural Vision Corp. and Cinerama Corp. are the outfits promoting "revolutionary" projection methods, although Cinerama claims a third-dimension effect rather than an actual picture with depth. No glasses are required for latter system.

Stereo, with headquarters in Worcester, is the only one of the three which utilizes the standard theatre projector. A special lens is attached to the machine when showing Stereo pix. Using 35m film, each frame has two 16m images, with depth achieved through the use of glasses worn by the viewers.

Natural Vision requires two projectors and a special type of screen. Demonstration of a test reel on the Coast has created sufficient interest to warrant plans for a screening of the process in the east. Company toppers, of whom George J. Schaefer is one, are preparing to shoot their first commercial pic soon.

Cinerama, also a multiple-projector system, calls for a screen six times larger than standard theatre screen. Initial feature-length pic is now in production, and a N. Y. preem is being prepped for the fall.

Objections to the embryonic processes are the need for glasses. Stereo is pushing experiments that will do away with the spectacles, but so far a satisfactory method has not been achieved. It is reported by reliable sources that at least one major company has indicated a willingness to talk business, following a recent preve of Stereo-made test reels. Major contended, however, that commercial possibilities were remote until third dimension could be realized without glasses.

N. Y. to Europe

Robert S. Benjamin
Irving Berlin
Charles Boyer
Clarence Brown
Jack Carter
Ed Carfagno
Mildred Dilling
Paul Douglas
Harold Grieg
Rex Harrison
Allee Howland
Dorothy Kilgallen
Van Johnson
Martha Lipton
Agnes Moorehead
Lilli Palmer
J. Arthur Rank
Ossy Renardy
Murray Silverstone
Addy Williams

Europe to N. Y.

Mary Bothwell
Clifford Fischer
Vladimir Golschmann
Bob Hope
Marilyn Maxwell
John G. McCarthy
Michele Morgan
Digger Pugh
Spencer Tracy
Henri Vidal
William Zimmerman

"Great Caruso" (M-G) was the national boxoffice champion in May, according to biz reports from VARIETY correspondents in more than 24 representative key cities. The Mario Lanza starrer was first three weeks in succession and a close second in the fourth stanza during the past month, being one of the few pictures in May to do consistently sock trade and obtain sustained business in second and third weeks. The Metro color opus finished the month with better than \$1,282,000 gross in the cities covered by VARIETY. This amount is about \$900,000 greater than the next strongest grosser.

Second money is going to "The Thing" (RKO), which proved what could be done by exhibitors with a big exploitation picture. Film was in the chips every session. It was sixth in April and fooled many exhibs by the numerous good-to-smash sessions it racked up during a month which was particularly tough at the b.o.

"Appointment With Danger" (Par), starring Alan Ladd, finished third, just a step ahead of "Forbidden Past" (RKO). Both films encountered some air pockets during the month.

"Father's Little Dividend" (M-G), first in April, captured fifth. Marked strength early in May enabled it to land first place one week. Sixth slot went to "Communist for FBI" (WB), which loomed as a promising bet as April ended. "Follow the Sun" (20th), which finished third one week, dipped sharply after that and never again got into the top 10 listings. But it drew enough coin to win seventh in the monthly lineup.

"Rawhide" (20th) finished eighth while "Goodbye My Fancy" (WB), new entry, landed ninth. "Lemon Drop Kid" (Par), fifth in April; "Smuggler's Island" (U) and

N. Y. to L. A.

Peter De Rose
Frank de Kova
Maurice Duke
Faye Emerson
Lisa Ferraday
Jose Ferrer
Benny Fields
Gloria Grahame
Charlton Heston
Bob Hope
Betty Hutton
Sam Katz
William Kelgley
Arthur Lubin
Raymond Massey
Michele Morgan
Mike Nidorf
Jarmila Novotna
Jerry Pickman
Blossom Seeley
Ed Sobol
Norman Taurog
Charles Tobias
Henri Vidal
Jane Wyatt

L. A. to N. Y.

Vern Anderson
Mel Ballerino
Faure Binney
Richard Bohan
Charles Boyer
Clarence Brown
Vanessa Brown
Cyd Charisse
Tony Curtis
Valentine Davies
Clark Dennis
Paul Douglas
Bobby Driscoll
Jerry Fairbanks
Eva Gabor
Coleen Gray
Paul Gregory
Dashiell Hammett
Jean Herrick
Van Johnson
William Kaplan
George S. Kaufman
Richard W. Krakeur
Arthur Krim
Piper Laurie
Otto Lang
Art Linkletter
David A. Lipton
Leueen MacGrath
Allyn McLerie
Joseph Mankiewicz
Tony Martin
Doc Merman
Agnes Moorehead
Maureen O'Hara
Ingo Preminger
Will Price
Jack Sayers
Harry Sherman
Barry Sullivan
Jessica Tandy
Mae West

CAN'T PAY OFF WITH MORAL HELP

Special Theatre TV Shows Probably To Comprise Initial Telemeter Pickups

Telemeter, TV boxoffice device in which Paramount bought an interest last week, will probably find its initial use in home pickup of shows otherwise aired exclusively for large-screen theatre tele consumption, rather than for broadcast of feature pictures. Viewers with the boxoffice attachment on their TV sets will be payment of a fee be able to see at home the special theatre tele shows.

Paramount execs readily admit to foreseeing the day when dropping a coin in the Telemeter attachment will also get the viewer a feature picture. However, for a combination of technical and economic reasons, films appear to be somewhat further in the future than the opportunity for Telemeter subscribers to gra off the same shows as are being seen in theatres via video.

Technical reason for the delay in film airings is that an ether channel will be required for the broadcasts to Telemeter subscribers. That means an application to the Federal Communications Commission and a long wait for assignment—if any—of a channel.

On the other hand, applications are already pending for theatre TV bands, and Par in New York is currently operating an experimental channel. Hearings on assignment of theatre channels in the ultra-high-frequency are already set for Sept. 18, and a decision is expected in 1952.

Long-Range Payoff

Economic reasons against early use of films on Telemeter are primarily that the payoff for a long time promises to be less than the income from theatres. Until, therefore, the home boxoffice offers greater revenue than the theatre has, Par won't risk jeopardizing its exhib customers.

There appears to be little doubt by Par execs, nonetheless, that the (Continued on page 34)

Macy's, School Tie-Ins Mapped in New York To Promote Pix B.O.

Plan for a tie-in by Macy's department store with the film industry to promote b.o. in New York will be presented to distrib and circuit execs at a luncheon Friday (8). Also to be presented is a second promotional plan consisting of a film exposition to travel through the New York public school system.

Sponsor of the two plans is the New York Motion Picture Industry Joint Public Relations Committee, a co-op of theatremen recently formed to hypo biz. Fred Schwartz of the Century Circuit, is chairman. Lynn Farnol, special rep for the outfit, will be host and chairman at Friday's luncheon.

Macy plan will be outlined by Victor Ratner, the department store's v.p. in charge of promotion and former v.p. of the Columbia Broadcasting System. Scheme calls for Macy's choice of a "favorite picture of the month." Details are being kept under wraps until the Friday presentation, but it was said yesterday (Tues.) that the plan will "help Macy's and help the picture biz."

Board of Education's willingness to cooperate in sending the traveling exposition through the schools will be outlined by Charles Beck, who is in charge of extra-curricular educational facilities for the city. While there will be some expenditure involved for the industry in setting up the exposition, the Joint Committee feels this is a particularly important move since it reaches the teen-age audience.

Among those slated to attend the luncheon are Edward N. Rugoff, Max Cohen, Russell Downing, Robert M. Weitman, Harold Rinkler, William White, Arthur L. Mayer, Oscar Doob, Max Youngstein, Sid Blumenstock, Mort Blumenstock, David Lipton, Ernest Emerling, Art Schmidt, Sid Garfield, S. Barrett McCormick, Charles Levy and Edward Solomon.

'When in Rome' Troupe Treks There This Week

Number of Metro-lites are underway with the trek to Rome for lensing of "When in Rome," which Clarence Brown will produce and direct. Paul Douglas and art director Ed Carfagno arrive in N. Y. today (Wed.) from the Coast and immediately hop to the Italian capital.

Van Johnson, also due in N. Y. today, sails on the Queen Elizabeth tomorrow. Brown, William Daniels and assistant art director Jerry Thorpe reach N. Y. Friday and sky to Rome Saturday. Members of the production unit follow next week.

COMPO Sets Top Of 35 Delegates For H'wood Forum

Council of Motion Picture Organizations at a N. Y. meeting with leading theatremen yesterday (Tues.) limited to 35 the number of delegates to attend the COMPO-sponsored roundtable conference of exhibs and producers to be held in Hollywood next month.

Meeting also decided to limit an open forum session, within the framework of the roundtable conference, to one afternoon. Rest of the conference will be given to talks by individuals who will be assigned to specific subjects on the weighty agenda.

Idea behind limitations apparently was to prevent the conference from becoming an unwieldy mass meeting which could lead to little actual accomplishment.

Conference was extended to run four days in all, beginning on July 23, as a result of the abundance of agenda subjects agreed to yesterday. These include quantity and quality of pix, cycles, small budgeters, message films and audience tastes, story material, exhibs' efforts to build new stars and enhance present screen per. (Continued on page 10)

COL. SHIFTS SCHMIDT TO COAST IN REVAMP

Revamping of the Columbia ad-pub department at the N. Y. home-office appeared in prospect this week, with the major change likely being Arthur A. Schmidt's shift from N. Y. to the Coast.

Schmidt has been ad-pub director since 1948, functioning under v.p. Nate B. Spingold. Latter has been operating on a half-time basis, as permitted under his employment contract, and taking over the top spot during his absences has been Paul N. Lazarus, Jr.

New setup has yet to crystalize but it's figured Schmidt will move west during latter part of the summer. In the new location he'll aim for closer coordination between the ad-pub staffs on the Coast and in N. Y.

Incidentally, Col took all its field exploitation men off Robert Rossen's "Brave Bulls." Pic proved a disappointment at the b.o. and presumably efforts to bolster it via exploitation was to no avail.

Metro Closes Deal To Distrib Outside Film

Metro, which rarely takes on outside feature product for release, has closed a deal to distribute indie producer Arthur Pierson's "Home Town Story," which costars Jeffrey Lynn and Marjorie Reynolds. Pic was called to the attention of M-G sales v.p. William F. Rodgers by Nicholas M. Schenck, president of Loew's-M-G. It's set for release shortly.

COMPO STILL SEEKING FUNDS

With at least moral support being given by most of the industry, the major hurdle that faces the Council of Motion Picture Organizations now is financial. Recent contributions by exhibs have given the public relations setup enough funds for day-to-day existence, but are insufficient to make it possible for exec v.p. Arthur L. Mayer and his staff to do any long-range planning.

This is held to be a very basic deficiency militating against the success of COMPO, since any worthwhile public relations program in any industry must be a long-range affair. COMPO might be able to do some sort of biz hyp job, such as the Film Jubilee idea it presented to the company press last week, but primarily its chore is seen as a long-run job of raising the status of the industry in the public's estimation.

Mayer isn't even able to hire an adequate staff, COMPO being forced to operate on a skeleton status. Aside from the COMPO topper's unwillingness on a moral basis to take a good man out of any other job when he's not certain for how long he'll be able to pay him, no one's anxious to work for COMPO in light of its present uncertain future.

What Mayer primarily requires is the stability of a substantial bank account. With confidence thus gained that he could pay his (Continued on page 16)

Philly Exhibs Say Biz Off 35% Needle Distrib

Philadelphia, June 5. Distributors were taken over the coals today at a protest meeting of 85 exhibs sponsored by Allied Eastern Pennsylvania Theatre Owners. Consensus was that current business in Philadelphia is running 35% under 1950 which, in turn, was 15-20% below the '49 level.

Allied unit's session was called to give the theatremen a chance to squawk out in the open and a platform from which to level charges of inequitable trade charges against the film companies.

In line with this, the meeting voted one pic company as the most unpopular of them all so far as trade practices are concerned. Identity of the outfit was disclosed to the press with the request that it be withheld. Exhib group will wire the general sales manager of the company an invite to appear and state his position or face the prospect being unmasked.

Exhibitors Would Take Advantage Of 'Sympathy' Plea, Distribs Fear

Fear that exhibs would take advantage of any public expression of "sympathetic understanding" for theatres in economic trouble was the reason given by other sales managers this week for not saying "Me, too" to the recent statements of Metro's William F. Rodgers and 20th-Fox's Al Lichtman.

Rodgers and Lichtman both said they'd give a sympathetic ear to any theatremen who was in danger of being forced to shut down because of poor biz. That's been interpreted to mean that the companies would shave rentals if that would serve to keep a customer in business.

Distribution toppers for other companies told VARIETY this week that their attitude was exactly the same as Metro's and 20th's, that as a matter of fact it had always been thus and that some reductions had already been granted.

They weren't going to make any public statement on the subject, however, they said, because of the average exhib's penchant for jumping in and taking advantage

Peacetime Economy Greased That B.O. Slide, Balaban Tells Par Stockholders

No Cuts for Par

Paramount has no plans to ask its execs to take salary cuts, stockholders were told at their annual meeting yesterday (Tues.) in N. Y. Prez Barney Balaban cited to the shareholders a story in last week's VARIETY to the effect that Par's execs were paid salaries lower than those of other major companies. He pointed out that the total pay of Par's top active officers, including the studio head, was only \$661,000 annually.

Balaban said that his salary of \$104,000 a year was just one-half of what it was in 1949 because of a voluntary cut. That, too, he added, was less than the salary of any other major company president.

Feud Sparks Par Stock Meet; Vote Cutback in Shares

Punctuated by one of the most turbulent scenes in the history of the company, Paramount stockholders, at their annual meeting in N. Y. yesterday (Tues.) authorized reduction of the capital stock and reelected the present 14 directors.

The fireworks that had the meeting in an uproar was not linked to the order of business but stemmed from what appeared to be a personal feud between a stockholder and former employee, Benjamin Corey, and Richard Hodgson, president of Chromatic Television Laboratories, a Par subsid. Corey charged that Paramount overspent in the development of TV equipment through the "bungling" of Hodgson in the television department. Corey, who worked in the TV setup in 1948-49, claimed that the confusion within the department was costing the company \$4,000,000 a year.

Corey's accusations created a clash between himself and company execs, including Balaban, Austin Keough, Edwin Weisl and Hodgson. Corey claimed that he was fired and "blackballed" from (Continued on page 24)

While admitting that television has been a contributing factor in the decline of theatre grosses in areas of high TV concentration, Barney Balaban, Paramount president, told company stockholders in N. Y. yesterday (Tues.) that the changing economy of the country from wartime to peacetime was the principal factor.

Balaban also brought out as a third reason for the decline the regulations arising from antitrust litigation. He said traditional releasing schedules have been disrupted, which has upset the habits of theatregoers and consequently seriously affected boxoffice receipts.

Balaban said that since the divorcement of production-distribution from theatre operation, Paramount had made steady progress in adjusting operations to meet prevailing conditions.

"I believe it is fair to state," he declared, "that, in many respects, we are on a more solid foundation today than we were a year-and-a-half ago."

In answer to a question in this regard, Balaban said that with theatre operation eliminated, the company was now able to devote more time to other problems and explore new avenues of activity.

Balaban added that domestic revenues were holding up at about the same level as the second quarter of 1950. However, since the company is releasing more pictures this quarter than it did during the comparable period of last year, amortization charges on the cost of producing the greater number of pictures in release were necessarily higher. Income taxes also are higher than last year, he said.

On the other hand, Par prez pointed out that foreign revenue had improved. But since foreign income is taken up on the books only as to remittable portions, or on a cash basis as dollars are received in this country, the company cannot determine the extent of foreign revenue until the quarter has ended. Balaban said it may well be that an improvement in (Continued on page 16)

'Oliver Twist' Far Under Expectations In Numerous Dates

J. Arthur Rank's "Oliver Twist," which drew a storm of protests when first set for release last year, has now played numerous dates in conventional fashion, it's revealed by United Artists, distributor of the film.

Serious public antipathy and great boxoffice activity both have been absent from the film's theatre experience so far, it was said by a UA spokesman. Thus anticipations in some quarters at the outset of the pic's U. S. career proved incorrect on two counts.

When "Twist" was first being readied for handling, the Robert R. Young group at Eagle Lion Classics was said to have been figuring on domestic business in the amount of about \$3,000,000. In line with this, Young insisted on retaining 5% ownership of the distribution revenue as part of the deal for purchase of ELC by UA. His interest was via Pathe Industries, which he heads, and which was ELC's parent corporation.

"Twist" so far has been doing fair business in some spots in the southwest, New England and Detroit. If it holds at the same b.o. pace and is given full circulation it might gross close to \$1,000,000, it's figured. Probably the real test will come when "Twist" plays the N. Y. area. It's slated to open at the Park Ave. Theatre, probably in August.

So far as public resentment is concerned, only one brief demonstration has been reported. This came at the Capitol Theatre, Boston, where a group identified as a Jewish labor organization picketed the house briefly.

Show Boat (MUSICAL-COLOR)

Socks new version of musical play. With Kathryn Grayson, Ava Gardner, Howard Keel; whom biz.

Hollywood, June 5.

Metro release of Arthur Freed production. Stars Kathryn Grayson, Ava Gardner, Howard Keel, features Joe E. Brown, Marge Champion, Gower Champion, Robert Sterling, Agnes Moorehead, William Warfield. Directed by George Sidney. Screenplay, John Lee Mahin. Based on musical play by Jerome Kern and Oscar Hammerstein, 2d, from Edna Ferber's novel, camera (Technicolor), Charles Rosher, dances, Robert Alton, musical direction, Adolph Deutsch, orchestrations, Conrad Salinger, vocal arrangements, Robert Tucker, lyrics for "Bill" by P. G. Wodehouse; editor, John Dunning. Trade-show June 1, '51. Running time, 187 MINS.

"Show Boat" started beguiling audiences back in 1927, when it was first brought to the Broadway stage after a Philadelphia tryout. Since then, in many legit versions and in two previous film treatments, it has continued that beguilement. This latest film version, the first in color, will be no exception, whether playing to oldsters out for a nostalgic treat or to new-generation viewers. Box-office indications, even in today's spotty market, are the best.

There has been no tampering with the basic line of the Edna Ferber novel, from which Jerome Kern and Oscar Hammerstein, 2d, did the original musical. There are a few changes and an introduction of the finale in a time span much shorter than the original, but not even those who fondly remember the initial stage treatment, or the last film version released by Universal, can quarrel with the way scripter John Lee Mahin, producer Arthur Freed or director George Sidney have put this entry on celluloid.

"Ol' Man River," "Make Believe," "Why Do I Love You," "You Are Love," "My Bill," and "Can't Help Lovin' That Man" are Kern tunes that have lost nothing in the passing of the years and will still be hummed and sung by the new audience that sees the latest "Show Boat" version. With voices of such show-tune ableness as Kathryn Grayson and Howard Keel to sing them they capture the ear and tear at the emotions.

"Show Boat" takes to Technicolor with an accord that makes it seem no other treatment would be possible. Freed has dealt out his physical production values with a lavish and elegant hand, dressing the presentation with a slight appeal in keeping with the tune worth, and they have been brilliantly captured on film by Charles Rosher's cameras. Femme costuming, the frills furnished for the production numbers, art direction and settings all are sock side issues to the plot and songs.

Miss Grayson is a most able Magnolia, the innocent show boat girl who runs off with the dashing gambler, Howard Keel, finds her marriage wrecked by his love of lady chance, goes back to the show boat to have her child and then reconciles with the wandering mate after a few years. Script brings this reconciliation about while the baby Kim is still a tot, but the old finale is not missed. Neither is there any display of the Chicago fair sequences of the original. Treatment is almost kaleidoscopic, merging a wealth of song, dance, drama and heart tugs in a colorful unfoldment.

Teaming of Miss Grayson and Keel on "Make Believe," "You Are Love" and "Why Do I Love You" makes for boff listening. Keel solos "Gambler's Song" solidly and Miss Grayson is most appealing with her vocalists on "After the Ball." The other big song moment is William Warfield's rich baritone of "Ol' Man River," a certain standout.

Ava Gardner is the third star, bringing to her role of Julie, the mulatto who is kicked off the Cotton Blossom because of early southern prejudice, all the physical attributes it needs to attract attention. However, the one definite criticism of this production is the delivery of the two songs that go with the Julie character. There is not a tear or sob in the singing voice on "Can't Help Lovin' That Man" or "My Bill," songs made im-ortal by the late Helen Morgan because of the heart tug with which she projected them.

There is an amazing amount of freshness instilled into the picture by Marge and Gower Champion, young dance team who handle the roles of Ellie May and Frank Schultz, show boat terpers. They have three opportunities to shine

"Ballyhoo," "I Fall Back On You" and "Life on the Wicked Stage." All register, with the latter rating the biggest wallop.

Joe E. Brown ably tackles the role of Captain Andy, show boat skipper, and Agnes Moorehead was a happy choice to play his wife, Parthy Hawks. Neither their roles, nor the Stephen Baker part played by Robert Sterling, command much footage. Sterling is seen only briefly at the beginning, as the white husband of Julie who goes off dramatically with her after southern law cracks down. There are a number of other nicely done characters by uncredited players.

On the technical side, Robert Alton's dance staging, Adolph Deutsch's musical direction (particularly the use of the original tunes for background reprises in the score), orchestrations, vocal arrangements (except for the Julie character) and other credits are frstrate. Brog.

He Ran All the Way

John Garfield, Shelley Winters in taut gangster pic. Set for good returns.

UA release of Rob Roberts production. Stars John Garfield, Shelley Winters; Wallace Ford, Selena Royle, Bobby Hyatt, Norman Lloyd, Gladys George. Directed by John Berry. Screenplay, Guy Endore. Music by George H. Ruggie. Based on novel by Sam Ross; camera, James Wong Howe; editor, Francis D. Lyon; music, Franz Waxman; associate producer, Paul Trivette. Trade-show May 31, '51. Running time, 77 MINS.

"He Ran All the Way" is a taut gangster pic. Good production values keep a routine yarn fresh and appealing. Film is scripted, played and directed all the way with little waste motion, so that the suspense is steady and interest constantly sustained. Heightened by excellent performances from John Garfield and Shelley Winters, pic should do biz. Pull of pic is further hyped by a strong music score from Franz Waxman and some markedly effective camera shots by James Wong Howe.

Yarn has Garfield as the muscled member of a two-man holdup gang, who kills a cop during the getaway from a payroll robbery. Garfield meets Miss Winters, a bakery worker, in the public swimming pool where he's taken refuge; goes home with her to meet her family; and then takes command of the family, using the home as a hideaway until he can flee town. Family of four (Miss Winters' parents and a brother) live through a couple of tense, hectic days, as the suspicious Garfield browbeats first one, then another, always keeping one as hostage about him to prevent his betrayal to the police.

He takes advantage of fact that the femme has fallen for him, despite his savage fareups and brutal treatment of the family, to send her out to buy a car for the getaway. She agrees to go with him, though her father is livid with anger at the idea. When the purchased car isn't delivered on time, Garfield suspects a double-cross. He uses the femme as a shield to leave the home and she's convinced by now that he's merely planning to use her. Departure precipitates a gunfight between Garfield and her father, and when Garfield drops his gun, girl picks it up for him—and then shoots him.

Garfield is highly effective as a harshly-raised hoodlum, filled with some decent emotions, confused by the affection the invaded family has for each other, goaded by fear of cops and remorse for the original killing into rude treatment of the family. Miss Winters also gives an impressive performance as a simple kid, torn between attraction and distaste for this strange savage young man, and her loyalty to her kin.

Support is unusually good. Wallace Ford, as the helpless father; Selena Royle, as the tortured mother, and Bobby Hyatt, as the kid brother, keep the performance level high. So does Gladys George. In for brief bits as Garfield's drunken, callous mother. Production budget seems limited, to insure safe returns. Bron.

SWG Names Stulberg

Hollywood, June 5. Screen Writers Guild appointed Gordon Stulberg on a part-time basis as temporary secretary to Alice Penneman, who recently resigned as executive secretary to await motherhood. Permanent executive secretary will be named next week. Meanwhile, Stulberg will continue as a member of the law firm of Pacht, Tannenbaum & Ross, functioning as counsel for SWG.

Sirocco

Bogart-Toren in fair meller against Near East background. Moderate prospects.

Hollywood, June 5.

Columbia release of Robert Lord (Santana) production. Stars Humphrey Bogart, Maria Toren, Lee J. Cobb, features Everett Sloane, Gerald Mohr, Zero Mostel, Nick Dennis, Onslow Stevens, Searle Kramer, camera, Gerald Hirschfeld, incidental music, Hal David. Directed by Curtis Bernhardt. Screenplay, A. I. Bezzerides, Hans Jacoby; based on novel, "Coup de Grace," by Joseph Kessel; camera, Burnett Guffey; editor, Viola Lawrence, music score, George Antheil. Trade-show June 1, '51. Running time, 97 MINS.

Humphrey Bogart's name and a downbeat story furnish some exploitation angles to help sell this melodrama, but returns appear moderate. Near East atmosphere is excellently created but yarn plays off too evenly, and cryptically, to excite more than just fair interest for key bookings. Action-meller situations in the general market will get a better reaction.

The Santana production, being released by Columbia, goes back to 1925 and the war between French occupation troops and the Syrians in Damascus. Visual presentation interestingly depicts the locale, and it is given excellent low-key lensing in keeping with the yarn, but story deals with sordid characters with little redeeming uplift, even in the climactic stretch.

Bogart is a gun-runner and profiteer, constantly keeping ahead of the French intelligence commanded by Lee J. Cobb. He is thrown in contact with Maria Toren, a girl no better than she should be who is being kept by Cobb, and goes on the make for her. She's interested, seeing a chance to escape to Cairo, but Cobb outsmarts the fleeing pair, gets the goods on Bogart and forces him to establish a contact with the Syrian leader so Cobb can try to negotiate a truce.

The A. I. Bezzerides-Hans Jacoby script, based on Joseph Kessel's novel, "Coup de Grace," attempts to show some reform on the part of the Bogart character after Cobb seems certain to be killed by the Syrians. Reformation takes the form of Bogart carrying ransom money for Cobb's release. Latter is freed but Syrians, who have no further use for Bogart, arrange to have him blown to bits by a hand grenade, ending the picture.

Curtis Bernhardt's direction pulls generally satisfactory performances from the cast, and had story line been projected with more clarity and tension, results would have rated more attention. Bogart goes through his character easily. Miss Toren's switch from nice heroine to bad girl is interestingly presented. Cobb, Everett Sloane, French general; Gerald Mohr, Onslow Stevens, Syrian leader; Zero Mostel, profiteer; Nick Dennis, Bogart's pixie henchman, and the others are okay within limits of their characters.

The Robert Lord production captures the flavor of the story setting but stronger plot supervision is lacking. Burnett Guffey did the topnotch lensing and George Antheil's music score is good. Brog.

The Prince Who Was a Thief (COLOR)

Arabian Night-type escapism. For family trade in general runs.

Hollywood, May 31.

Universal release of Leonard Goldstein production. Stars Tony Curtis, Piper Laurie; features Everett Sloane, Jeff Corey, Peggie Castle, Betty Garrett, Marvin Miller, directed by Joseph M. Newman. Screenplay, Gerald Drayson Adams, Aeneas MacKenzie; based on story by Theodore Dreiser; camera (Technicolor), Irving Glassberg; music, Hans J. Salter; editor, Edward Curtis. Trade-show May 25, '51. Running time, 87 MINS.

This is the kind of escapist filmfare that usually proves fun for younger theatregoers and family audiences. As such, it should be profitable in the more general situation and conceivably could do well

in some especially-plugged top dates.

The Arabian Nights-type of background shows up splendidly in Technicolor, and there is the young, enthusiastic costarring team of Tony Curtis and Piper Laurie to add to the appeal. They will do a lot to help sell this one.

Script by Gerald Drayson Adams and Aeneas MacKenzie is based on Theodore Dreiser's story of a baby prince who is kidnapped and raised by a thief and becomes a skilled one himself before circumstances put him back on his rightful throne. The acrobatic, never-never heroics aren't expected to be taken seriously, but the makers do not kick the plot, although endowing the telling with a delightful sense of humor.

Locale is Tangiers of the 13th century, and film shows the early kidnapping of the baby prince by a thief who was too soft-hearted to kill him as ordered by the evil mustapha. Story then gets underway with the prince grown and plying his profession in Tangiers. The prince, Curtis, and his foster father, Everett Sloane, plot the robbery of a treasure house but, as the only entrance is a barred opening, they are forced to enlist the aid of Miss Laurie, as acrobatic, thieving street entertainer, in the scheme.

Mixed up in all this skulduggery is a beautiful princess, a fabulous pearl that has been stolen by Miss Laurie, and a plan that can convince Curtis his worship of the princess, fetchingly played by Peggie Castle, is misplaced and restore him to his throne. Scripting and Rudolph Mate's excellent direction make everything come out even for a finale climax between the two stars.

Performances are easily projected. Curtis has the proper dash and athletic ability for his part, and Miss Laurie delights as the street urchin. Everett Sloane, as the soft-hearted thief, is spot-on, as is Jeff Corey, henchman to Donald Randolph's evil mustapha. Betty Garrett, Marvin Miller, handmaidens Nita Bieber and Midge Ware, Hayden Rorke and others do their share.

The Leonard Goldstein production is showmanly put together and has been given outstanding color lensing by Irving Glassberg. Hans J. Salter's music score and tight editing by Edward Curtis are among other good credits. Brog.

Two Gals and a Guy (SONGS)

Robert Alda, Janis Paige in comedy about TV; lower half of duos.

United Artists release of Weisner Bros. production. Stars Robert Alda, Janis Paige, James Gleason; features Lionel Stander, Arnold Stang, Three Suns. Directed by Alfred E. Green. Screenplay, Searle Kramer; camera, Gerald Hirschfeld; incidental music, Hal David. Trade-show in N. Y., June 4, '51. Running time, 75 MINS.

Deke Oliver Robert Alda
Della Oliver Janis Paige
Sylvia Latour James Gleason
Bill Howard Lionel Stander
Mr. Seymour Arnold Stang
Bernard The Three Suns
Three Suns The Three Suns
Gabriel Rock Rogers
Maggie Linda Preston
Tim Morris Lieb
Herbert Cecil Clevelly

Lightweight comedy is a belabored affair that never comes off, with the talents of Robert Alda and Janis Paige being wasted. Alda, now starred in "Guys and Dolls" on Broadway, has been seen to better advantage. It may do as a supporting feature on a dueler.

Just by coincidence, the title smacks of the "Guys and Dolls" title. The Searle Kramer screenplay starts out like it might be a bright takeoff on some of the foibles and weaknesses of present-day television shows and their sponsors. But after an early original bit kidding the pompousness of some sponsors and jerky reception on a TV receiver, the plot starts wandering around in attempting to develop alleged comedy angles.

Then the story becomes involved in the tired, if desperate, effort to get somebody to take the femme TV star's place on the program. Even the climax, which could have been made funny from any number of angles, is battered down with dull comedy.

Alda struggles to make his role of TV actor-singer amount to something. But the material is too much of a handicap. His one song is done in nice style. Janis Paige works under the same handicap, clicking in that one song with Alda, and then having to carry the burden of the femme lead. She is better as a warbler. Camera does not flatter her at times, either.

James Gleason is effective as the hubby-wife team manager while Lionel Stander does well enough when he gets a chance as the sponsor. Arnold Stang, from radio and TV, brings the best

comedy moments to this strange screen affair as the always hungry relative. But he has been better in TV-radio.

The Three Suns, instrumental trio, are the musical combo for the TV show, but they are dragged into the plot too often and not carefully enough. But their numbers, especially "Laugh and Be Happy," "So Long For Now" and "Sunshowers," come over in great style.

Alfred E. Green's direction lacks originality although part of the blame obviously should be shared by the scripting. Lens job by Gerald Hirschfeld is uneven although he has done well with some of his closeups. Weur.

As Young As You Feel

Fairly amusing companion feature for general bookings.

Hollywood, June 5.

20th-Fox release of Lamar Trotti production. Stars Monty Woolley, Thelma Ritter, David Wayne, Jean Peters, Neva Patterson, Constance Bennett, Marylyn Monroe, Alllyn Joslyn, Albert Dekker, Clinton Sundberg, Minor Watson. Directed by Harmon Jones. Screenplay, Lamar Trotti; based on story by Paddy Chayefsky; camera, Joe MacDonald; editor, Robert Simpson; music, Cyril Hume. Trade-show May 31, '51. Running time, 77 MINS.

John Hodge Monty Woolley
Della Hodge Thelma Ritter
Joe David Wayne
Alice Hodge Jean Peters
Laurie McKinley Constance Bennett
Harriet Marylyn Monroe
George Hodge Alllyn Joslyn
Lester McKing Albert Dekker
Frank Erickson Clinton Sundberg
Cleveland Minor Watson
Conductor Ludwig Stouck
Harriet Neva Patterson
Gallagher Wally Newer
Willie Rusty Tamblyn
Nationall Roger Moore

Comedy intent of "As Young as You Feel" misses fire, despite yeoman work of an okay cast and a fair story idea. There's only an occasional chuckle, and entertainment worth is on the companion-feature level.

There is a pitch for the dignity of man and the right to work, no matter what the age, in the Paddy Chayefsky story as scripted and produced by Lamar Trotti. Pitch is made with comedy intent but laughs do not always jell and dialog could have used more snappers, although what chuckles are realized are good.

Monty Woolley, as a past-60 worker dropped because of age is the principal protagonist called upon to sell the theme. Resenting his discharge from the big printing house headed by Albert Dekker, Woolley decides to impersonate the president of the combine, of which the printery is a subsidiary and throw out the over-65 rule.

He nearly gets away with the ruse, until the papers pick up a speech he makes on the dignity of man. Speech is so well received nationally it boosts the combine's stock value, brings accord with labor unions and generally ups the morale of the country. Combine is on the spot and can do nothing to punish Woolley's action, so script resolves with happiness brought to all concerned and Woolley back at his beloved printing press.

Thelma Ritter and Alllyn Joslyn, as Woolley's son and daughter-in-law, achieve mild results as one comedy teaming. Faring better are David Wayne and Jean Peters, the latter Woolley's granddaughter, and Constance Bennett, the unhappy wife of Dekker. Marylyn Monroe fits the bill as Dekker's shapely secretary on the prowl for comfort as supplied by wealthy old men. Clinton Sundberg injects some giggles as a prissy personnel clerk, and others are generally okay.

Harmon Jones, erstwhile film editor, jumps to directing with this one and from a few touches noted certainly rates another opportunity. Production gets good support from the technical credits, from Joe MacDonald's lensing right down the line. Brog.

China Corsair

Fast-action escapist yarn okay for b.o.

Columbia release of Rudolph C. Rothe production. Stars Jon Hall, features Lisa Ferraday, Ron Randell, Justus Kennedy, Ernest Borgnine, Joe Dehnar, Marya Marco. Directed by Al Nazarro. Screenplay, Harold E. Green; camera, Philip Tananura; editor, Robert Fantl; music, director, Misha Bakulev and. Trade-show in N. Y., June 1, '51. Running time, 76 MINS.

McMillen Jon Hall
Tamara Lisa Ferraday
Paul Lewis Ron Randell
Frenchie Douglas Kennedy
Hu Chang Ernest Borgnine
Pedro John Dehnar
Lotus Marya Marco
Wong San Philip Tananura
Juan Peter Mamak
Kam Weaver Levi

There's a minimum of waste footage and dollars in this fast-action escapist yarn pegged around skulduggery at an island off the China coast. It won't start any (Continued on page 18)

LOW EBB FOR EXHIBS VS. DISTRIBS

Mex Producers Forget Manana; More, Better Pix for More Coin

Hollywood, June 5. Mexican film industry, after a number of years in the doldrums during which only a handful of pictures were made, is now embarked upon its greatest production boom. A total of 120 features were turned out during 1950—a record—and by the end of April, this year, 50 features had been produced, with this stride increasing in pace. This was disclosed by Rudolfo Lowenthal, one of the top producers below the border, in a brief stopover in Hollywood late last week before he headed for the Berlin Film Festival, to be held June 6-17. Lowenthal will attend the Festival as rep of Mexican Producers Assn. He is also making trip to Germany as a commercial delegate for the Mexican government.

Government is behind this boost in native production. Mexican films, however good or bad, are still in great demand in Latin-American countries. Lowenthal said, and the government wants to develop its industry to build distribution abroad.

Mexico now is to make a bid for better playing time. Mexican films are strong in second-runs in all Latin-American cities, producer declared, but have missed out because of their quality in first-run bookings. This now has become a matter of concern to the government, and it intends to regain the first-run distribution it once enjoyed.

To accomplish this, pictures of higher quality are to be made. Plan now is to make fewer pictures during the second half of 1951 and concentrate on the better films. Even with this slackening in numbers (Continued on page 10)

Harmon May Rejoin MPAA Should His Health Permit Despite His Resignation

Although Francis S. Harmon resigned last week as vice-president of Motion Picture Assn. of America, he may rejoin the organization when his health permits. Harmon has been on sick leave for the last seven months and periodically made efforts to return to his desk, each time suffering a setback which prevented it.

There are no plans by the MPAA to appoint immediately a successor to Harmon, who, since 1949, headed the association's community and exhibitor relations department. If, in five or six months, he is unable to return to his post, a replacement will be made. Meanwhile, Arthur DeBra will continue to direct community relations. There has been nobody in charge of the association's exhibitor relations branch since the resignation of David Paleyman two years ago.

Harmon joined the organization in 1937 as executive assistant to Will H. Hays, then president. He was given a leave of absence in 1942 to become exec v.p. of the War Activities Committee of the picture industry, serving as liaison officer between the WAC and the Government. On his return to the association in 1945, he was renamed v.p. and placed in charge of its New York office. From 1946 to 1949 Harmon also served as vicepres of Motion Picture Export Assn.

Aleman, Jr., Negotiating With RKO on Mex Pix

Hollywood, June 5. Miguel Aleman, Jr., son of Mexico's president, is in final stages of negotiations with RKO for release of first three pix he'll make in Mexico City.

Bilingual features will tee off with original by Aleman, who wants Dolores Del Rio and Pedro Armendariz as stars of Spanish version. Loretta Young and John Wayne for English version. RKO would distribute only, with no coin to be advanced.

Newsreel Upbeat

Kefauver crime investigation hearings and Gen. Douglas MacArthur's return to the U. S. have been important factors in giving public interest in newsreels a shot in the arm, according to distributors. Late last year, sales departments were swamped with cancellations of news contracts, and distribution of the issues hit a low ebb. Exhibs began dropping the newsreels as an economy move.

Situation is now in reverse, distributors report. Most of the cancelled contracts are being reinstated and a large number of new accounts are being acquired.

RKO Wants to Sell Mex City Studio

RKO has the for-sale sign up on its holdings in the Churubusco pic studio in Mexico City, a company exec disclosed in N. Y. this week. RKO owns about one-third of the entire below-the-border operation, with the remainder held by local Mexican production interests.

While RKO originally had plans for production on that lot, these never materialized to any extent and for this reason the company wants to unload. An RKO subsid made about six Spanish-language pix at Churubusco in the past few years. Studio primarily has been used as a rental lot for indie producers in the area.

RKO's original investment amounted to over \$1,000,000, it's understood, but part of this has been written off. Probability is that the company would be willing to part with its one-third ownership for about \$750,000.

Curtis Mitchell Teams With Walliser on Vidpix

Curtis Mitchell, former Paramount ad-publicity director, has teamed with radio director Blair Walliser in Biography Films, formed to produce daytime TV serials on film in N. Y. First three chapters of their initial effort, "The Cinderella Story," have been completed. National Broadcasting Co. has taken a 180-day option on the pilot reels.

Patricia White, former Warner Bros. and Columbia player, is starred in the serial. Director is W. Zolley Lerner, until recently with 20th-Fox on the Coast.

Minn. Suburban House Demands 1st-Run Right

Minneapolis, June 5. For the first time in local film history a suburban theatre, the new \$500,000 1,300-seat Terrace, a Volk Bros. independent operation, is demanding the privilege to bid competitively with downtown Paramount circuit. RKO and independent houses for first-runs. It's likely too, that it will be accorded that privilege, for present indications are that it can and will gross as much as, if not more than, loop first-run theatres are now pulling, with the one possible exception of Radio City.

Opened a week ago, the Terrace had for its initial attraction "Father's Little Dividend" (M-G) in a 28-day slot, the same as a half-dozen other Minneapolis neighborhood and suburban theatres and the earliest availability now had by such houses. The full seven-day engagement, a second-run for Minneapolis, chalked up an estimated gross of \$7,000, which is more than most loop first-runs have been averaging in recent months.

TOA'S LEVY PEGS IT ON 3 POINTS

Exhibitor-distributor relations appear to be at the lowest ebb in the history of the biz, according to observations made by Herman Levy, general counsel of Theatre Owners of America, following his attendance at exhib conventions around the country. Levy pegged the strained relations on three major points.

Unjustifiable use of competitive bidding is a serious bone of contention among theatre operators, Levy said in N. Y. last week. Exhibs feel, he said, that bidding should be permissible only when absolutely necessary and not as an excuse to hike film rentals in the face of declining boxoffice receipts.

Levy pointed to one major distrib in a certain western territory which serviced 100 fewer accounts last year than it did the year before, and yet did \$300,000 more business. This was due, he said, to competitive bidding at the expense of the exhibs.

Theatre men also are resentful over distributors' apparent refusal to change their selling methods. Practice of distributors of determining film rentals and terms at the national level without consideration of the exhibitor's ability to pay in view (Continued on page 34)

20th's Decree Points Up Govt. Getting Tougher

Last week's announcement of terms of the 20th-Fox antitrust suit consent decree hit home the fact the Department of Justice is becoming progressively tougher in its attitude toward the film companies and top circuits.

In earlier decrees with RKO and Paramount the Government settled for divorce and divestiture of a specific number of theatres. The D. of J. legalites now are demanding new conditions looking to added theatre dispositions in the faraway future if competition hasn't been sufficiently opened. First evidence of this came with the Warner Bros. pact. This directed the company to part with 54 houses unconditionally, plus up to 27 others in the event indie theatre operators are still at a bargaining disadvantage over a period of years.

Deal with 20th requires outright divestiture of 100 houses. But further tightening the shackles on the company is the provision which demands either a product limitation or sales of additional theatres in over 160 areas if 20th's houses after five years have no indie competition or if a number of the company's houses in any one locality all operate on preferred runs.

Whole idea, of course, is to do away with "closed town" operation. (Continued on page 10)

Boothman Demands Still - Balk Pitt's Fulton TV

Pittsburgh, June 5. Fulton Theatre downtown, first house in Golden Triangle to install equipment for TV projection, so far has used it only once, although the unit has been set up for several months now. That's because management and projectionists are still at loggerheads on a new deal covering the operation. Operators are demanding an extra man in the booth, which Fulton has okayed, but also want an increase not only while teevee programs are being shown but under normal pic conditions as well. This is the fly in the ointment for the Fulton. Shea officials have intimated that unless an agreement is soon reached, they may dismantle the TV equipment and re-sell it.

20th-Fox's Decree Includes Most Elaborate of Majors' Divorcements

No P.A. as Best Man?

News release announcing the Janet Leigh-Tony Curtis marriage in Connecticut Monday (4) bore resemblance to an international document heralding, at least, the end of the war in Korea. It came with the imprint not of one company, but of three — RKO, Metro and Universal. And it bore the instructions: "For release Monday, June 4, at 3:45 p.m."

Unique multi-company release resulted from the fact that Miss Leigh is appearing in pix for Metro and RKO and Curtis in one for U. All three companies had their flacks operating to get maximum publicity out of the nuptials.

Jap Group Here Seeking Prod. Tie

Hollywood, June 5.

Tie-up with U. S. companies for making films in Japan on a 50-50 basis is being talked by a trio of Nip film chiefs who have in mind high-budget productions, each costing the equivalent of around \$1,000,000. Take Jiro Ohtani, head of Shochiku Film Co., producing-distributing-exhibiting organization; producer K. Shirai and Kenneth Hirose, Los Angeles rep for Shochiku, are enroute to N. Y. to discuss such plans with various film interests.

One of the complicated details to be worked out is the exchange setup. The yen is now pegged at 360 to \$1. "That means," Hirose commented, "that it would take a lot of yen to equal a million dollars."

Shochiku reps will discuss setting up individual distributors for U. S. companies following bowout of the co-op Motion Picture Export Assn. at the end of this year. Shochiku, which has been distributing Monogram product for a year, may rep one or more Hollywood distrib in Japan.

Col. Amus. Takes Over 9 Theatres in Jersey

Nine New Jersey theatres formerly operated by Don Jacobs under lease from the S. A. Cocalls Estate have been taken over by Columbia Amus. Co., new outfit formed by a group of N. J. exhibs. Sidney Stern is president of the company, with Louis Bauer secretary and Irving Dollinger treasurer.

Houses in the deal are the State, Elmora and Royal, Elizabeth; Park, Roselle Park; Roslyn, Roselle; Rahway and Empress, Rahway; Park, Newark, and Maplewood, Maplewood.

Independent Theatre Service will handle the buying and booking.

Name O'Hara MPEA V.P.; Krim Made a Director

Joyce O'Hara, exec-v.p. of the Motion Picture Assn. of America, and acting head in the temporary absence of prexy Eric A. Johnston, yesterday (Tues.) was elected a vicepresident of the Motion Picture Export Assn.

Arthur B. Krim, president of United Artists, was named a director at large, replacing Frank L. McNamee, his predecessor at UA.

All other directors were re-elected. Annual stockholders' meeting was followed by directors' meeting at which all officers were returned to office.

Washington, June 5.

U. S. District Court in New York will be asked Thursday (?) to approve an anti-trust decree just worked out between the Justice Department and 20th-Fox. It requires stockholder approval within 90 days.

Decree, fourth which the anti-trust division has completed with the five theatre-owning majors, calls for divorcement of the big National Theatres chain from 20th within two years but does not object to one Skouras running the production-distribution biz while another brother operates the theatres.

In addition, the decree enjoins 20th from certain illegal trade practices just as was done with Paramount, Warners and RKO and provides for an elaborate schedule of theatre divestitures and conditional divestitures from the National chain, in order to increase competition in exhibition. The section dealing with divestitures is by far the most involved and most elaborate of any of the majors.

In general it provides that National must divest 100 theatres and theatre sites. It must unload other theatres in 50 areas if no independent competition is operating within certain specified times. In about 100 situations, if no indie competition develops within specified periods, National has the option of either divesting theatres or of restricting them to only 60% of the product of the eight major distributors. This refers to the top 10 pictures of each of the Big Eight distribis.

In most instances, where the Government and National disagree about the competition, the case is to be taken to the U. S. courts for (Continued on page 20)

Anne Revere Explains Her Stand in Red Probe, Resigns Board of SAG

Hollywood, June 5.

Anne Revere, who recently resigned from the board of directors of the Screen Actors Guild, issued the following statement explaining her action:

"I resigned from the board of the Screen Actors Guild because the producers have, in effect, decreed that those who stand upon the Fifth Amendment shall forfeit their rights to work in the industry. The board was interested in knowing why I had stood upon the Fifth Amendment although I had signed a non-Communist affidavit in 1948. My reply was as follows: 'I am not now a member of the Communist party nor was I in 1948. I should have preferred so to testify before the Committee and also to testify that I had never held a party card which they alleged to be mine and which had been so carelessly connected as to carry an incorrect address.'"

"However, a recent Supreme Court ruling imposes the risk of a contempt citation involving a possible fine and jail sentence upon those who choose to answer some questions and decline to answer others."

"Having sat through six days of hearings, I observed that the Committee would insist on my naming names. This I could not do for two reasons: First, I know no Communists today, as such, and secondly, those I may have hitherto known or suspected as Communists have never to my knowledge been guilty of any disloyal, subversive or un-American activities. Hence the only motive I could possibly have for pointing a finger at others would not have been patriotic, but purely selfish in order to protect my own career by destroying others."

Lytle Talbot was appointed to replace Miss Revere on the SAG board.

Heat Hits L.A. But 'Caruso' Mighty \$52,000; 'Prowler' Smooth at 24G, 'Bulls' Mild 25G; 'Riviera' 28G, 2d

Los Angeles, June 5. "Great Caruso" is grabbing top coin at first-run houses here this season, with mighty \$52,000 in sight in two theatres. Elsewhere the pace is spotty, hot weather hurting. Mild \$25,000 or less is likely for "Brave Bulls" in two houses while good \$24,000 looms for "Prowler," paired with "Hoodlum" in five situations.

"On Riviera" shapes okay \$28,000 for second round in five spots. "Along Great Divide" is off to light \$15,000 for second week, three sites. "Appointment With Danger" is heading for \$16,000 for second round in two Paramount houses.

Estimates for This Week

Los Angeles, Chinese, Uptown, 2,404; Wilshire (FWC) (2,097); 2,048; 1,719; 1,248; 70-\$1.10—"On Riviera" (20th) (2d wk). Oke \$28,000. Last week, nifty \$50,000.

Hollywood, Downtown, Wilshire (WB) (2,756; 1,757; 2,344; 70-\$1.10)—"Along Great Divide" (WB) (2d wk). Light \$15,000. Last week, thin \$24,100.

Loew's State, Egyptian (UA) (2,404; 1,538; 70-\$1.10)—"Great Caruso" (M-G). Mighty \$52,000. Last week, "Go for Broke" (M-G) (3d wk-6 days), \$11,900.

Hillstreet, Pantages (RKO) (2,890; 2,812; 60-\$1)—"Brave Bulls" (Col) and "He's Cockeyed Wonder" (Col). Mild \$25,000. Last week, "Up in Arms" (RKO) and "Got Me Served" (RKO) (reissues), \$17,400.

Los Angeles, Hollywood Paramounts (F&M) (3,398; 1,430; 60)—"Appointment With Danger" (Par) (2d wk) and "Scar" (UA). Slow \$16,000. Last week, "Danger" and "Stop That Cab" (Lip), \$18,200.

United Artists, Ritz, Vogue, Studio City, Culver (UA-FWC) (2,100; 1,370; 885; 880; 1,145; 70-\$1.10)—"Prowler" (UA) and "Hoodlum" (UA). Good \$24,000. Last week, "Katie Did It" (U) and "Fat Man" (U), \$16,800.

Four Star (UA) (900; 70-90)—"Angelo" (Indie) (3d wk). Slim \$1,500. Last week, \$2,200.

Fine Arts (FWC) (677; \$1-\$1.80)—"Men and Music" (20th) (2d wk). Light \$1,800. Last week, \$3,300.

Beverly Canon (ABC) (520-\$1)—"Kon Tiki" (RKO) (6th wk). Fine \$2,500. Last week, \$3,000.

Mpls. Still Off Albeit 'Sun' Hot 7G; 'Guard' Fair \$5,500, 'Cargo' 7G

Minneapolis, June 5.

Winter-like temperatures and constant rain over weekend failed to drive people back to the theatres here in any substantial numbers. Hence, biz continue in the depressed groove. Among the newcomers, most boxoffice promise is being shown by "Follow the Sun," "Fighting Coast Guard" and "Sealed Cargo," in about that order. It's the second week for "On the Riviera," "Go for Broke" and "Kon-Tiki," largest number of holdovers for some time.

Estimates for This Week

Century (Par) (1,600; 50-76)—"Katie Did It" (U). Okay \$4,500. Last week, "Molly" (Par) and "Man Who Cheated Himself" (UA), split, poor \$1,800.

Gopher (Berger) (1,000; 50-76)—"Follow the Sun" (20th). Good \$7,000 or less. Last week, "Samson and Delilah" (Par) (4th wk), slow \$2,200.

Lyric (Par) (1,000; 50-76)—"Go for Broke" (M-G) (2d wk). Good \$6,000. First week, fine \$8,500.

Radio City (Par) (4,000; 50-76)—"On Riviera" (20th) (2d wk). This one has given house its best business in some time. Nice \$9,000 after \$13,000 first week.

RKO-Orpheum (RKO) (2,800; 40-76)—"Sealed Cargo" (RKO). Well-liked picture but minus important marquee names. Fair \$7,000. Last week, "Santa Fe" (Col), tepid \$5,000.

RKO-Pan (RKO) (1,600; 40-76)—"Tarzan's Peril" (RKO) and "Fury of the Congo" (Col). Okay \$5,000 in 8 days. Last week, "Beast 5 Fingers" (WB) and "Walking Dead" (WB) (reissues), \$4,000.

State (Par) (2,300; 50-76)—"Fighting Coast Guard" (Rep). Winning approval, but having an up-hill boxoffice fight. Fair \$5,500. Last week, "Goodbye, My Fancy" (WB), \$6,500.

World (Mann) (400; 50-85)—"Kon-Tiki" (RKO) (2d wk). Nice \$4,000 after excellent \$4,200 initial stanza.

Broadway Grosses

Estimated Total Gross This Week \$452,800 (Based on 18 theatres.) Last Year \$441,500 (Based on 17 theatres.)

'Fabiola' Wham \$16,000, Philly

Philadelphia, June 5.

Shuttering of the Aldine, Warner first-run, marked the arrival of summer weather, with the past weekend obviously taking thousands to the country and away from theatres. Relatively the strongest new picture is "Fabiola" which has held the sock pace all week at the Midtown. "Along Great Divide" looms okay at the Stanley but the Earle, with "Home Town Story" and Parisian Follies stage-unit, shapes only so-so. "Dear Brat" is nearly okay at Mastbaum.

Estimates for This Week

Arcadia (Indie) (625; \$1.30-\$2.40)—"Tales of Hoffmann" (Indie) (6th wk). Steady \$6,000. Last week, \$6,500.

Boyd (WB) (2,360; 50-99)—"Great Caruso" (M-G) (4th wk). Fancy \$24,000. Last week, \$27,000.

Earle (WB) (2,700; 50-99)—"Home Town Story" (M-G) plus "Parisian Follies" unit. Fair \$20,000. Last week, "Counterspy Meets Scotland Yard" (Col) and "Cab Calloway orch onstage, \$22,500.

Fox (20th) (2,250; 50-99)—"On Riviera" (20th) (2d wk). Neat \$17,000 after \$30,000 last week.

Goldman (Goldman) (1,200; 50-99)—"Go for Broke" (M-G) (3d wk). Good \$12,000. Last week, \$15,000.

Mastbaum (WB) (4,360; 50-99)—"Dear Brat" (Par). Oke \$18,000. Last week, "Prowler" (UA), \$15,000.

Midtown (Goldman) (1,000; 50-99)—"Fabiola" (UA). Terrific \$16,000. Last week, "Smuggler's Island" (U), \$8,000.

Randolph (Goldman) (2,500; 50-99)—"Father's Little Dividend" (M-G) (6th wk). Holding near \$8,000, big. Last week, \$8,000.

Stanley (WB) (2,900; 50-99)—"Along Great Divide" (WB). Stout \$22,000. Last week, "Goodbye, My Fancy" (WB) (2d wk), \$15,000.

Stanton (WB) (1,473; 50-99)—"Sword Monte Cristo" (20th). Sharp \$13,000. Last week, "Santa Fe" (Col), \$13,500.

Trans-Lux (T-L) (500; 50-99)—"Odette" (Indie). Mild \$2,800. Last week, "Wicked City" (UA), neat \$2,700.

World (G&S) (500; 50-99)—"Isle of Sinners" (Indie). Below hopes at \$3,000. Last week, "Affair" (Indie) (2d wk), \$2,800.

Det. Still Droopy; 'Riviera' NG 23G, 'Raton' \$9,000, 'Caruso' Great 13G, 2d

Detroit, June 5.

For the second week in row, "Caruso" at Adams is setting the pace here currently. It seems to be the only film downtown not affected too much by the transportation strike which now is in its seventh week. "On Riviera" is slow at the Fox. "Oliver Twist" looks way below par at the Michigan as are "Ma & Pa Kettle on Farm" at the Palms, "Raton Pass" at Madison, and "Sealed Cargo" at United Artists.

Estimates for This Week

Fox (Fox-Detroit) (5,000; 70-95)—"On Riviera" (20th) and "Tarzan's Peril" (RKO). Slow \$23,000. Last week, "Half Angel" (20th) plus Eddy Arnold onstage, \$28,000.

Mieh'zan (United Detroit) (4,000; 70-95)—"Oliver Twist" (EL) and "Spring Here" (RKO). Slim \$12,000.

'Scout' Rugged \$8,000, Seattle; 'Brat' Fair 9G

Seattle, June 5. Three holdovers this week are proving that patrons are more selective than ever. "Go for Broke" is great on second stanza at Liberty. "Caruso" is holding big in sixth Music Hall week. Top newcomer is "Cavalry Scout," good at Coliseum.

Estimates for This Week

Coliseum (Evergreen) (1,877; 65-90)—"Cavalry Scout" (Mono) and "Casa Manana" (Mono). Good \$8,000. Last week, "Thing" (RKO) and "Cheated Himself" (20th). 3d wk, \$7,600.

Fifth Avenue (Evergreen) (2,349; 65-90)—"Dear Brat" (Par) and "Molly" (Par). Fair \$9,000 in 9 days. Last week, "Lorna Doone" (Col) and "Gun Play" (RKO), \$6,300.

Liberty (Hamrick) (1,650; 65-90)—"Go for Broke" (M-G) and "Home Town Story" (M-G) (2d wk). Great \$9,000. Last week, \$13,700.

Music Box (Hamrick) (850; 65-90)—"Kon-Tiki" (RKO) (3d wk). Holding at \$3,500 after \$4,100 last week.

Music Hall (Hamrick) (2,200; 65-90)—"Great Caruso" (M-G) and "Painted Hills" (M-G) (6th wk). Great \$7,000. Last week, \$8,200.

Orpheum (Hamrick) (2,600; 65-90)—"Double Crossbones" (U) and "Fat Man" (U). NSG \$7,500. Last week, "Along Great Divide" (WB), oke \$7,900.

Paramount (Evergreen) (3,039; 65-90)—"On Riviera" (20th) and "Blue Blood" (Mono) (2d wk). Still nice at \$9,500 after \$13,700 last week.

'Cargo' Big \$9,500 Tops Mild Cincy

Cincinnati, June 5.

Downtown trade is holding to fair-to-middling pace. This week's leader is "Sealed Cargo" at Palace, in good tempo. Close behind is "Go for Broke" on second stanza at Albee. Newcomers in so-so gait are "Apache Drums" at Capitol and "Night Into Morning" at Grand.

Estimates for This Week

Albee (RKO) (3,100; 55-75)—"Go for Broke" (M-G) (2d wk). All right \$8,500 in wake of hotty \$13,000 bow.

Capitol (Mid-States) (2,000; 55-75)—"Apache Drums" (U). So-so \$6,500. Last week, "Dear Brat" (Par), \$7,000.

Grand (RKO) (1,400; 55-75)—"Night Into Morning" (M-G). Moderate \$6,000. Last week, "Fighting Coast Guard" (Rep), \$5,500.

Keith's (Mid-States) (1,542; 55-75)—"Man From Planet X" (UA) and "Mr. Universe" (UA). Fairish \$5,500. Last week, "Quebec" (Par), \$5,000.

Lyric (RKO) (1,500; 55-75)—"Stage to Tucson" (Col) and "When Redskins Rode" (Col), split with "Massacre Orient" (Indie). Mild \$4,500. Last week, "Operation X" (Col) and "Fury of Congo" (Col) split with "Fighting Rackets" (Indie) and "Criminals of Underworld" (Indie) (reissues), \$4,000.

Palace (RKO) (2,600; 55-75)—"Sealed Cargo" (RKO). Good \$9,500, top newcomer in town. Last week, "Brave Bulls" (Col), split with "Man's Castle" (Col) and "Too Many Husbands" (Col) (reissues), \$7,500.

'Riviera' Rousing \$25,000, Hub Ace; 'Folsom' 17G; 'Fabiola' Fat 8 1/2G, 2d

Key City Grosses

Estimated Total Gross This Week \$2,993,000 (Based on 24 cities, 189 theatres, chiefly first runs, including N. Y.) Total Gross Same Week Last Year \$2,923,500 (Based on 23 cities, and 190 theatres)

'Broke' Boffo \$29,000, Frisco

San Francisco, June 5.

Holiday brightened biz here but week-long heat wave hurt somewhat. "Go for Broke," backed by strong bally, is sparking Market Street, with a sock total likely at Warfield. "Inside Walls of Folsom Prison," helped by personals by stars from pic, also is doing strongly at Paramount. "Forbidden Past" looms nice at Golden Gate.

Estimates for This Week

Golden Gate (RKO) (2,850; 60-85)—"Forbidden Past" (RKO) and "Murder Without Crime" (Mono). Nice \$15,000. Last week, "Hard, Fast, Beautiful" (RKO) and "Pier 23" (Lip), \$14,000.

Fox (FWC) (4,651; 60-95)—"On Riviera" (20th) and "Ghost Chasers" (Mono) (2d wk). Oke \$13,000 in 6 days. Last week, \$27,500.

Warfield (Loew's) (2,656; 60-85)—"Go for Broke" (M-G). Sock \$29,000. Last week, "Great Caruso" (M-G) (4th wk), \$12,500.

Paramount (Par) (2,646; 60-85)—"Inside Walls Folsom Prison" (WB) and "Kentucky Jubilee" (Lip). Strong \$15,500. Last week, "Dear Brat" (Par) and "Roaring City" (Lip), \$10,500.

St. Francis (Par) (1,400; 60-85)—"Goodbye, My Fancy" (WB) (2d wk). Down to \$7,500. Last week, fine \$11,500.

Orpheum (No. Coast) (2,478; 55-85)—"Double Crossbones" (U) and "Air Cadet" (U). Mild \$12,000. Last week, "Santa Fe" (Col) and "Gasoline Alley" (Col), \$12,500.

United Artists (No. Coast) (1,207; 55-85)—"Fabiola" (UA) (2d wk). Held to \$8,000. Last week, big \$10,500.

Stagedoor (A-R) (370; 85-91)—"Cyrano" (UA) (20th wk). Big \$3,000. Last week, \$3,200.

Vogue (S. F. Theatres) (365; 85c)—"Kon-Tiki" (RKO) (3d wk). Still big at \$5,800. Last week, \$6,000.

'CARUSO' RECORD 25G, DENVER; 'RIVIERA' 24G

Denver, June 5.

"Great Caruso" is packing the Orpheum here this week to new record, and holdover, "On Riviera" looks big in three theatres. "Go for Broke" is big enough in second Broadway stanza to get a third week. Cool weekend helped to boost grosses.

Estimates for This Week

Broadway (Wolfberg) (1,500; 40-80)—"Go for Broke" (M-G) (2d wk). Good \$9,000 to win third week. Last week, \$10,000.

Denham (Cockrill) (1,750; 40-80)—"Dear Brat" (Par). Poor \$6,500. Last week, "Appointment With Danger" (Par) and "Quebec" (Par) (2d wk), \$7,500.

Denver (Fox) (1,525; 40-80)—"On Riviera" (20th) and "Missing Women" (Rep), day-date with Esquire, Webber. Big \$17,000. Last week, "Goodbye, My Fancy" (WB) and "According Mrs. Hoyle" (Mono), \$8,000.

Esquire (Fox) (742; 40-80)—"On Riviera" (20th) and "Missing Women" (Rep), also Denver, Webber. Fast \$3,500. Last week, "Goodbye, My Fancy" (WB) and "Mrs. Hoyle" (Mono), \$1,200.

Orpheum (RKO) (2,600; 40-80)—"Great Caruso" (M-G) and "Man from Planet X" (UA). Record \$25,000. Holds. Last week, "Three Guys Named Mike" (M-G) and "Sin Esther Waters" (Indie), \$11,000.

Paramount (Fox) (2,200; 40-80)—"Santa Fe" (Col) and "Blondie's Servant Trouble" (Col). Big \$12,000. Last week, "In Navy Now" (20th) and "Roaring City" (Lip), \$11,000.

Tabor (Fox) (1,967; 40-80)—"13th Letter" (20th) and "Bashful Bachelor" (Lip). Poor \$3,000. Last week, "Communist For FBI" (WB) (Continued on page 18)

Boston, June 5.

"On the Riviera" at Memorial shapes as best in town this stanza although "Great Caruso" in third round at State and Orpheum is still solid. "Inside Wall Folsom Prison" at Paramount and Fenway looks about average with "Along Great Divide" at Met and "Santa Fe" at Boston only fair. "Fabiola" in second week at Astor shapes stout.

Estimates for This Week

Astor (S&Q) (1,200; 50-95)—"Fabiola" (UA), holding fairly well at \$8,500 for second week, after nice \$11,500 for first.

Boston (RKO) (3,200; 40-85)—"Santa Fe" (Col) and "Murder Without Crime" (Indie). Slow \$8,000. Last week, "14 Hours" (20th) and "Gunfire" (Lip), mild \$8,300.

Fenway (NET) (1,373; 40-85)—"Inside Walls Folsom Prison" (WB) and "Kentucky Jubilee" (Lip). Average \$4,500. Last week, "Little Big Horn" (Lip) and "Savage Drums" (Lip), \$4,000.

Majestic (Shubert) (1,100; \$1.20-\$2.40)—"Tales of Hoffmann" (Indie) (8th wk). Off to about \$5,000 after \$6,200 for seventh.

Memorial (RKO) (3,500; 40-85)—"On Riviera" (20th) and "China Corsair" (Col). Best here in some time at nifty \$25,000. Last week, "Forbidden Past" (RKO) and "Danger Zone" (Lip), oke \$15,000.

Metropolitan (NET) (4,367; 40-85)—"Along Great Divide" (WB) and "Bowery to Broadway" (re-issue). Tepid \$11,500. Last week, "Half Angel" (20th) and "Queen for a Day" (UA), \$10,000.

Orpheum (Loew) (3,000; 40-85)—"Great Caruso" (M-G) (3d wk). Still nifty at \$16,000 after staunch \$20,000 for second.

Paramount (NET) (1,700; 40-85)—"Walls Folsom Prison" (WB) and "Kentucky Jubilee" (Lip). Average \$12,500. Last week, "Little Big Horn" (Lip) and "Savage Drums" (Lip), \$11,000.

State (Loew) (3,500; 40-85)—"Great Caruso" (M-G) (3d wk). Strong \$8,000 after fine \$11,000 for second.

Cleve. Warm, B.O. Cool; 'Broke' Brisk \$16,000, 'Dark Hall' OK at 11G

Cleveland, June 5.

Arrival of extra-hot weather is making deluxe house biz taper off. Most promising entrants in a routine stanza are State's "Go for Broke," holdover of "On Riviera" at Allen and Hipp's "Long Dark Hall," in that order. Moveover of "Great Caruso" to Stillman is still paying off though fourth week downtown.

Estimates for This Week

Allen (Warner) (3,000; 55-80)—"On Riviera" (Fox) (2d wk). Smart \$10,000 after \$15,000 last round.

Hipp (Warners) (3,700; 55-80)—"Long Dark Hall" (UA). Shade above ordinary at \$11,000. Last week, "Along Great Divide" (WB), \$11,200.

Lower Mall (Community) (585; 55-80)—"Of Men and Music" (20th) (Continued on page 18)

'Broke' Socko \$12,000, Indpls.; 'Riviera' 10G

Indianapolis, June 5.

Midweek holiday, with more stay-at homes, helped first-runs here to moderately good biz this stanza despite terrific draw of 500-mile Speedway race, May 30. "Go for Broke" is leading city with sock take at Loew's. "On Riviera," at Indiana, is okay. Extreme heat and frequent rain rated no help.

Estimates for This Week

Circle (Cockrill-Dolle) (2,800; 44-65)—"Get It Wholesale" (20th) and "Million Dollar Pursuit" (Lip). Mild \$7,500. Last week, "Goodbye, My Fancy" (WB) and "Roaring City" (Indie), \$8,500.

Indiana (C-D) (3,200; 44-65)—"On Riviera" (20th) and "Kiss for Corliss" (UA). Oke \$10,000. Last week, "Rawhide" (20th) and "He's Cockeyed Wonder" (Col), \$11,000.

Loew's (Loew's) (2,427; 44-65)—"Go for Broke" (M-G) and "When Redskins Rode" (Col). Sock \$12,000. Last week, "Soldiers Three" (M-G) and "Inside Straight" (M-G), \$6,000 in 6 days.

Lyric (C-D) (1,600; 44-65)—"Double Crossbones" (U) and "Air Cadet" (U). Modest \$6,000. Last week, "Man From Planet X" (UA) and "Mr. Universe" (ELC), \$5,500.

Strong Product, Rain Perk Up Chi; Kay Armen Ups 'Angel' Good \$35,000, 'Story'-Vaude 25G, 'Drums' Hep 14G

Chicago, June 5.

Rainy weekend and generally sturdy entries are improving Loop first-run biz this season, though still a long way from pleasing downtown operators. World prem of "Hollywood Story," with film stars in person, plus Lina Romay on stage, is shaping light \$25,000 at Chicago. Oriental, with "Half Angel" and Kay Armen topping stagershow, is good \$35,000. "Along Great Divide" and "Bowery Battalion" looks bright \$13,500 at Grand. Palace, with "Sealed Cargo" and "Painted Hills," should nail okay \$10,000. Roosevelt duo-entry, "Apache Drums" and "When Redskins Rode," is shaping loud \$14,000.

United Artists' holdover, "Bullfighter and Lady" and "Belle Le Grand," is trim \$12,000. Second week of "Appointment with Danger" and "My Outlaw Brother" is nice \$11,000 at State-Lake. "Rawhide" wound third session with neat \$14,000 at Woods.

Estimates for This Week

Chicago (B&K) (3,900; 98)—"Hollywood Story" (U) and Lina Romay heading stagershow. Light \$25,000. Last week, "Lemon Drop Kid" (Par) and vaude (2d wk), \$18,000.

Grand (RKO) (1,200; 55-98)—"Along Great Divide" (WB) and "Bowery Battalion" (Mono). Nice \$13,500. Last week, "Smuggler's Island" (U) (2d wk), \$8,500.

Oriental (Indie) (3,400; 98)—"Half Angel" (20th) and Kay Armen topping stage bill. Good \$35,000. Last week, "Great Caruso" (M-G) and vaude (4th wk), \$33,500.

Palace (RKO) (2,500; 55-98)—"Sealed Cargo" (RKO) and "Painted Hills" (M-G). Average \$10,000. Last week, "Beast With Five Fingers" (WB) and "Walking Dead" (WB) (reissues), \$11,000.

Roosevelt (B&K) (1,500; 55-98)—"Apache Drums" (U) and "When Redskins Rode" (Col). Loud \$14,000. Last week, "Santa Fe" (Col) and "Kill the Umpire" (Col) (2d wk), \$8,000.

State-Lake (B&K) (2,700; 55-98)—"Appointment With Danger" (Par) and "Outlaw Brother" (UA) (2d wk). Nice \$11,000. Last week, \$12,500.

United Artists (B&K) (1,700; 55-98)—"Bullfighter and Lady" (Rep) and "Belle Le Grand" (Rep) (2d wk). Crisp \$12,000. Last week, \$13,000.

Woods (Essaness) (1,073; 98)—"Thing" (RKO). Opened today (Tues.). Last week, "Rawhide" (20th) (3d wk), fast \$14,000.

World (Indie) (587; 80)—"Men and Music" (20th) (3d wk). Okay \$3,900. Last week, \$4,000.

Ziegfeld (Lopert) (434; 98)—"Tales of Hoffman" (Indie) (7th wk). Strong \$4,600. Last week, \$4,900.

'Broke' Paces Pitt At Sturdy \$19,000; 'Riviera' Fine 9G, 'Fancy' \$11,500

Pittsburgh, June 5.

"Go For Broke" at the Penn is far out in front this week, and will hold. So will "On the Riviera" at the Fulton although not quite up to expectations. "Goodbye, My Fancy" got away to a nice start on the holiday and doing well enough to get a moveover to the Warner.

Estimates for This Week

Fulton (Shea) (1,700; 50-85)—"On Riviera" (20th). Tapering off after brisk tee-off, but should still get nice \$9,000. That's more than house has seen in some time. Holds. Last week, "Rawhide" (20th) (2d wk), \$3,000 in 3½ days.

Harris (Harris) (2,200; 50-85)—"Kettles Back on Farm" (U) and "Undercover Girl" (U). About the usual for a dealer here. Looks oke \$5,000. Last week, "Santa Fe" (Col), even with Decoration Day only got \$5,500.

Penn (Loew's) (3,300; 50-85)—"Go For Broke" (M-G). Another winner for this house, which has been getting more than its share of them lately. Should hit around \$19,000, and holds. Last week, "Last Outpost" (Par), \$9,500.

Stanley (WB) (3,800; 50-85)—"Goodbye, My Fancy" (WB). Fairly good notices should get okay \$11,500. Last week, Josephine Baker on stage with "Redhead and Cowboy" (Par) was a disappointment at under \$30,000 in 8 days.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net, i.e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'Broke' Bright \$14,000, L'ville

Louisville, June 5.

"Go For Broke" at Loew's State is gathering solid biz currently. Prospect is for holdover. "Thing" at the Rialto is garnering fair wicket attention but other houses are only so-so. Real temperatures is an adverse factor.

Estimates for This Week

Mary Anderson (People's) (1,200; 45-65)—"Along Great Divide" (WB). Western looks like good summer fare at \$6,000. Last week, "Virginia City" (WB) (reissue), about same.

Rialto (Fourth Avenue) (3,000; 45-65)—"Thing" (RKO) and "Million Dollar Pursuit" (Rep). Not cutting much ice with only fairish \$9,000 in sight. Last week, "Follow Sun" (20th) and "According Mrs. Hoyle" (Mono), \$10,000.

State (Loew's) (3,000; 45-65)—"Go For Broke" (M-G) and "Once A Thief" (UA). Doing top biz in town at bright \$14,000. Last week, "Smuggler's Island" (U) and "Air Cadet" (U), \$9,500.

Strand (FA) (1,200; 45-65)—"Double Crossbones" (U) and "Operation Disaster" (U). Fair \$4,000. Last week, "Queen For Day" (UA) and "Stop That Cab" (Lip), \$5,000.

D. C. Still Off; Andrews Sis Lift 'Sun' \$29,000, 'Caruso' Smart 18G, 2d

Washington, June 5.

Biz along town's main stem continues in the lower register despite holiday. Big exception to box-office mediocrity is "Follow the Sun," hyped by Andrews Sisters on stage, at Loew's Capitol, although not up to hopes, is best in weeks. "Caruso," in second stanza at Palace, continues strong and looks like it will hold again. "Goodbye, My Fancy" at the Warner is disappointing.

Estimates for This Week

Capitol (Loew's) (2,434; 44-90)—"Follow Sun" (20th), plus vaude topped by Andrews Sisters. Hot \$29,000, but had hoped for more, considering large nut for Andrews Sisters. Last week, "Go For Broke" (M-G) (2d wk) plus vaude, steady \$15,000 in 6 days.

Dupont (Lopert) (375; 50-85)—"Isle of Sinners" (Indie) (2d wk). Okay \$3,500. Last week, \$5,000.

Keith's (RKO) (1,939; 44-80)—"Sealed Cargo" (RKO). Modest \$7,000. Last week, "Up in Arms" (RKO) and "Got Me Covered" (RKO) (reissues), wham \$10,500.

Metropolitan (Warner) (1,164; 44-74)—"Santa Fe" (Col). Solid \$6,000. Last week, "Communist for FBI" (WB) (2d wk), okay \$4,000 in 4 days.

Palace (Loew's) (2,370; 44-74)—"Great Caruso" (M-G) (2d wk). Smart \$18,000 after wham \$27,500 last week. Holds again.

Playhouse (Lopert) (485; \$1.20-2.40)—"Tales of Hoffman" (Indie) (7th wk). Holding at big \$7,000 for third consecutive week. Holds on.

Warner (WB) (2,174; 44-74)—"Goodbye, My Fancy" (WB). So-so \$10,000. Last week, "Great Missouri Raid" (WB), nice \$11,000 in 6 days.

Trans-Lux (T-L) (654; 44-80)—"Mr. Universe" (UA). Slow \$3,500. Last week, "Five" (Col), \$5,000.

'LEMON KID' SOLID IN MONT'L, 16G, 'SUN' 12G

Montreal, June 5.

New entries in all except one deluxer are holding returns here after poor session last week. "Lullaby of Broadway" at Loew's is still setting pace after a hefty first round. "Follow the Sun" is fair at Palace while top new entry is "Lemon Drop Kid," solid at Capitol.

Estimates for This Week

Palace (C.T.) (2,625; 34-60)—"Follow Sun" (20th). Fair \$12,000. Last week, "You're In Navy" (20th), \$11,000.

Capitol (C.T.) (2,412; 34-60)—"Lemon Drop Kid" (Par). Solid \$16,000. Last week, "Quebec" (Par), \$11,000.

Princess (C.T.) (2,131; 34-60)—"Tarzan's Peril" (RKO). Modest \$10,000. Last week, "Redhead and Cowboy" (Par), same.

Loew's (C.T.) (2,855; 40-65)—"Lullaby Broadway" (WB) (2d wk). Holding at \$16,000 following smash opening stanza at \$24,000.

Imperial (C.T.) (1,839; 34-60)—"Jennings of Oklahoma" (Col) and "Flame of Stamboul" (Col). Okay \$8,000. Last week, "Sugarfoot" (WB) and "First Romance" (WB), good \$8,000.

Orpheum (C.T.) (1,048; 34-60)—"Of Men and Music" (UA) and "Farewell to Yesterday" (UA). Nice \$7,000. Last week, "Man from Planet X" (UA) and "Hunt Man Down" (UA), \$6,500.

'Riviera' Rich \$16,000, Prov.

Providence, June 5.

Still solid in its second week, "Great Caruso" is heading for a third sesh at Loew's State currently. It has been a long time since one held over that long. Repeat biz is helping too. Also big in first sesh is Majestic's "On the Riviera." RKO Albee is next in line with "Sealed Cargo."

Estimates for This Week

Albee (RKO) (2,200; 44-65)—"Sealed Cargo" (RKO) and "Pancho Villa Returns" (Mono). Fairly good \$8,500. Last week, "Smuggler's Island" (U) and "Sin Esther Waters" (Indie), \$8,000.

Majestic (Pay) (2,200; 44-65)—"On Riviera" (20th) and "Pier 23" (Lip). Hot \$16,000. Last week, "Rawhide" (20th) and "Danger Zone" (Lip), \$6,000.

Metropolitan (Snider) (3,100; 44-65)—"Drums" (FC) and "Four Feathers" (FC) (reissues). Slow \$4,400. Last week, "Confessions of Model" (Indie) and "Secrets of Sinner" (Indie) (reissue), \$4,000.

State (Loew) (3,200; 44-65)—"Great Caruso" (M-G) (2d wk). Still solid \$15,000 after knocking off terrific \$20,000 in first round.

Strand (Silverman) (2,200; 44-65)—"Brave Bulls" (Col). Opened Monday (4). Last week, "Last Outpost" (Par) and "Molly" (Par), drab \$5,100.

'Riviera' Good \$11,000, Omaha; 'Cargo' Oke 5G

Omaha, June 5.

Holiday and influx of visitors for the races is proving no particular boon to the boxoffice here. "On Riviera" shapes good at Paramount for city leaderships. "Sealed Cargo" at Brandels looks okay. Orpheum, with "Smuggler's Island" and "Belle Le Grand," is being helped by midnight stage horror show for okay total.

Estimates for This Week

Paramount (Tristates) (2,890; 16-70)—"On Riviera" (20th). Good \$11,000. Last week, "Half Angel" (20th), \$8,000.

Orpheum (Tristates) (3,000; 16-70)—"Smuggler's Island" (U) and "Belle LeGrand" (Rep). Looks okay \$9,500. Last week, "Appointment With Danger" (Par) and "Young Lovers" (EL), \$10,000.

Brandels (RKO) (1,500; 16-70)—"Sealed Cargo" (RKO). Okay \$5,000. Last week, "Raton Pass" (WB) and "When Redskins Rode" (Col), \$7,000.

Omaha (Tristates) (2,100; 16-70)—"Fort Quebec" (Par) and "Gun Crazy" (UA). Fair \$7,000. Last week, "Mr. Lucky" (RKO) and "Lady Takes Chance" (RKO) (reissues), \$7,500.

State (Goldberg) (885; 25-75)—"Samson and Delilah" (Par). Good \$4,500 on pop-scale run. Last week, "Great Caruso" (M-G) (2d wk) and "Home Town Story" (M-G), \$4,800.

B'way Still Spotty; 'Fabiola' Wow \$37,000, 'Riviera'-Stage Big 90G, 2d; 'Fancy' 12G, 'Caruso' Great \$135G, 4th

Arrival of mid-summer weather plus the usual post-holiday let-down after Memorial Day is cutting into Broadway film business this stanza. First-runs enjoyed the customary upswing last Wednesday (Memorial Day) as well as on Tuesday night (29) but trade dipped sharply the next two days. Unusually hot weather Sunday (3), along with double-header competition from major league baseball games, clipped business that day.

"Fabiola" is the ace new picture, with a smash \$37,000 or near in first week at the Victoria. This compares favorably with top weeks at this house, since the Vic is back to 55c-\$1.50 scale on this film. Cris pushed it around but the Italian opus is proving a real coin-getter. "Goodbye, My Fancy" shapes good \$12,000 at the Holiday. "Romeo and Juliet" on reissue is limping along with \$12,000, just passable for an oldie, at the State.

"On the Riviera," with Mimi Benzell, Peggy Ryan & Ray McDonald, Irving Fields Trio, Corinne and Tito Valdez heading stagershow is holding to big \$90,000 in second week at the Roxy, being helped, of course, by Memorial Day trade.

"Great Caruso" with stagershow continues the big grosser although it's in its fourth week at the Music Hall. Looks to hit \$135,000 or better in this fourth round, and holds a fifth session or longer. This is the longest run at the Hall since the great total registered by the Easter stagershow with "Royal Wedding."

Elsewhere, excepting at some of the small sure-seaters, business is down sharply.

Estimates for This Week

Astor (City Inv.) (1,300; 55-\$1.80)—"Valentino" (Col) (7th wk). Week ending today (Wed.) is down to \$7,000 after \$8,200 last week, being helped by Memorial Day crowds.

Bijou (City Inv.) (589; \$1.20; \$2.40)—"Tales of Hoffman" (Indie) (10th wk). Ninth stanza ended last night (Tues.) still strong at \$12,500, although off from \$15,000 of previous session, which included extra matinees. Stays.

Capitol (Loew's) (4,820; 55-\$1.50)—"Go For Broke" (M-G) with Les Brown orch, Jimmy Wakely, Chaz Chase topping stagershow (2d wk). Down to \$27,000 or near in week ending today (Wed.) after good \$53,000 for first round, helped by holiday. Stays a third.

Criterion (Moss) (1,700; 50-\$1.75)—"Redhead and Cowboy" (Par). Opened yesterday (Tues.). In ahead, "The Thing" (RKO) (5th wk-8 days), okay \$10,500 after fine \$13,000 for fourth stanza.

Globe (Brandt) (1,500; 50-\$1.20)—"Inside Walls of Folsom Prison" (WB) (2d wk). Off to around \$7,000 or less after good \$14,000 opening round. "M" (Col) opens Saturday (9).

Holiday (Zatkin) (930; 50-\$1.50)—"Goodbye, My Fancy" (WB) (2d wk). First stanza ended Monday (4) landed good \$12,000, albeit not strong. In ahead, "House on Telegraph Hill" (20th) (2d wk-10 days), \$10,500.

Mayfair (Brandt) (1,738; 50-\$1.20)—"Maltese Falcon" (WB) and "Dark Victory" (WB) (reissues) (2d wk). Holding nicely with \$8,000, after big \$14,000 in first frame.

Palace (RKO) (1,700 55-\$1.20)—"Tokyo File 212" (RKO) with 10 acts of vaude. Limping to \$13,000, putting house badly in red again. Last week, "Fat Man" (U) and 10 acts of vaude, nice \$17,000 but below hopes.

Paramount (Par) (3,664; 55-\$1.50)—"Hollywood Story" (U) with Ames Bros, Gracie Barrie, Bunny Briggs, Herbie Fields orch on stage. Opens today (Wed.). Last week, "Sealed Cargo" (RKO) plus Peggy Lee, Ray McKinley orch, Red Buttons on stage (2d wk), slipped to light \$45,000, despite several previews, after fair \$50,000 opening stanza.

Park Avenue (Reade) (583; 90-\$1.50)—"Tony Draws a Horse" (Indie) (4th wk). Third frame ended Sunday (3) held at \$8,000 after stout \$8,800 for second week.

Radio City Music Hall (Rockefellers) (3,945; 80-\$2.40)—"Great Caruso" (M-G) with stagershow (4th wk). Despite expected dip after Memorial Day holiday, this continues rolling on to great trade. Current session looks to wind at big \$135,000, and holds a fifth week. Last week hit smash \$153,000, only \$2,000 below opening stanza.

Rivoli (UAT-Par) (2,092; 60-

\$1.25)—"Smuggler's Island" (U) (2d wk). Second and final week ended last night (Tues.) slipped to \$8,500 after barely okay \$13,000 opening stanza. House shuttered after performances last night, and will remain closed all summer. Reopening is set for Labor Day.

Roxy (20th) (5,886; 80-\$2.20)—"On Riviera" (20th) with Mimi Benzell, Peggy Ryan & Ray McDonald, Irving Fields Trio, Corinne and Tito Valdez heading stagebill (3d-final wk). Second frame ended last night (Tues.) was big at \$90,000 or under after sock \$105,000 opener, over expectancy. Holding two extra days in current week to make it a 9-day stanza.

State (Loew's) (3,450; 55-\$1.50)—"Romeo and Juliet" (M-G) (reissue) (2d wk). Initial week ended last night (Tues.) was not up to hopes for an oldie with only \$12,000. In ahead, "Apache Drums" (U) (3d wk-4 days), \$7,000.

Sutton (R&B) (561; 90-\$1.50)—"Kon-Tiki" (RKO) (10th wk). Ninth frame ended Monday (4) night held to \$9,800 after solid \$11,000 for eighth week. Continues.

Trans-Lux 60th St. (T-L) (453; 74-\$1.50)—"Emperor's Nightingale" (Indie) (4th wk). Holding at about \$7,000 after \$9,500, over hopes, for third week, which was second successive session that biz had gone ahead of opening week's total.

Trans-Lux 52nd St. (T-L) (540; 90-\$1.50)—"Teresa" (M-G) (9th wk). Holding nicely at \$3,500 after \$4,500 in eighth frame.

Victoria (City Inv.) (1,060; 55-\$1.50)—"Fabiola" (UA) (2d wk). Initial week ended Tuesday (5) soared to terrific \$37,000, this including night performances Tuesday (29) night. After big teeoff Tuesday night, soared to Saturday figures on Memorial Day, and has held consistently high ever since. Looks in for run.

'Riviera' Lively \$18,000 Tops in Sluggish K.C.; 'Broke' 11G, 'Cargo' 7½G

Kansas City, June 5.

New foursome of Fox Midwest houses is doing nice biz with "On Riviera" but remainder of the town is light to moderate. Granada Theatre on the Kansas side coupled into day-and-date situation with Tower, Uptown and Fairway. "Sealed Cargo" at Missouri is headed for moderate sessions. Midland is about average with "Go For Broke." Paramount is in same vein with "Goodbye, My Fancy." Weather zoomed to mid-90's, and sudden heat is no help.

Estimates for This Week

Esquire (Fox-Midwest) (820; 45-65)—"Swamp Water" (20th) (reissue) and "Mice and Men" (20th). Slow \$1,500 in 5 days. Last week, "Korean Patrol" (UA) and "Congolaise" (UA), \$2,000.

Kimo (Dickinson) (550; 60-85)—"Gigi" (Indie) (2d wk). Holding at \$1,800. Last week, pleasing \$2,200. Closing after this week.

Midland (Loew's) (3,573; 50-60)—"Go For Broke" (M-G) and "Once a Thief" (UA). Moderate \$11,000, under hopes. Last week, "Inside Straight" (M-G) with Patti Page and Clyde McCoy orch on stage, disappointing \$11,000 in 4 days at 60c-90c scale.

Missouri (RKO) (2,650; 50-75)—"Sealed Cargo" (RKO) and "Surrender" (Rep). Fairish \$7,500. Last week, "Along Great Divide" (WB) and "Second Face" (UA), same.

Paramount (Tri-States) (1,900; 50-60)—"Goodbye, My Fancy" (WB). Average \$9,000 or less. Last week, "Last Outpost" (Par), \$7,500.

Tower-Uptown-Fairway-Granada (Fox Midwest) (2,100; 2,043, 700, 1,217; 50-75)—"On Riviera" (20th). One of better magnets at these houses, with nice \$18,000 or better. May hold a few extra days. Last week, "Half Angel" (20th) and "Nick Cain" (20th), \$12,000.

\$104.66 Pix Pay Avg.

Hollywood, June 5.

Hourly workers in the film industry averaged \$104.66 for April, according to California Labor Statistics bulletin.

April, 1950, average was \$97.42. Figure was also ahead of March average of \$104.04. Workers averaged 41.4 hours weekly at \$2.53 per hour.

Warners Down Over \$2,000,000 In Six Months

Warner Bros.' new statement on earnings showed a drop of over \$2,000,000 for the six months ending last Feb. 24, compared with the corresponding period in the previous year. Net amounted to \$3,827,000 in the past period, after provisions of \$4,200,000 for Federal income taxes and \$400,000 for contingent liabilities.

The six months in '50 brought net income of \$5,897,000 after provisions of \$3,800,000 for taxes and \$500,000 for contingent liabilities. Per-share earnings dropped from 80 cents on the 7,295,000 outstanding common shares last year, to 56 cents on the 6,772,000 shares out last Feb. 24.

Film rentals, theatre admissions, sales, etc., totalled \$57,143,000 in the new period, down from \$64,800,000 in the previous six months.

During the six months ending last Feb. 24, WB purchased 225,300 shares of its common stock at a cost of \$2,927,000. These, along with 297,700 shares held in treasury at Aug. 31, '50, were retired at the close of the last six-month period. Since that time an additional 87,300 shares were purchased at a cost of \$1,035,000. This stock is now held in the treasury.

Viewing WB in terms of liquidation value, as against the conservative book figures on theatre properties and undervalued stock prices, a Wall St. bulletin pointed out last week that WB paid about \$151,000,000 for its land, theatre and studios, now on the books at \$39,400,000.

Of this amount about \$77,300,000 will be transferred to the new theatre company upon completion of divestment. It is estimated that liquidation of the theatre properties alone would bring a total price of about \$100,000,000.

See Fall Upturn

Continued from page 3

on WB earnings appears in a separate story).

Last week, Columbia announced 39-week earnings of \$967,000, down from \$1,455,000 for the same period last year. First-quarter net for 20th-Fox fell to \$874,775, compared with \$1,841,000 for the parallel stanza in 1950. RKO's production-distribution end (as apart from its theatres) had a loss of \$5,832,000 in 1950.

In addition to the operating economies which a number of companies have either imposed or are in the process of working out in an endeavor to get an improvement in the net profit picture, executives are taking heart from such forecasts as that made by Standard & Poor's last week. S&P predicted an upturn in b.o. later this year because of the cut in purchases of automobiles, TV sets and other major consumer items.

Present squawk by TV manufacturers and retailers for easing of the installment-buying curbs that were imposed last year is seen as an encouraging sign for theatre-men. Less buying of sets, appliances, cars and other items obviously takes some strain off consumer purses, leaving more for the luxury of filmgoing.

There are some signs, in addition, of a trend to lower costs on food, clothing and other items which go to make up the consumer budget. Recent price-cutting by New York department stores is viewed as an indicative straw, which it is hoped will burgeon countrywide. One of the major points hitting the b.o. now, industry economists feel, is the strain imposed on family budgets by the high cost of living.

If there's reduction in that direction, as against the continued high employment guaranteed by defense orders, feeling is that prospects are fairly bright for improvement in the net earnings situation.

1,500-Car Orzoner Near Boston

E. M. Loew's new West Boylston orzoner opened with a band and ribbon-cutting ceremony attended by Massachusetts Lt. Gov. Sullivan and the Mayor of Worcester. The 1,500-car drive-in boasts the largest concession building in the state.

Mex Producers

Continued from page 7

ber of pictures produced, however, the year 1951 will see more films completed than last year, according to Lowenthal, around 140.

Budgets are beginning to be upped over past costs, and average now per picture is around \$60,000. During the past year five films have been made, ranging from \$80,000 to \$130,000.

One of Lowenthal's assignments in Germany is to make a pitch to Germany from the Mexican government for a reciprocal film-distributing agreement between the two countries, in move to obtain a foothold for Mexican product on the continent and to further increase Mexican import and export of films.

At present no films are exchanged by the two countries. Lowenthal is himself a German who went to Mexico about 10 years ago to reside and make pictures, and he is conversant with the quality of films produced by both nations. While in Germany he will also seek six or seven top German films for a Mexican distribution group, thus making it easier to arrange for Mexican imports.

Lowenthal is taking his latest production, "Muchachos de Uniforme," adapted from the novel, "Girls in Uniform," which caused so much attention here years ago when German picturization of book ("Maedchen in Uniform") was shown in U. S. It was Lowenthal who found the novel and sold the idea to Carl Froelich, producer of this earlier film. He will show his production to Germans, as an example of a first-class Mexican film.

Producer spent more than a year prepping film, which cost approximately \$100,000. He trekked to Europe to find a leading lady, and found her in Italy. Her name is Irasema. Lowenthal, who made picture only in Spanish, owns dubbing rights in German, French and Italian, but must clear up English rights while he is in Germany, where rights are owned. His production, meanwhile, is to be shown in art houses in U. S., and will be distributed here by Arteca Films.

Loew's TV

Continued from page 3

atre TV, on the assumption that the medium would require the full backing of all major circuits to get rolling.

Vogel expressed the belief that big-screen equipment will be developed further, noting that Loew's lost little by waiting for sound to be perfected back in the late 1920s. "It doesn't mean a thing if we're two or three weeks behind the other circuits," he said. Vogel also pointed out that Loew's has not completed divestment proceedings. As a result, he said, there are "many things" which an affiliated circuit is still not permitted to do, which is another reason why the company is proceeding slowly into theatre TV.

He placed little faith in plans proposed by other film execs, such as 20th-Fox prez Spyros P. Skouras, for "super-extravaganza" shows for theatre TV, which would utilize three or four of the top names in show biz at the same time. Proponents of such plans claim the mass grosses to be derived from linking a number of theatres would make possible such programs. According to Vogel, however, "whatever you put on a theatre screen, whether through film or television, becomes a picture. And TV cannot match the quality of Hollywood in producing such programs."

RKO Plans to Install Unit in Cleveland

RKO Theatres bought its second big-screen television unit this week, planning to install it in the Palace theatre, Cleveland. Circuit already has a unit operating in the RKO Fordham, Bronx, N. Y.

Both units were purchased from RCA and are of the instantaneous projection type. Work on the Cleveland installation started this week and is expected to be ready for testing by next Wednesday (13). Charles Horstman, RKO sound and projection engineering chief, is in Cleveland to supervise the installation, together with RCA engineers.

Hoppy's Ozoner

Los Angeles, June 5.

Bill (Hopalong) Boyd is building an open-air film theatre in his new Hoppyland amusement park in Venice, Cal., slated to open by July 4.

Understood Boyd is thinking of letting the customers watch the pictures free, as an attraction for the concessions.

20TH EXECS OFF TO LA FOR SALES PARLEY

Twentieth-Fox homeoffice executives off by train and air Friday (8) for company's national sales convention in Los Angeles scheduled for June 12-13.

National and cooperative advertising campaigns, including use of television, will be a major point on the agenda. Discussions of sales policies and screening of new product also will hold the spotlight.

Ex-B'klyn Elks Bldg. Converted to TV Studio

Four-story building formerly housing the Elks Club on South Oxford St., Brooklyn, N. Y., is being remodeled into an eight-stage studio for television and motion picture production. Project, to be known as Brooklyn Tele-Film Studios, is headed by A. B. Schneider, former Warner Bros. exec in N. Y. Two of the studios will be ready in late August.

Among the tenants committed for space are Jam Handy Corp. and Wilding Co., industrial pic producers; Patheoscope Co. of America and Transfilms.

Salemson Heads Field Bally Aides on 'Cyrano'

Harold Salemson, former eastern publicity manager for Robert Stillman Productions, has been named head of field exploitation for Stanley Kramer's "Cyrano de Bergerac."

Film swings into general release on July 20. It opens on that date at the United Artists Theatre, San Francisco.

New 700-Seater in Ft. Worth

Boyd Milligan has opened his new 700-seat Poly Theatre here. Milligan formerly operated the Pix here.

Record Prod.

Continued from page 3

hard and squarely during the 1951-52 releasing year.

The films going before the cameras in the next 13 weeks represent the most concentrated quarter's activity in the last five years. And the roster is spiced with big films, many boasting "all star" casts and color dressing as added boxoffice lures.

Independent producers, gaining assurance as a result of the revitalization of United Artists, will lead the field for this quarter with a total of 35 films earmarked for lensing. Budgets range all the way from around \$125,000 to better than \$1,000,000. Included in this list are such films as Samuel Goldwyn's "I Want You," starring Dorothy McGuire, Dana Andrews and Farley Granger; and Charles Chaplin's "Limelight," which is expected to be activated late in the summer with the comedian returning to the screen to costar with his son Sidney. Others on the list include "A Deep, Seductive Wound," starring Eleanor Parker; Oriental-International's "Life of Ghandi," and Stanley Kramer's last completely independent film, "High Noon," for UA.

Kramer's "My Six Convicts" is included in Columbia's pace-setting list of 18 films for the next 13 weeks. Film marks the beginning of the producer's new pact with Columbia. Studio's own productions during the summer months include several programmers to keep the "B" market satisfied.

In second place is Universal-International, which has 17 features scheduled for production in the summer period. Metro, 20th-Fox and Republic are tied for third place with 15 films each. Warner Bros., which has announced 52 films for the year, will put at least 14 of these before the cameras by Labor Day. Paramount has 12 on the books. RKO nine and Monogram eight.

Inside Stuff—Pictures

Reports that Orson Welles was not returning to the U. S. because his freedom would be endangered by heavy tax debts due the Government were termed "ridiculous and unfounded" in New York this week by his attorney, Arnold Grant. Grant said the actor-producer does owe some coin to the Internal Revenue Dept., but his position is no different from that of many other debtors and he's free to come and go as he pleases, into or out of the country.

Attorney said Welles has no present plans, however, for coming back from Europe, despite urging from various quarters that he return to get into video production. He's now headquartered in Rome, where he's finishing the editing of "Othello." He made the pic on an economy budget in various parts of Europe. He's been abroad continually now for about three years.

Checking of scripts for sequences and dialog that would offend foreign audiences has reduced the necessity for cuts in prints for foreign distribution almost to the zero point in the last three years. A major problem shortly after World War II, the job of preserving a film in its entirety for release abroad has been eased by script readers who are close to foreign tastes and customs.

Major company reader in N. Y. reveals that westerns caused the most headaches. Most types of brutality common to barroom fights are automatically out for foreign audiences. Directors are advised in penciled notes to shoot such scenes in a way that, when and if scissored for foreign release, the story line will not be impaired.

Arthur L. Mayer, executive v.p. of Council of Motion Picture Organizations, puts the advocates of "adult" and "intelligentia" pix over the barrel in the current issue of Harper's Magazine. Under title of "Myths and Movies," article takes to task those who clamor for films with social and artistic content and then fail to support them.

Mayer points up fact that most of Hollywood's so-called highbrow and critic's pictures have been duds at the boxoffice. The American people, he contends, have had plenty of opportunity to encourage such pix, if they really want them, but that support has failed to materialize. Based upon experience, Mayer summarizes, "the shape of films to come is daily molded in the curve of yesterday's boxoffice."

Stanley Kramer's deal with director Edward Dmytryk, one of Hollywood's original "unfriendly 10," came as a curious surprise in view of Columbia's unofficial policy of no sympathy for those linked with the House Un-American Activities Committee's investigation. Col, where Kramer operates as an independent, recently parted company with actor Larry Parks and producer Robert Rossen. The Dmytryk pact also brought to light the fact that Col sales topper Abe Montague holds 100% power of approval for all pictures slated for distribution through his company.

Warners' backlog of films, completed but not yet tradeshown, is down to six, the lowest number on any major lot in some years. Films are "On Moonlight Bay," "Tomorrow Is Another Day," "The Dawn Is Ours," "Distant Drums" and "Painting the Clouds With Sunshine." In contrast, the backlogs—completed and not yet tradeshown—at other studios are: Columbia, 27; Metro, 22; RKO, 21; Paramount, 18; 20th-Fox, 18, and U.I., 15.

Metro's episodic picture, "It's a Big Country," is likely to go into release with one episode missing. At a recent sneak preview only seven of the eight episodes were shown. They were: "Interruptions," "The Census Taker," "Rosika the Rose," "Four Eyes," "Lone Star," "Letter From a Soldier" and "Minister in Washington." Missing sequence was "Load," with Jean Hersholt, Ann Harding, Robert Sherwood and Clinton Sundberg.

Govt. Getting Tougher

Continued from page 7

tions by the major chains and to insure equal access to product for the non-affiliated exhibs.

No. of Factors Involved

Number of factors were seen behind the Government's increasingly demanding attitude. First, it had picked up full experience in dealing with Par and RKO and became more intimately hep to industry operations. Another consideration was said to be the fact that indie theatre ops and non-affiliated producers have beefed about the entire overall antitrust situation.

In line with this, Ellis G. Arnall, president of the Society of Independent Motion Picture Producers, has made numerous calls on the D. of J. in Washington with the aim of speeding up completion of divestment by the major outfits in addition to effecting full divestiture programs.

In any event the new vigorous policy adopted by the Government appears to place Loew's in a more uncertain position.

In view of the fact RKO was called upon to give up only a few sites, with no conditions regarding competition over a period of time, the original thought was that Loew's could bow out of the trust case via a similar deal. But the picture has changed now that the latter corporation is getting underway with its settlement negotiations.

N. Y. Area Vulnerability?

It's felt in some quarters Loew's might be particularly vulnerable to big Government demands in the N. Y. area. Point taken is that the company and RKO enjoy the better runs throughout a large part of the territory. To bring up N. Y. indie ops to an equal level with the two major chains apparently would mean either restrictions on the product-buying power of Loew's or an unanticipated amount of divestiture.

RKO and Loew's chains in the metropolitan district recently escaped the threat of a major overhauling when United Artists bought out Eagle Lion Classics. In its private monopoly suit, latter company had demanded various re-

straints against both chains until they could show competing theatres were sufficient in number and quality to afford a competitive market for ELC pix in the area.

Until there was full evidence of this competition, ELC demanded injunctions which would have barred any exclusive nabes-run by Loew's or RKO. Also sought was an edict preventing the simultaneous exhibition of any RKO film in two or more RKO theatres and the same restraint placed on Metro pix at Loew's houses.

Since ELC is now out of the picture, this part of the suit obviously had to be dropped. But its pursuit of alleged damages of \$15,000,000 has been taken up by Pathe Industries, which had been ELC's parent corporation.

COMPO Forum

Continued from page 3

sonalities, television, advertising and trailers, plans for a motion picture jubilee and film exposition. Other items are expected to be added by the producers who will join the buddle.

Delegates will be selected on the basis of two from each of COMPO's 10 charter units, four each additionally from Theatre Owners of America and Allied States, two additional from the Pacific Coast Conference of Independent Theatre Owners and five industryites to be invited by COMPO prexy Ned E. Depinet. Latter will make his selections from non-organization exhibs and with the aim of filling any geographical gaps in the overall Hollywood delegation. All those to attend will pay their own way.

Participants at yesterday's meeting were Arthur L. Mayer, Robert Coyne and Charles McCarthy, for COMPO; Gael Sullivan and SI Fabian, TOA; Trueman Rembusch and Nathan Yamins, Allied; and Fred Schwartz, Leo Brecher and Oscar Doob, Metropolitan Motion Picture Theatres Assn.

LOOK FORWARD

GO FORWARD

WITH

WARNER

BROS.



VERY EXHIBITOR IS INVITED

EVERY EXHIBITOR IS INVITED

WARNER BROS. LOOK FORWARD

THESE ARE THE ATTRACTIONS THEY'LL SEE - COME

EXAMPLES OF THE IMPORTANCE OF THE WAR

TO BE SHOWN JUNE 12TH 1 00 P.M.



STARRING

STARRING
BURT LANCASTER

AND CHARLES STEVE COCHRAN
BICKFORD PHYLLIS THAXTER

DIRECTED BY
MICHAEL CURTIZ · EVERETT FREEMAN PRODUCED BY

Screen Play by Douglas Morrow and Everett Freeman • Jim Thorpe, Technical Advisor
Music by Max Steiner



THE PULITZER PRIZE AND CRITICS AWARD PLAY

A Streetcar Named Desire

AN ELIA KAZAN PRODUCTION

STARRING VIVIEN MARLON
LEIGH · BRANDO

PRODUCED BY DIRECTED BY DISTRIBUTED BY
CHARLES K. FELDMAN · ELIA KAZAN · WARNER BROS.
Screen Play by TENNESSEE WILLIAMS

Based upon the Original Play, "A Streetcar Named Desire" by Tennessee Williams • As Presented on the Stage by the ...

at these The

ALBANY MADISON	CHARLOTTE DILWORTH	DALLAS MELBA	LOS ANGELES
ATLANTA RHODES	CHICAGO CARNEGIE	DENVER ESQUIRE	INDIANAPOLIS FOUNTAIN SQ.
BOSTON ESQUIRE	CINCINNATI PARAMOUNT	DES MOINES VARSITY	JACKSONVILLE ST. JOHNS
BUFFALO CENTER	CLEVELAND VOGUE	DETROIT ARC	KANSAS CITY VOGUE
			MEMPHIS
			MILWAUKEE
			MINNEAPOLIS

-AND THEY'LL SOON BE ON THE WAY TO

HOWINGS NATION-WIDE JUNE 12-13

ETE! READY FOR RELEASE! FOUR SEE-FOR-YOURSELF

NER PRODUCT TO EVERY SHOWMAN'S FUTURE!

TO BE SHOWN JUNE 13TH 10:30 A.M.

TO BE SHOWN JUNE 13TH 1:00 P.M.



ALFRED HITCHCOCK'S
**Strangers
on a Train**

STARRING
FARLEY GRANGER RUTH ROMAN ROBERT WALKER

WITH LEO G. CARROLL • Screen Play by Raymond Chandler and Cletis Omden



GREGORY PECK VIRGINIA MAYO
**Captain
Horatio
Hornblower**
COLOR BY *Technicolor*

DIRECTED BY RAOUL WALSH Screen Play by Ivan Goff & Ben Roberts and Aeneas MacKenzie
From the novel by C. S. Forester

BOULEVARD	NEW HAVEN . . . ROGER SHERMAN	PHILADELPHIA ALDINE	SALT LAKE CITY VILLA
WARNER	NEW ORLEANS FOX	PITTSBURGH WARNER	SAN FRANCISCO . . . UNITED NATIONS
ALHAMBRA	OKLA. CITY WARNER	PORTLAND EGYPTIAN	SEATTLE VENETIAN
GRANADA	OMAHA ADMIRAL	ST. LOUIS MISSOURI	WASHINGTON, D. C. . . . UPTOWN



LOOK FORWARD



A Statement by

Jack L. Warner

Our 'Look Forward' Showings about to take place are an actual demonstration, on the screen, of a portion of the program now in progress at Warner Bros. Studio.

We have arranged these showings for the good of the exhibitor, his audience and his future. Every theatreman who attends will see for himself the quality of the motion pictures he is going to offer his community; and will be ready to present them to the public with the enthusiasm for which the American showman is famous.

Besides, I feel it is to the benefit of all in the industry to have four pictures of this quality on the market at the same time.

I know that every exhibitor at our 'Look Forward' Showings will go forward with complete new confidence in the strength of his product, his theatre and his industry.

GO FORWARD!

Record Set by Arg. Film May Bring Nat'l Protectionism to Boost Prod.

Buenos Aires, May 29. The boxoffice record set by the Argentine-made picture, "Los Isleros" (San Miguel) at the Gran Cine Opera here is considered likely to make the Argentine authorities more determined to enforce protectionism to the utmost so as to give the Argentine industry an all-out chance to grow strong and prosperous.

"Isleros" is now in its 10th week at this first-run deluxer, with gross of around \$80,000 for six and a half weeks. This beats the record set up by "Champion" (UA) at this same theatre last year, which hit \$60,000 for its 11-week run.

In the meantime, U. S. distributors have made no progress so far in their drawn-out dickerings with the Argentine government to obtain permits to renew imports of top Yank pix. There is a possibility that they can get down to real business soon since the present week has been entirely taken up with ceremonies connected with celebration of Argentine Independence Day, May 25.

Now that things have come to a head between 20th-Fox and the Press and Information Ministry, for the former to make "Way of a Gaucho" in Argentina this fall, with all Argentine producers given every facility to watch the North American technique and methods, perhaps a more friendly attitude will have been induced and the permits granted at long last.

There is considerably more imported material on the local screens now than two months ago, as a consequence of the import permits arranged for by Eagle Lion, Lippert Films and others. However, locally-made pix also held their own.

'Gunga Din' Brought Back
Early this week RKO released the reissue of "Gunga Din" at the Gran Palace Theatre. Eagle-Lion released "The Hidden Room" at the Ideal, and "Sleeping Car to Trieste" at the Supacha. "Broken Journey" (EL) is in its third week at the Premier. "Pirates of Capri" (EL) wound up on May 30 at the Broadway after four weeks. At the Ambassador, Emelco released its latest Argentine-made picture, "Escandalo Nocturno" May 22, with a view to getting the cream of the Independence Day celebration business.

Of the Eagle Lion films, "Destination Moon" has created the biggest impression at the Metropolitan, where already in its third week.

The management of the Opera Theatre, biggest and most important of the deluxer houses operated by the Lococo Circuit, has just been reorganized, with Domingo Leone, who has been with Lococo for 23 years, resigning for "health reasons" and planning a European trip. This vet exhibitor is a member of the governing board of one of the opposition political parties, and for that reason the Entertainment Board has created some difficulties for Lococo from time to time.

Arg. Academy Awards Its Own '50 Pix 'Oscars'

Buenos Aires, May 22. The Argentine Academy of Motion Picture Arts and Sciences tossed a party recently here to hand out the 1950 "Oscars." A new departure at the jamboree was placing of a parchment scroll in the entrance hall, with an inscription of loyalty to the Peron principles which all those present were expected to sign.

The first award announced was that for the best writer, for the story of "El Ultimo Payador," given the late Homero Manzi, who died early this month. Award for the best picture went to "Nacha Regules" (Argentine Sono Film). All those who played in this picture also were given special awards. Tita Merello was given best starring performance "Oscar." Comedian Luis Sandrini was honored as the best actor.

WB NAMES BECK

Ira D. Beck, formerly with Metro in several Latin-American countries, has been appointed Warner Bros. manager for Colombia.

Beck, who replaces Henry Ronge, resigned, will headquarter at company's Bogota branch.

Kimberly Not Going To Grade in Riscoe Deal

London, June 3. Leon Kimberly, who controls K & P Productions with his wife, Helen Page, and in the past has operated as an independent unit within the Johnny Riscoe Agency, is not covered by the take-over of that agency by Lew & Leslie Grade.

Arrangements are now being made by Kimberly in regard to his future operations. An early announcement is expected of his new association, also on an independent basis, with another important London agency.

Jap Radio Tops As Info Medium

Tokyo, May 29. Evidence that the Japanese radio is a more successful medium for information than entertainment is revealed by the latest listener poll conducted by the Broadcasting Corp. of Japan, the nation's monopoly web. Results show 92% of Nipponese listeners rate newscasts as their favorite program.

Poll was taken of approximately 10,000 listeners, carefully chosen so as to represent a true cross section of the country.

Weather forecasts came next in popularity, followed by news commentaries.

"Twenty Questions" (which closely follows the U. S. format) and "Radio Variety Show" were next in line with listeners.

At the end of the popularity parade was dance music, with 47% of the listeners rating it the worst program now on the air here.

W. GERMANY 'OSCARS' AWARDED 2 FILMS

Wiesbaden, June 5. Only two German films, one feature and one a cultural short, were good enough to be awarded the Federal Film Prize, western Germany's "Oscar" award, established earlier this year. The German "Oscar" committee picked "Das Doppelte Lottchen" ("Double Lottchen") as the best feature film of 1950, and "Kleine Nachgeschwister" ("Little Night Ghosts") as the top cultural short. "Lottchen" won the general classification award of one challenge prize each to the producer and director. Pic deals with two girl twins reuniting their estranged parents. Awards will be presented during the Berlin International Film Festival which opens June 6.

A big surprise was that the committee ruled against awarding the remaining eight prizes. They include one challenge prize plus \$600 each to the best male and female newcomer, and one challenge prize each to producer and director of best film with a social problem and the best "problem" film. Also unawarded were one challenge prize plus \$1,190 each for the writers of best pic furthering democratic ideas, and best film furthering European unity.

Arrau in Sock Reception On First Israeli Tour

Tel Aviv, June 5. Claudio Arrau, first top pianist to play Israel, has scored a huge success in his current tour. Chilean gave the first recital (of five skedded for Israel) in Haifa Friday (1) to sock reception. Recital was set for 3 p.m. to be over by 5:30, in time for the Hebrew Sabbath, but it ran overlong, due to encores, with audience missing transportation connections, etc.

Planis is doing 12 guest appearances with the Israel Philharmonic, in addition to the five recitals, on his current four-week tour. Opening concert was May 16 in Jerusalem. Saturday night (2) he appeared with the orch in Tel Aviv, playing the Brahms Concerto No. 2, for rousing response. Frieda Rothe, his personal rep, is here from N. Y. to travel with Arrau.

'Holly and Ivy' for N.Y.

Glasgow, May 29. A New York production of the play, "Holly and the Ivy," by Wynyard Browne, currently at Theatre Royal here, is now being negotiated. Play had a year's run in London and has been registering good biz on the provinces. If the Broadway production comes off, Herbert Lomas, who plays a country parson, likely will be in it.

Sees Brit. Film Actors in Only Support Roles

London, June 5. The danger of British film artists becoming a troupe of supporting players was voiced by Michael Denison at the annual confab of British Actors Equity held here last week. If things continue as at present, it would become impossible for a producer to set up a British film without a foreign star, Denison asserted. Such a situation, he thought, was already "almost upon us."

The effect of the British production crisis on the general unemployment situation was underlined by Felix Aylmer in his presidential opening address.

Employment in the pix field, he thought, had probably been halved and the return to the theatre of many actors had passed on some of the problem without solving it. As a sequel to these comments, the conference passed a resolution which is designed to focus public attention on the film crisis.

A proposal to set up a special panel to consider means of regulating entry into the profession was carried after some of the union's big guns had been turned against it. Dame Sybil Thorndike, an opponent to the motion, insisted that artists must have freedom. The great bother about the whole profession was that "we have become too darned respectable and everybody wants to get into it." Dame Edith Evans argued that the best way of regulating entry was to stop telling people it was a glamorous profession. Tell them it's just hard work, she said.

Al Bernard Hurt in Crash

Paris, June 5. Albert Bernard, of the Bernard Bros., was seriously injured in an auto accident near here, and is hospitalized in a private hospital in Neuilly.

He was driving outside Paris with his wife in their new car when it hit a tree. He will have to stay in hospital at least two weeks. This means that the Bernard Bros. must cancel an early engagement in England.

Current London Shows

(Figures show weeks of run)
London, June 5.
"Anthony," "Caesar," St. Jas. (5).
"Blue for Boy," Majesty's (27).
"Carousel," Drury Lane (52).
"Count Blessings," Wm'ter (13).
"Dear Miss Phoebe," Ph'nix (34).
"D'Orly Carte," Savoy (5).
"Fanny Free," St. Wales (4).
"Folies Bergere," Hipp. (13).
"Gays the Word," Saville (16).
"Hamlet," New (4).
"Happy Family," Duch's (5).
"His Excellency," Piccadilly (54).
"King's Rhapsody," Palace (20).
"Kiss Me, Kate," Coliseum (13).
"Knight's Madras," Vic Pal (64).
"Latin Quarter," Casino (13).
"Little Hut," Lyric (41).
"Love 4 Colonels," Wynd'm (3).
"Man & Superman," Prince's (16).
"Merry Wives," Old Vic. (2).
"Reluctant Heroes," Wh'ite (38).
"Ring Round Moon," Globe (62).
"Seagulls Sorrento," Apollo (51).
"Take It From Us," Adelphi (31).
"Taking Things," Ambass. (2).
"Thistle, Rose," Vaude (4).
"Three Sisters," Aldwych (6).
"To D'rothy a Son," Garrick (28).
"Waters of Moon," Haym'kt (27).
"Who Is Sylvia," Criterion (7).
"Will Gentleman," Strand (39).
"Worm's View," Comedy (215).
"Who Goes There?" York's (10).
CLOSED LAST WEEK
"Hassan," Cambridge (4).
"Lace on Petticoat," Amb's (23).

Other Foreign News
On Page 16

Turndown by Govt. of Industry's Tax Compromise Brings CEA Rebuff

Danny Kaye Tops Bill At Palladium Benefit

London, May 29. Danny Kaye is to top the bill at a midnight gala in the Palladium June 23 which will be a special tribute to the late Sid Field. Object is to raise money to start a trust fund for the British comic's three children. Val Parnell outlined preliminary details recently. Top admission price would be around \$70, scaling down to \$1.50. It was anticipated that the gala would net upwards of \$40,000 for the trust.

The show, which, for reasons of tax, is being launched under the auspices of the Albany Club.

'51 Zurich June Fest Tees Off

Zurich, May 29. Traditional Zurich June Festival opens tomorrow (30) at Schauspielhaus with the first Swiss performance of A. N. Ostrowski's comedy "Wolves and Sheep." It will be followed on June 14 by the world preem of French poet Georges Bernanos' only drama, "Dialogues des Carmelites" in German, prior to the first performance in French, its original language, set for Paris this fall. German translation of the play was done by Eckart Peterich. Three of Europe's leading legit troupes will appear at Schauspielhaus, Comedie Francaise, Piccolo Teatro della Citta di Milano and the Bayrische Staatsschauspiel, from Munich.

Stadttheater will present Giuseppe Verdi's "Othello" in Italian, with Torsten Raif in the title role and Dr. Fritz Busch as conductor. It then will do Wagner's "Tristan and Isolde" with Kirsten Flagstad and Max Lorenz, Richard Strauss' comedy-opera, "Intermezzo" and finally open-air performances at Rietpark of Johann Strauss' Operetta, "Gypsy Baron."

Four gala concerts are skedded at Tonhalle, three of which will be played by the Tonhalle orchestra and one by Wiener Symphoniker orchestra, of Vienna. Conductors are Herbert von Karajan, Prof. Hans Rosbaud, Eugene Ormandy and Rafael Kubelik. The concert program will include classical standard works.

Refuse 'Deeds,' 'Theodora' For Paris First-Runs

Paris, June 5. The Film Control Commission has denied Columbia the right to redistribute in its original version, with French subtitles, the pix "Mr. Deeds Goes to Town" and "Theodora Goes Wild." They have been banned under a 1945 law which states that films more than seven years old can only be exhibited in specialized houses and not in first-runs.

Many pix slip in under this ban. Now running at two first-run Champs Elysees house are John Ford's "Whole Town is Talking" and the Gallie pic, "Drole De Drame," both dating from 1937. "City Lights" also got first-run dates.

Most famous old pictures can only be shown at the various film clubs abounding in the various quarters of Paris. There is some agitation here to set up some special houses to run worthy old pix. The Cinema D'essai, formed by Gallie pic crix has devoted itself to showing old masterpieces and films sluffed over by distributors and worthy of showing. Now on the screen there is the Preston Sturges pic "Lady Eve." There are also some nabe houses that more or less specialize in showing only old proven productions.

Mex Bank Still Favors Film Biz

Mexico City, May 29. The semi-official Banco Nacional Cinematografico continues to do well by the pic trade, according to its latest balance sheet. It shows loans, credits and discounts totaling \$1,850,923 and \$2,300,000 worth of its bonds circulating.

London, June 5. The Treasury's rejection of the industry's compromise plan on upped admission tax rates has been followed by the exhibitors' nixing of the government's alternative. Latter decision was taken at the Cinematograph Exhibitors Assn. general council meeting last Wednesday (30) which was held at Bournemouth during the annual convention week.

The CEA plan envisaged slicing off of a substantial hunk of the \$20,000,000 anticipated annually by the Exchequer as a result of the new tax schedules. A new price adjustment scheme was put forward which would have yielded slightly over \$13,000,000 in a full year. Sir Wilfred Eady, who has been negotiating with the industry on behalf of the Chancellor of the Exchequer, refused to put this project to Treasury officials because it fell too far short of budget requirements.

Sir Wilfred's own alternative, which has been given the exhibitor thumbs down treatment, aimed to shave off only about \$700,000 from the \$20,000,000 total. It is now anticipated that the industry will plot another scheme for government submission, particularly since rejection of the Eady alternative was led by the major circuits.

McCarthy Gives U. S. Angle
The attitude of Hollywood interests to doubling of the Eady plan, as indicated in the budget, was discussed during the past week by John McCarthy of the Motion Picture Assn. of America with Sir Wilfred Eady. Under the scheme, British producers are being subsidized to the extent of \$4,000,000, and the largest hunk of this total comes from Yank-made films. Now it is proposed to double the subsidy and give active producers around \$8,000,000 annually.

McCarthy is understood to have intimated to Eady that Hollywood was always ready to be co-operative and helpful. But also there would have to be goodwill on both sides. He suggested that the most acceptable gesture would be the re-introduction of free convertibility and he will press for this when the talks begin in the next few weeks.

2 NIP PIX B.O. HITS DESPITE SAME STORY

Tokyo, May 29. Two screen adaptations of the same popular novel were released simultaneously this month by Japan's two largest studios with so much exploitation of the "coincidence" that both pix are sock hits. Instead of cutting into each other's biz, rival films are complementing each other and thousands of patrons view both offerings in order to join the growing controversy over which is superior.

The film is "Free School," based on the novel of that name by Bunroku Shishi. Daiel and Shochiku studios made almost identical bids for screen rights. Author was unable to make a choice and advised the studios to decide between themselves which one would make the photoplay. Studios apparently did not agree either, and each decided to make it. Films went into production almost simultaneously and were released the same day.

Both films are running almost neck-and-neck at the boxoffice. For instance, both versions were released here day-and-date in nine first-run theatres. The Shochiku drew 253,000 people and the Daiel reported 248,000. Situation was repeated in other key cities.

Over Half of Finland's 1st-Runs Play U.S. Pix

Helsinki, May 22. Out of 32 films that opened at leading first runs here recently, 19 were of American origin. Six came from Britain, four from Russia and one each from Finland, Denmark and Sweden. Among the U. S. films were "Tea for Two" (WB), "Malaya" (M-G), "Yank in Korea" (Col) and "Spellbound" (SRO).

Leading longrunners are "Gone With the Wind," past its 33d week and "Louisa" (U). "Samson and Delilah" (Par) also is in for a long run.

Yank Publicity About Pix Prod. Pays Off at French Film Theatre

Paris, May 29

Hollywood publicity, which for years has been drawing interest for its product by plugging the names and doings of those concerned in production, has brought a complete change in the French attitude towards show biz people.

Before the war, most of the public kept its interest centered on the completed picture rather than on those who make them. American methods, by using the daily press and developing a considerable clientele for fan mags, have developed a vast segment of the public familiar not only with the names, performances and ratings of most show people, but also with their private lives. Because of the laxness of local libel laws, far more is printed about the private lives than could be safely done in U. S. But the result is the same: A considerable interest in what show biz people are doing has been created, and this is figured to create a yen to see more Yank screen fare.

Newspapers which formerly devoted little more space to showbiz than in printing the racing cards, are now using one or two pages daily on the theatre and film business. These have to be filled to whet the appetites of readers, resulting being that the papers are full of details which normally would be interesting only to readers of fan mags. Latter also have increased to a considerable extent.

Result in that the dailies get far more advertising now than do the mags. New bally has backfired in that currently, due to the new education in showbiz, the public often knows more about the picture billed than the manager of the theatre playing it. Result is that sometimes an ordinary pic does no business and "B" product is sure to misfire.

France's cinema attendance has not reached the level of the peak years. But returns vary considerably according to localities. Paris has lost about 15%, the northern districts from 20 to 25% while southern cities have found that the attendance has increased about 40%.

In France TV is practically non-existent. But even without it, show people are now foremost in the public mind much more than any other segment whether politicians, scientists or soldiers.

BLASTS BRIT. STAGE NUDITY, SEX ANGLE

London, June 5.

A pitch against the exploitation of nudity on the stage is made by the Public Morality Council in its annual report. It complains that this has now reached such proportions "that it's openly advertised as the chief feature of many entertainments." The council notes a definite deterioration in the character of stage entertainment, and while this is found largely in revues and vaudeville, "there is ample evidence of the same downward trend in the more serious productions."

"In certain plays" runs the report, "we see sexual depravity condoned and American sailors leering through a telescope at a woman taking a shower. We see constancy in marriage jeered at, and religion ridiculed. We see violence, brutality and degeneracy made the theme of pleasant entertainment, and depravity advertised in the play which was banned by the censor and is now licensed."

While taking a slam at the theatre, the council finds that the cinema is "not unsatisfactory." The film sub-committee believes there is room for a British-made sex instruction film and suggests that one made with integrity by experts could be very helpful.

Col Convention at Margate

London, June 5.

Jack Cohn, Joseph McConville and Max Thorpe were principal speakers at Columbia's 30th annual convention held last weekend at Margate. Venue was switched from London to the Coast as adequate hotel accommodation was not available because of Festival demands.

Convention opened with civic welcome by the Mayor of Margate, after which there was a private screening of "Texas Rangers."

Crawford Out of 'Item'

Glasgow, May 29.

Helen Christie, young British actress, has taken over from pic player Anne Crawford in the new comedy, "Collector's Item," currently at Theatre Royal here. Latter is reported indisposed. Francis Lederer is in the play along with Martin Miller, Lilly Kann, Guido Lorraine and Sidney King. Tucker McGuire, the U. S. actress who came to Britain to play in "Three Men on a Horse," also is in the play.

Production by an American company. If it is a click in London, where it goes in two weeks, it will be taken to N. Y.

Tax Headache Forces Monte Carlo Ballet To Drop Berlin Date

Berlin, May 29.

After contracting to play the Titania-Palast Theatre here and other cities in Germany, the Monte Carlo Ballet, whose impresario is Marquis George de Cuevas, failed to appear in Berlin for rehearsals today. Agent Jerry Lavan had expected the company to arrive in Frankfurt May 27 in time to catch the Berlin train which carried a special sleeper for the group.

When the train from Lausanne arrived sans the Marquis, Lavan called Switzerland to find out that the ballet company had left for Paris. It was reported that they were not too happy with the advance sale, but de Cuevas could not be reached for comment.

The company now has a federal tax man traveling with them to account for the ballet expenditures which the Marquis deducts on taxes. He has been allowed only \$50,000 in writeoffs this year which restricts his activities. It is believed here that the tax man nixed Berlin, contract or no contract.

Plagiarism Suit Fails To Halt Arg. Pic at B.O.

Buenos Aires, May 29.

Although the AAA (Artistas Argentinos Asociados) release, "Vivir un Instante," is involved in litigation, the courts and the Entertainment Board have permitted the film to open at the Gran Rex where it is a boxoffice hit. Picture's producer, Eduardo Bedoya, author Ulysses Petit de Murat and director Tulio Demicheli all have been named defendants in a plagiarism action.

Plaintiff in the suit is Luis Sandrini, producer of a film tagged "Sombras en la Frontera." He claims that the story of "Vivir" is identical with that of "Sombras." The first Mrs. Sandrini, Tita Merello, is starred in the AAA release while the second Mrs. Sandrini, Malvina Pastorino, makes her celluloid debut in "Sombras." Most industry observers feel that the case will be settled out of court.

London Legit Bits

London, June 5.

Jerome Whyte has lined up a flock of local talent, including Hartley Power, for the next Drury Lane theatre show, "South Pacific," due in late fall, and is waiting for arrival of Oscar Hammerstein, 2d, in about two weeks.

Henry Sherek to revive Sir Arthur Pinero's "His House in Order," done in London some years ago with Godfrey Tearle starred. John Connell will stage... Broadway play agent, John Rumsey, here for quick looksee at West End shows.

"Seagulls Over Sorrento" has passed its 150th performance at the Central Theatre, Amsterdam, with Cor Ruys, Holland's top actor, in lead. Run is record for the house... Garnett Carroll is to revive "See How They Run" for Sir Benjamin Fuller at the Princess Theatre, Melbourne, after which it will go to New Zealand for a lengthy tour.

A xander Ince is dickering for "On Monday Next," the Philip King backstage farce which was a big hit in the West End last year. If it goes to America, Henry Kendall will be brought over to stage and play his original-role

N.Y. Philharmonic Set For 14 Scot Concerts

Edinburgh, May 29.

Members of the N. Y. Philharmonic Orchestra will give 14 concerts at this year's International Festival of Music and Drama here in August. They will bring with them many old and valuable musical instruments.

One of the soloists will be Harold Gomberg, whose oboe was made by the celebrated Loeoe of France. Gomberg's brothers and sisters all graduated from the Curtis Institute of Music.

See Longhair Upbeat In Aussie Next Yr. Via Old Vic, Stratford Cos.

Sydney, May 29.

D. D. O'Connor, top independent legit manager, just back from London talent looksee, announced that he had completed arrangements for a return of the Old Vic troupe here in 1952, and the Stratford-on-Avon Players, headed by Anthony Quale. Old Vic troupe did sock biz in this area around three years ago with Sir Laurence Olivier and Vivien Leigh. Stratford group likewise pulled healthy coin in Aussie about two years ago.

This year so far has been very solid with longhair fare. Currently, the Borovansky Ballet is pulling turnaway biz at the Empire, Sydney, for Williamsons, grand opera via the National Theatres Arts Council is okay at Princess, Melbourne, and concert trade with talent of the calibre of Yehudi Menuhin and Marjorie Lawrence will push the winter season right into the top class. Symphony concerts in all key spots are doing smash biz.

On the strawhat circuit, boxoffice is powerful with "King Lear," "Hamlet," "On Monday Next," all played by local talent and indie managements.

London Film Notes

London, May 29.

Orson Welles has completed film script titled "Captain Noah," comedy about the flood, which he is anxious to do in England. Expects to start shooting in July... Warner Bros. dickering with N. C. Hunter, author of "Waters of the Moon," current Haymarket Theatre smash, as vehicle for Bette Davis... Anatole de Gruenwald to do film of "Treasure Hunt," H. M. Tennant's recent hit in the West End, for John Woolf, with shooting to start early in July.

John Stafford has original film titled, "The Planter's Wife," which goes into production at Elstree, for ABPC, with shooting to start in July... David Farrar likely will star... Maurice Elvey dickering with Stanley French for film rights to "Count Your Blessings"... Antony Verney scripting "The Velvet Glove" for Exclusive Films... Hugh Hastings doing script on "The Gift Horse" for Jay Lewis Film Productions which is likely to star Trevor Howard, Ronald Shiner, James Hayter... Compton Bennett will direct for John Woolf release. Shooting is slated to start in July.

Shows in Australia

(Week ending June 2)

SYDNEY

"Worm's Eye View" (Williamson), Royal.
"Ice Follies" (David Martin), Tivoli.
Borovansky Ballet (Williamson), Empire.
"Devil's Disciple" (D. D. O'Connor), Palace.
"On Monday Next" (Doris Fritton), Independent.
"King Lear" (John Alden), St. James.

MELBOURNE

"Brigadoon" (Williamson), His Majesty's.
"September Tide" (Williamson), Crmady.
"Ladies Night in Turkish Bath" (Celebrity), Tivoli.
"Madame Butterfly" (Nat'l Theatre Arts), Princess.

BRISBANE

"The Highwayman" (Samuels), His Majesty's.
"George Wallace Revue" (Laurie Smith), Royal.
"Arsenic and Old Lace" (Theatre Guild), Cremorne.

ADELAIDE

"John Calvert Show" (Calvert), Majestic.

Par's \$5,000,000 Abroad

Paramount's blocked currency in foreign countries amounts to between \$4,000,000 and \$5,000,000, prexy Barney Balaban told stockholders at their annual meeting in N. Y. yesterday (Tues.). Around £450,000 are frozen in England, he said.

Balaban added that blocked money in Italy would start being remitted within 30 days as a result of the recently negotiated film agreement with the Italian government.

Balaban on B.O.

Continued from page 3

income from foreign sources will offset the higher amortization charges and income taxes for the quarter.

As the country moves into high gear in its defense production program, Balaban said increased government spending should result in more employment, more expendable income and less available consumer goods. He said this should have a favorable impact on a number of industries, including pix. In common with other industries which were adversely affected by the postwar demand for consumer hard goods, Par looks for a reversal of this trend during the last six months of this year as the defense program accelerates.

Efforts to bring production costs in line with the current market are going forward, Balaban told the stockholders. He said that Y. Frank Freeman, studio chief, had already accomplished far-reaching changes in the thinking and organization of the studio. He pointed out that the company planned to release eight more features this year than last and that a portion of the cost of the additional pix would come from savings effected at the studio.

While producing pix at budgets that will enable them to make a profit, Par also will continue to try to keep distribution costs in line, he said.

Commenting on Telemeter, the coin box TV system in which Par has acquired a 30% interest, Balaban said he believed it held great promise for home subscription tele. He disclosed that company had invested \$300,000 in it. Similar sum has been invested, he said, in Chromatic Television Laboratories, which holds patents on a color tube.

Asked if he intended to subscribe to the 40,000 shares of stock on which he holds an option to Dec. 31, 1951, Balaban said he did.

While a formal vote was not taken, various stockholders arose to individually give him an expression of confidence.

COMPO Funds

Continued from page 3

employees and expenses for a couple of years, field is wide open for a broad-scale public relations job—which was the purpose behind COMPO's conception in Chicago two years ago.

Such a program has already been lengthily discussed and approved by COMPO's board and by several committees. Mayer has never been able to implement it, except in some of the meagerest details, because of a combination of lack of coin and COMPO's overwhelming internal political problems. Latter have been solved in part, at least, by the support Allied States Exhibitors Assn. is giving and indications by a majority of individual Theatre Owners of America units that they will go along with the public relations organization.

The support of these and the other exhibitor member organizations of COMPO has resulted in some coin having been received from theatremen. It has amounted, however, only to between \$40,000 and \$45,000.

Motion Picture Assn. of America had previously advanced about \$60,000. Since it is only supposed to match the 1/10th of 1% of film rentals to be paid by exhibits, it is already well ahead of them on contributions. The \$60,000 has been supporting COMPO and the various meetings of its board for almost two years—so obviously there's nothing left out of it. And inasmuch as the exhib contributions are coming in so sporadically and on no regular basis from any large number of theatres, there's no prospect of building up any reserve for the time being.

MPAA Eyes Plan To Aid COMPO In N.Y. Pic Festival

Toppers of Motion Picture Assn. of America in N. Y. took under advisement Friday (1) a proposal by Arthur L. Mayer, exec vicepres of Council of Motion Picture Organizations, for MPAA's participation in COMPO's projected N. Y. film festival. Mayer also outlined public relations program being drawn up by Independent Theatre Owners Assn. and Metropolitan Motion Picture Theatre Assn., both N. Y. groups.

The two exhib associations have an ambitious ballyhoo program to hypo biz in the N. Y. metropolitan area and have retained publicist Lynn Farnol to coordinate the activities. MPAA support of the project and COMPO's film festival was solicited at Friday's session by reps of both exhib organizations. No decision was reached by the MPAA execs, but all angles will be studied and a report made within the next two weeks.

Among the matters specifically brought up was the all-industry exposition which is to be staged at N. Y.'s Grand Central Palace next spring. The two exhib outfits have taken a lease on the Palace for nine days beginning March 29.

It was announced at the meeting that the association's television committee was proceeding with its plans to participate in the Federal Communications Commission's hearings on exclusive channels for TV. These sessions will be held in September.

Proposal for revamping the dues structure of the MPAA was discussed at Friday's huddles, but no action was taken. A committee has been probing a new setup for assessments to member companies which have divorced their theatres or are in the process of doing so. The revised plan, determined by the committee, is expected to be submitted to the next meeting of the board, as yet unscheduled.

Subject of extending MPAA support to the Will Rogers Memorial Hospital, Saranac Lake, N. Y., for another nine months was on the agenda but the matter was not reached. It is due for consideration at the next session.

WB Sellout

Continued from page 3

about a crack in the Warners' psychological armor. The next deal will be much easier for them to contemplate and consummate."

"Psychological" reference was to the generally-accepted fact that there were strong emotional influences mitigating against a walkout by the Warners on the company they created. Their attachment was just too strong to make a sale an easy matter. Mary Pickford went through the same emotional wringer over a period of years before she gave up control of United Artists.

Now, however, that they've taken the first plunge, the next one, it is thought, will be easier for Harry M. Jack L. and Major Albert Warner. Lurie group is known still to be interested in a deal, and it's believed other buyers may pop up. The successful one may possibly be the imaginative bidder offering an arrangement similar to that to which Miss Pickford succumbed. It gives the new group control while still leaving the former operators an illusion of retaining an active interest.

Trend of business conditions may also influence the Warners. If the b.o. is strong most problems disappear. If the downturn continues, on the other hand, problems multiply—in which case the freres would probably be glad to skip the headaches.

Reports were heard in New York last week that Lurie might join up with Warners as a consultant to help them liquidate their real estate. He denied that in San Francisco Monday (4), declaring that he was "an operator" rather than a "liquidator."

Warners, meantime, denied reports its music publishing subsids were for sale (complete story in music section.)




Soon you'll be hearing GREAT Industry News!**

****Hint:**

Film Daily said it!

**"20th Century-Fox
has the makings of
a Film Festival
all its own!"**

THERE'S NO BUSINESS LIKE  BUSINESS!

CENTURY-FOX



GO FOR HOLD-OVERS!

EXTRA WEEKS IN 9 OUT OF 10 FIRST DATES!

								
2nd Big Week Capitol, New York	2nd Big Week Philly	3rd Big Week State, Los Angeles	3rd Big Week Egyptian, Los Angeles	2nd Big Week Wash., D. C.	4th Big Week Hawaii	2nd Big Week Long Beach, Calif.	2nd Big Week Houston, Texas	2nd Big Week Atlanta

BIGGEST OF YEAR AT CAPITOL, NEW YORK AS CRITICS CHEER!

Discriminating N.Y. critics say:

"Irresistible entertainment! As stirring as the music of a parade band!"—*HERALD TRIBUNE*

"Deserves the highest praise!"—*TIMES*

"First-rate entertainment . . . thrills . . . human touches . . . humor!"—*POST*

"Impressive tribute to courage and heroism!"—*JOURNAL-AMERICAN*

"Realistically and excitingly staged . . . a rousing tribute!"—*WORLD-TELEGRAM*

"Exciting film!"—*MIRROR*

"Superior to 'Battleground'!"—*COMPASS*



M-G-M's "GO FOR BROKE!" HOLDING EVERYWHERE!

Extra! Press-Time! 2nd Weeks at Seattle, South Bend, Minneapolis and Charleston, W. Va.

Springfield, Mass. doing "Annie Get Your Gun" biz.

Los Angeles State Theatre is enjoying "Annie" biz!

Long Beach, Cal. tops wonderful "Annie."

Bremerton, Wash. opening tops "Battleground."

Miami, Fla. opening is a few dollars under "Battleground."

PRAISE FOR ALL! ➡

M-G-M Presents
"GO FOR BROKE!"
STARRING
VAN JOHNSON
and THE HEROES OF THE 442nd REGIMENTAL COMBAT TEAM
Written and Directed by ROBERT PIROSH
Produced by DORE SCHARY

Elaborate 20th Decree

Continued from page 1

determination. In certain instances, however, it is specified that the Department of Justice shall make the decision.

Under the judgment Fox is prohibited from expanding its theatre ownership during the two-year period permitted for both divestment and divestiture. Thereafter, court approval will be required for any acquisitions by National Theatres.

Fox is enjoined from licensing piz under terms requiring that certain minimum prices be charged at the boxoffice. It must not join other distributors in working out a system of clearances, nor may it order clearances between theatres "not in substantial competition." Only "reasonable" clearances are permitted. Franchises are out and so are formula deals and master agreements, as well as selling piz conditioned upon the exhibitor taking certain other films.

All pools are eliminated. National Theatres may lease or sublease up to 12 of the theatres it is directed to divest, providing it cannot obtain a reasonable price for the properties.

No Profit-Sharing Leases

However, National may not lease the theatres on a profit-sharing basis, nor shall subleases bring National a profit over what it is paying in rent for the leases.

Twentieth must sell all its stock in the New York Roxy Theatre in two years, or lease the theatre without a profit-sharing agreement. It may sell or lease to National Theatres.

After consummation of the reorganization plan, the successor distributing company and successor theatre chain shall not have common officers or directors. Also, any officer or director of one company who owns as much as half of 1% of stock in the other must either sell the stock or put it into a voting trust handled by a court-approved trustee. In the event the owner does not sell this stock within one year after placing it with the voting trustee, this trustee shall sell the stock "on the best terms procurable by him."

Spyros Skouras is the only officer or director of the new production-distribution company who may have any interest or business, directly or indirectly, in profits of National Theatres. For one year, Skouras may hold the stock he now controls in Metropolitan Playhouse, Inc. and Skouras Theatres Corp. At the end of a year, this stock is to be turned over to a voting trustee.

The judgment was worked out by Philip Marcus and Maurice Silverman of the anti-trust division, under the supervision of Sigmund Timberg, chief of the anti-trust division judgment - enforcement section.

Following is the list of divestitures provided in the 20th-Fox decree. Some are absolute, some are conditional, listing names, the city and theatres. Where there are conditions, they are specified.

If at any time in next five years more than two National theatres play first-run in Burlingame and San Mateo. Also another divestiture if at any time in next five years there are more than two indie theatres in Burlingame, San Mateo and Millbrae (considered together) which are playing first-run.

Calculus: The Capitol to be divested or subject to product limitation if an indie does not get first opportunity at first run.

Compton: Tower to be divested or subject to product limitation if an indie competitor is not given reasonable opportunity for first-run product.

Culver City: The Culver to be divested or subject to product limitation if a suitable indie operator in next five years is not afforded reasonable opportunity for first-run product.

El Centro: Within two years and two months from date of decree, Justice Department may notify National Theatres that competitive conditions require divestment of El Centro and its theatre. Divestiture to take place in four months.

Fair City: (See Tab. Cal.)

Frederick: Wilson, or Crest, or Kinema, or Towne, to be divested in three months. If the Towne is not divested, then one of the others if, within five years, two competing theatres are not playing first-run most of the year.

Glendale: If, during any year within next five years, two indie theatres don't play first-run for greater part of the year, National shall have option of divesting one of the theatres or subjecting it to 60% product limitation. If a second run competitor doesn't have reasonable opportunity to procure product.

Harvard: Fox or RKO. If the RKO, it should go only to a competitor who will operate it on a first-run policy. National may optionally divest another or subject it to product limitations if during next five years an indie competitor doesn't have reasonable opportunity for piz.

Hermosa Beach: (See Redondo, Cal.)

Huntington Park: The California Theatre shall be divested or subject to product limitation if, during next five years a suitable indie theatre doesn't have reasonable opportunity for first-run product. If, he decrees, National has option of divesting Lyric or subjecting it to product limitation. If, during next five years, indie competitor does not get reasonable opportunity for same-run product.

Inglewood: Academy, or Fifth Avenue, or Fox to be divested or, at any time in next five years, more than two National theatres play first-run product, unless two indie theatres are regularly playing first-run. National also shall have option of divesting Lyric or subjecting it to product limitation if an indie competitor in next five years can't get good product for 14 days' clearance after the L. A. first-run.

Long Beach: Lindsay may be divested or subject to product limitations if, within five years, a suitable indie does not get reasonable opportunity at first-run piz.

Los Angeles: National has option of divesting either the Lodi or State, or having the subject to a 60% product limitation if, within five years, a suitable indie does not have a reasonable opportunity for first-run product.

Long Beach: The Egyptian shall be divested or subject to 60% product limitation if, during next five years, an indie operator in the same zone having a theatre outside for first-run product is not afforded reasonable opportunity to procure films on that basis, if he desires.

Los Angeles: (Wildfire area)—Wildfire, or the Grand, or Garden City, or El Centro. On sole determination of Attorney-General that a competing first-run theatre is adversely affected by first-run showing of features in more than three National theatres in the Wildfire area, National shall divest itself of another first-run or be subject to product limitation.

Los Angeles: (Westchester District)—National has option of divesting Lyric or subjecting it to 60% product limitation if, in next five years, an indie exhibitor is not afforded reasonable opportunity to procure films on the availability of first-run product.

Los Angeles: National Theatres shall divest the Florence or subject it to product limitation if, in the next five years, a suitable indie in the same zone has a theatre which is not afforded reasonable opportunity for first-run product. Similar stipulation applies in other zones for National's Century, Embassy, Fairfax, La Brea, Westlake, Fox and Regent.

Los Angeles: National shall divest, in L. A. National shall divest one of these three—Ravenna, or Pavilion, or Neilson; one of these two, Arroyo or Starline; one of these two, Hollywood or Western. Also, L. A. National shall divest a first-run movie house in the zone in which the Fairfax is located if, within five years, more than two National theatres in that zone play first-run.

Also, in E. A. National shall divest itself of either the Filmmare or the Hollywood if, in any year during the next five years, more than two National theatres regularly play first-run. The Mesa shall be divested or subject to product limitation if, during the next five years, an indie competitor in the same zone having a theatre is not afforded reasonable opportunity to procure product on the same clearance.

National shall divest either the Stadium or Lido if, in the next five years, an indie competitor in the same zone having a theatre is not afforded reasonable opportunity to procure product on the same clearance.

L. A. National shall divest a first-run movie house in the zone in which the Fairfax is located if, within five years, more than two National theatres in that zone play first-run.

Also, in E. A. National shall divest itself of either the Filmmare or the Hollywood if, in any year during the next five years, more than two National theatres regularly play first-run. The Mesa shall be divested or subject to product limitation if, during the next five years, an indie competitor in the same zone having a theatre is not afforded reasonable opportunity to procure product on the same clearance.

National shall divest either the Stadium or Lido if, in the next five years, an indie competitor in the same zone having a theatre is not afforded reasonable opportunity to procure product on the same clearance.

L. A. National shall divest a first-run movie house in the zone in which the Fairfax is located if, within five years, more than two National theatres in that zone play first-run.

Also, in E. A. National shall divest itself of either the Filmmare or the Hollywood if, in any year during the next five years, more than two National theatres regularly play first-run. The Mesa shall be divested or subject to product limitation if, during the next five years, an indie competitor in the same zone having a theatre is not afforded reasonable opportunity to procure product on the same clearance.

National shall divest either the Stadium or Lido if, in the next five years, an indie competitor in the same zone having a theatre is not afforded reasonable opportunity to procure product on the same clearance.

L. A. National shall divest a first-run movie house in the zone in which the Fairfax is located if, within five years, more than two National theatres in that zone play first-run.

same time is not afforded reasonable opportunity on a first-run movie basis. If he desires, National shall divest the Parkway or subject it to product limitation if, during next five years, an indie competitor is not given full opportunity to get product at the same clearance. National shall divest the Palace, or subject it to product limitation unless an indie in the same zone gets reasonable opportunity to procure pictures on the same clearance.

Ocean Park: Dome or Rosemary to be divested.

Palmdale: Granada shall be divested or subject to product limitation if, in next five years a suitable indie competitor does not have reasonable opportunity to get first-run product.

Palmdale: Must divest one of these—Academy, Pasadena, Uptown or State, and also one of these—Park, Strand and Washington. Also National shall divest the Uptown or put it under product limitation if, during next five years, an indie competitor is not given full opportunity to get product on same clearance if he desires.

National shall divest Strand or put it under product limitation if, in next five years an indie competitor is not given full opportunity to obtain product under same clearance. National shall divest the Washington or subject it to product limitation unless a suitable competitor can get same clearance on product.

Paseo Pueblo: Direct T&D, or Hi Ho.

Pomona: Direct Fox or Nishiki, if, within five years, an independent competitor in the same zone doesn't regularly play first-run most of the year.

Redondo: Direct the Luma. Also, an additional house there to be divested or subject to product limitation if, in the next five years, more than two National houses "play on the run policy on which the Luma is operated."

Redondo: Direct Fox Redondo or Strand. Also, direct an additional theatre in Redondo or the Hermosa Beach, or the Luma in Manhattan Beach, if in any year during the next five, an independent in Redondo, Hermosa Beach and Manhattan Beach doesn't regularly play first-run most of the year.

Richmond: Direct the Liberty Theatre, and the San Pablo Ave. lots. One must be sold or subject to product limitation, then the other may be sold for any purpose. An additional theatre in Richmond shall be divested or subject to product limitation if a suitable indie in Richmond doesn't get a fair crack at second-run product.

Sacramento: Sell Senator, or Crest, or Capitol, if, in next five years, more than two National theatres are playing first-run product.

Salt Lake: Sell Fox or Alisal if in next five years an indie does not play first-run regularly.

San Bernardino: Direct Fox, or California, or West Coast.

San Diego: Direct Fox, or Orpheum, or California, if, in five years, two independents do not play regular first-run product.

San Diego: Direct the Adams, Luma, State, and Balboa or subject to 60% product limitation if no suitable independent gets first-run same product in next five years. Also divest these three—North Park, Crest or Egyptian.

San Luis Obispo: Direct Fremont or Elmo if, in five years an indie is not regularly playing first-run.

San Mateo: Direct Regent. (Also see Burlingame.)

San Pedro: Direct Strand or subject to 60% product control if a second-run indie does not get reasonable opportunity for first-run product in next five years.

San Jose: Sell Criterion or Wilshire unless an independent plays regular first-run most of the year. Divest any theatre if at any time in next five years it shows more than one other theatre is operating first-run in Santa Monica.

Santa Paula: Direct Fox or Tower if this city is chosen. (See Yuma, Ariz.)

Shawnee: Direct the Grand, or London and Ventura Blvd. If in next five years an independent is not regularly playing same run as La Reina. La Reina shall be divested or subject to 60% limitation if, during next five years, an indie competitor in the same zone doesn't get product on same availability as La Reina.

Shawnee: Direct the California or State if, in next five years, an independent does not regularly play first-run.

Must divest or subject to product limitation the California or State if, within five years, more than two National houses play first-run when there are not more than one other competing first-run. National shall have right to replace within three years, the Radio, which was burned if, during next five years, an indie competitor shall divest another theatre if in any of the next five years from date of replacement, two independent theatres are not regularly playing first-run.

Shawnee: Direct the California or State if, in any of next five years an independent competitor is not playing regular first-run, or if at any time more than one National theatre is regularly playing first-run.

Westwood: Sell one theatre if during the next five years the property at Pico Blvd. and Veteran Ave. is used for theatre purposes by the defendant. Divest either the Village or Bruin, or subject it to product limitation. If in the next five years an independent exhibitor is not regularly showing first-run product.

Wilmington: Sell either the Nuart or Tivoli.

Wilmington: Sell Avalon or Granada. Also the property located at Pacific Coast Highway and Broad Ave. which, for one year, shall be sold for a theatre location only.

COLORADO

Boulder: The Buffalo Theatre to be sold or leased for theatrical purposes. The Boulder or Lido to be subject to product limitation if, in any of next five years, an independent competitor does not regularly play first-run.

Colorado City: Sell Rex and Skyline.

Delta: Sell Kismet or subject it to product limitation if for the next five years a suitable independent theatre does not get first-run product.

Denver: Direct the Grand, or subject it to product limitation if, in next five years Attorney General finds competition is hurt by playing first run at more than two National houses. National shall divest the Denver or Paramount.

Denver: Direct the Grand, or subject it to product limitation if, in next five years a suitable independent competitor is not afforded reasonable opportunity for first-run product.

Denver: Direct the Grand, or subject it to product limitation if, in next five years a suitable independent competitor is not afforded reasonable opportunity for first-run product.

Denver: Direct the Grand, or subject it to product limitation if, in next five years a suitable independent competitor is not afforded reasonable opportunity for first-run product.

run product. As long as National chain operates the Aladdin and Webster they shall be divested or subject to product limitation if, in next five years, an indie competitor in the same zone is not given reasonable opportunity for first-run product. The Walton shall be divested if, after six months, the National still has an interest in its product.

Denver: Competitive arena: The Ogden shall be divested or subject to product limitation if an independent competitor does not get first-run product in the next five years. The Fox Theatre in Aurora shall be divested or subject to product limitation unless an independent competitor is not afforded a reasonable opportunity for second-run product. The Hayan shall be subject to product limitation unless an independent competitor gets first neighborhood run product for the next five years.

Durango: Sell Kiva or Durango. An additional theatre to be divested in next five years if more than one National theatre is playing first-run product.

Flagstaff: Radio to be divested.

Fort Collins: Direct American or Lyric if in next five years an independent competitor is not playing regular first-run, or if more than one National house plays first-run.

La Jolla: Sell Fox or Mesa in addition. National shall divest or subject to product limitation another theatre if, during next five years a suitable independent theatre is not offered suitable opportunity to procure first run, if it desires.

Longmont: Sell Fox or Longmont.

Montrose: Sell Fox or Rex. (See Yuma, Ariz.)

Spring: Sell Fox or America.

Trinidad: Direct Fox or Radio if, in any of next five years an independent is not regularly playing first-run.

Wheatridge: Sell Fox or Radio at option of purchaser see Yuma, Arizona.

IDAHOO

Caldwell: Sell American Theatre if operated less than 150 days per year in any of next five years. Sell Fox or Orpheum if any independent competitor is not playing first-run in any year of the next five.

Idaho Falls: Direct Majestic or Adelaide, or subject them to product limitation if, during the next five years, a suitable independent competitor is deprived of reasonable opportunity to obtain product first-run.

Postville: Direct Capitol. If operated less than seven months in any year. Divest Chief or Orpheum if, in any of next five years an indie does not play regular first-run, or if at any time in next five years more than two National houses play first-run.

ILLINOIS

Belleville: Direct Lincoln or Illinois, or subject to product limitation if, during next five years a suitable independent is not given reasonable opportunity to obtain first-run product if he desires.

Belleville: Direct Lincoln or Illinois, or subject to product limitation if, during next five years a suitable independent theatre is not given reasonable opportunity for first-run product.

Carrollton: Sell Illinois or Grand.

De Quon: The Grand shall be divested or subject to product limitation if, during next five years a suitable independent exhibitor there is not afforded reasonable opportunity for first-run piz if he desires.

Jacksonville: Direct Illinois or Times.

Marion: Sell Plaza to purchaser, who will operate on first-run basis. The Orpheum shall be divested or subject to product limitation if, during next five years a suitable independent theatre is not given reasonable opportunity for first-run product.

West Frankfort: Direct Strand or State.

IOWA

Council Bluffs: Direct Strand if within six months "any interest in the operations or profits of the theatre is held by an individual or potential independent exhibitor."

KANSAS

Arkansas City: Direct Burford or Star if, in any of next five years, indie is not playing regular first-run most of the year.

Atchison: Direct Fox or Orpheum.

Cherokee: Direct Jayhawk or the Peoples Theatre shall be divested or subject to product limitation if during the next five years a suitable independent exhibitor in the zone is not afforded reasonable opportunity for first-run product if he chooses.

Clay Center: The Rex to be divested or subject to product limitation if, during next five years, an independent competitor in the zone does not get reasonable chance for first-run product.

Colfaxville: Sell Midland or Tackett.

Concordia: The Grand to be divested or subject to product limitation if, during next five years a suitable independent theatre is not afforded reasonable opportunity to obtain pictures first-run.

Dodge City: Sell Dodge or Crown. If Crown divested, National shall also be required to divest the property at Main and 6th St. in T&T. Fox Theatre shall be divested or subject to 60% product limitation if, during the next five years, an indie competitor in the same zone doesn't get first-run product.

El Dorado: To be divested or placed under product limitation if, during the next five years, an independent theatre, dependent on first-run product, does not get fair chance at first-run product.

Emporia: Sell Granada or Strand.

Fort Scott: Sell Empire or Liberty.

Hays: Sell Fox or Strand, or, if Strand is converted to movie theatre, the Fox may be retained. The Fox shall be divested or subject to product limitation if, during next five years an independent is refused reasonable opportunity for first-run product.

Hutchinson: Direct Fox or Midland.

Iola: Direct Iola or Uptown if, in any of next five years, an independent is not regularly playing first-run product.

Lawrence: Direct the Grand, or subject it to product limitation if, during the next five years an independent competitor is not playing regular first-run.

Liberty: Sell Tacker or Plaza if, in any year of the next five, an independent theatre has not been regularly playing first-run.

Lyons: The Lyons to be divested or subject to product limitation, if an independent is not afforded reasonable opportunity for first-run piz in the next five years.

Marysville: The Liberty to be divested or subject to product limitation if, during the next five years, an independent is not afforded reasonable opportunity for first-run product.

Newton: Direct Regent or Chief if, in any year of the next five, an independent theatre does not play first-run most of the year.

Ottawa: Sell Plaza or Webster. If Webster is disposed of, National shall divest the Plaza or place it under product limitation if, during the next five years from sale of Webster Theatre, an independent exhibitor is not afforded reasonable opportunity for first-run product.

Pittsburg: Sell Colonial or Midland or Cory.

Salina: Sell Watson, or Strand, or Jayhawk. If Jayhawk is sold, then one other theatre shall be divested if by the end of one year from disposal of the Jayhawk, an independent is not regularly playing first-run.

Topeka: Sell Jayhawk or Grand if in any year of the next five an independent is not regularly playing first-run most of the year. National shall divest Jayhawk or Grand if at any time in next five years more than two National houses are

(Continued on page 24)

No M-G Pay Cuts, Sez Nick Schenck

Hollywood, June 5.

Nicholas M. Schenck, prez of Loew's, Inc., in a message sent to MGM studio meeting, declared there will be no horizontal salary cuts at Metro. Message emphasized that salary cuts are not necessary and could be avoided by cooperative efforts of executives, officials and others to economize.

Dore Schary, Metro's production head, read the message to assembled studio execs, producers, directors and department heads at the Thalberg Building meeting. In discussions of economic problems were L. B. Mayer, Schary, Eddie Mannix, L. K. Sidney and J. J. Cohn.

Schary presided at session, called for general discussion of upcoming production activities. Meeting stressed that determined efforts must be made to reduce operating and production costs without impairing quality.

SWG MEMBERS URGED BY BD. TO BALK FOX CUT

Hollywood, June 5.

Members of the Screen Writers Guild were urged Monday night

(4) to oppose the 20th-Fox plan to cut salaries of those earning more than \$500 weekly. Emergency meeting of the Guild board voted unanimously to combat proposed slice and authorized officers to meet with reps of other guilds as soon as possible.

Board also sent to every 20th-employed member the following wire: "Guild has learned today that you have been officially asked by 20th-Century Fox to grant so-called voluntary waivers which would enable it to reduce your salary. It is considered opinion of our officers and board that such action is unilateral and we urge you not to comply with such request. Your board is meeting with boards of other talent guilds for purpose of translating into action our unalterable opposition to this cut. We are further consulting with Authors League of America, Dramatists Guild, Authors Guild and Radio Writers Guild; we will inform you as soon as possible of results of these conferences. Guild considers this a deeply serious matter, one which can only be dealt with by concerted action."

Additionally, Guild is asking freelance writers to study text of wire before making any deals at 20th.

20th Paycuts

Continued from page 3

ly hired who could have stayed at the studios where they were previously employed or could have had a choice of other jobs. These people went to 20th because of the deal offered there. They are not receptive, therefore, to have such a deal reduced.

Willington of New York wrote to take the slicing, on the other hand, reflects the fact that they are closer to the company's financial headquarters. Most of them feel more keenly the difficulties the business is going through and see acceptance of the pay cut as a measure of self-preservation.

Most impartial observers in the industry take the view that it is only a matter of time until all companies will have to reduce exec overheads to a level commensurate with those of most other industries.

Skouras plan calls for wage slashes of 25% for those earning \$500 to \$1,000 weekly; 35% on salaries of \$1,000 to \$2,000 and 50% on all incomes above \$2,000 weekly. Plan would become effective July 1 for 2½ years. All or part of the coin lost via the cuts may be returned, depending on company earnings.

Into Effect July 1

Hollywood, June 5.

Personnel in the upper-salary brackets on the 20th-Fox lot were notified officially that voluntary pay cuts will go into effect July 1 and will run two years and a half. Fred Metzler sent a letter to that effect to every studio employee drawing \$500 or more per week.

ALAN
LADD

APPOINTMENT
WITH DANGER

Cecil B. DeMille's
**SAMSON AND
DELILAH**

Color by Technicolor

BOB
HOPE

Damon Runyon's
**THE LEMON
DROP KID**

DEAR BRAT

New adaptation of the
play by Damon Runyon

W. Somerset
Maugham's

**THE LAST
OUTPOST**

Franklin D. O'Conor's
story by Technicolor

**PARAMOUNT'S
CURRENT
POWER-HOUSE**

These six are part of the electrifying product Paramount has for immediate dating. They're headlining key city reports across the country.

Ask your Paramount salesman for *all* the details of their performance stories. Play them right away. Then clear the decks for the biggest six months' product in Paramount history—July thru December!

And power every date with
**PARAMOUNT NEWS
AND SHORTS**

If it's a Paramount picture, it's the best show in town...



Palace, N. Y.

Rolly & Bonnie Pickert, Virginia Austin, Craig, Collins & Ames, Sylvia & Christian, Tommy Hanlon, Jr. (2), Mie & Matti, Moke & Poke, Anita Aros, Frank Marlowe, Frabell & Corry, "Tokyo File 212" (RKO), reviewed in VARIETY April 23, '51.

Although caught on an off-show when a partially filled house dulled minimum audience response, the current Palace display is potentially one of the better efforts in this house.

Bill is unusual in that it contains four comedy acts, an ingredient that cannot be overlooked on any program. Most of the zany turns deliver excellently. Tommy Hanlon Jr. assisted by an unbilled femme, is one of the more likeable of the youthful humorists. He's got a fresh, clean and exuberant style, and his material is generally good. The old gimmick of attempting to tell an off-color story only to be interrupted by a telephone call from the manager is used as a running gag throughout his appearance, for good results. He's dropped the guillotine stunt exhibited here previously, probably because it's in the catalog of many competing comedies. Does it well.

Frank Marlowe, who has played some of the nearby deluxers, delivers a grade A job. He's got a zany off-beat delivery in the anything-for-a-laugh category, and clocks a high quota of yocks.

Vet vaude team Moke & Poke do well with terps and singing. Sepians have a well-built turn which they've exhibited in other Stern houses and it wears equally as well in this vaude. They walk off to rewarding mits.

Other comedy turn is Craig, Collins & Ames, who show some essentially good comedy moments, but some of the material they spot for their big finish is in questionable taste. Stuff gets over nonetheless.

Display is given a good warmup by Rolly & Bonnie Pickert, whose opening terps are only incidental to their finale of still dancing. The costuming and dance designs in that sequence are tricky enough to get top palms.

Virginia Austin's marionettes provide a cute note to the proceedings. Her best effort is at the close when a large dummy manipulates a smaller one, which in turn is pulling the strings on another. Stunt gets a good exit mitt.

Closing act is Frabell & Corry, tight-wire workers who show some flashy stunts. One of the duo does a fairly authentic Joe Frisco terp imitation on the strand. Most of the tricks are standard but are very well done.

Major dance turn is by Sylvia & Christian, a pair of experienced ballroomers. Their straight passages are standard, but they get salvos for the overhead lifts and spins.

Others on the bill, Mie & Matti, acros, and Anita Aros, violinist, are reviewed under New Acts. Jose.

Oriental, Chi

Chicago, May 31.
Kay Armen, Harris & Radcliff, Ladd Lyon, Church & Hale, Mello-Dears (6), Sherman Hayes Orch; "Half Angel" (20th).

New Oriental bill is garnished with a big dose of production for the vaudeville's 25th anniversary. Attempting to parlay the occasion into b.o. results is certainly creditable and demonstrates booker Charles Hogan's perennially effective showmanship values. Only thing wrong, though, is that the so-so quality of the flip only hampers what's already a basically strong bill.

Headliner Kay Armen has improved considerably since her last date here. Her pipes have a full, rich quality that was seemingly lacking in her last try. Fact is, the gal's generally hefty appearance and repertoire of standards are drawing her out of the pop chantoosey field entirely. She tosses off a few current pops for a warmup, but most solid response comes after fine treatments of "St. Louis," "Because," and her closer "Anni Waltz." Miss Armen might eschew some of her verbiage—at least until she feels more confident in this department; neither would she suffer from a more tasteful wardrobe.

Top bit is Harris & Radcliff. Negro comics, who draw out some hoary jokes and malapropisms. Despite vintage of the material, lads draw heavy chorles after tough sledding in the beginning. Pair pick up steam with some lively pianistics and a clever warbling bit that winds, paradoxically, in some Italian lyricizing. Their closer, an Ink Spots impish, is hokey enough to avoid staleness.

Ladd Lyon gets across okay with acro feats atop bottles, chairs, etc. Youth's antics with gal plant, who's seemingly unhelp to the fundamen-

tals, is standard at best and gets routine share of snickers. Openers Church & Hale warm up the house nicely with a volatile cleating turn that wins them good returns.

Management has recruited the Mello-Dears, gleecub of six femmes, to handle production warbling. Singing, which also includes the Sherman Hayes sidemen, needs plenty of smoothing out, as does the general staging on ensemble numbers. Maestro Hayes backstops the show smoothly and belts across two vocals on his own. Mel.

Apollo, N. Y.

Illinois Jacquet band (15), Jackie & Tuffy, Teddy Hale, Patterson & Jackson, Ella Fitzgerald; "Hunt The Man Down" (RKO).

Current sesh at this Harlem flagship, with the prominent marquee coupling of Ella Fitzgerald and Illinois Jacquet's band, is a top b.o. layout that offers a well integrated, smooth-paced program of songs and music. Clicko pace is set by Jacquet's rhythmic musical curtain-raiser and continues till the sock windup parody of the Ink Spots singing "Into Each Life," grouping Miss Fitzgerald, Jacquet's crew and comedians Patterson & Jackson.

Miss Fitzgerald is in top form for this stand, delivering a flock of pop tunes for solid impact. Her melodic phrasings and easy stage presence mark her as one of the top singers around today. She handles a variety of tunes, ranging from the lyrical "Someone To Watch Over Me" to a scat rendition of "Smooth Sailing" for sock results. Her interpretations of "Tear Drops From Eyes" and "Lower Come Back To Me" also get a hefty mitt.

Comprised of six brass, six reed and three rhythm, the Jacquet orch sparks the layout with a group of jazz instrumentals that please the hepsters. Jacquet reduces his band to a nine-man combo of three brass, three reed and three rhythm for a pair of frenetic jazz tunes which accent his expert tenor sax work. Vocalist Sid McKennie aids the orch with fine lyric handling of "Gone With the Wind" and "Ain't She Sweet."

Patterson & Jackson score handsly with blending of taps, quips and parodies. Team's asset is in their beefy appearance, each weighing more than 250 pounds, and although Jackson goes overboard ribbing the lavender set, overall effect pleases. Teddy Hale, tapster, wins a begoff with his fast stepping turn. Jackie & Tuffy, mixed comedy team, offer some mediocre repartee and some solid hoofing for moderate results.

Chicago, Chi

Chicago, June 1.
LeRoy Bros. (2), Lina Romay, Dave Barry, Boliana Ivanko (4), Louis Basil Orch; "Hollywood Story" (U).

Chicago management has apparently brushed its current bill in favor of next week's teeoff with recently inked TV stars who'll be spotted throughout the summer. Not only is the current show lacking in marquee values but even the routine on what little producer Nate Platt has to work with is definitely bottom-drawer.

LeRoy Bros., couple of lads who manipulate marionettes, have a clever act but unfortunately don't contribute much to the initial warming up. Act is a bit too slow for an opener, though the boys walk off to neat hand after a frenzied drum-beating bit with the dolls.

Latino chantoosey Lina Romay is not the gal for the heavy family trade here. She was hampered at show caught (1) by influx of older folks who came to ogle ex-idol Francis X. Bushman, who was in for quickie personal appearance. Brunet looker, attired strictly for the warm weather, makes the most of it with some snake-hipped stepping that was all but wasted. With the exception of one ballad, "Getting To Know You," her output was all Latin. She does well with "Tico Tico," but rest of her numbers don't come off. She might do well to choose a stronger closer than her "Gay Ranchero."

Comic Dave Barry eschews his Yiddish material here—and most of his classic bits—but still grabs lion's share of the applause. Guy works smoothly and slowly and builds to a neat finish with a politico bit. His videomiss and corned-up radio commercials win some heavy chuckles.

Boliana Ivanko quartet, which closes the show, would go better as the opener. Adagio team has some spectacular feats, which are pushed on a bit too fast without proper building. Three lads and lass nonetheless evoke gasps from the customers with the gal more or less a human handball.

Louis Basil orch, as usual, does the show-playing flawlessly. Mel.

Capitol, Wash.

Washington, May 30.
Andrews Sisters (3), Stan Fisher, Professor Backwards, Novellos (2); "Follow the Sun" (20th).

Capitol payees receive their money's worth in solid entertainment in this fast moving, sock lineup. Andrews Sisters, brightening the local stage for first time in almost a decade, get lion's share of the hour-long bill, but other three acts, though abbreviated, pull their weight in this hep vaude house.

The Andrews trio look better than ever, and seem to have shed many of their zany antics to make for a smoother, more sophisticated act. Their sense of timing and showmanship is consistently sure-fire, and they work with zest and finesse for a half hour of some of the best vaude seen here in many months. Gals were rigged in street clothes at Decoration Day show caught, because of delay in arrival of costumes. They tossed this info casually to galleries, and continued unhampered by lack of footlight attire.

Patti continues to hold center spot, spearheading the music and the side business. Teamwork is top drawer, and routine is chosen with an eye for every type fan.

Toss off "We're Back Again" as opener, then segue into a flashy calypso, "Working for the Yankee Dollar." Patti solos in her latest disk click, "Too Young," then the Sisters almost bring down the rafters with a medley of past hits, ranging all the way from "By My Bist Du Schoen" to "I Can Dream, Can't I?" They introduce their new recording, "Was the Peony Bush There in My Garden?," a typical Andrews effort, complete with visual effects and comedy. After a sentimental tune, "Hawaii," give out with a bit of hilarity, "Girl of the Golden West," ribbing current cowboy rage. Walk off to thunder of mitt action after their signoff, "We'll Be With You in Apple Blossom Time."

Stan Fisher gets solid reception for his fine harmonizing. He makes beautiful music with a standard type harmonica, highlight of which is his version of "Slaughter on Tenth Avenue." Also does well with a blues medley, "La Vie En Rose" and "Roumanian Rhapsody."

The Novellos and Professor Backwards round out a hep bill. Former delight with some razzle dazzle trapeze work and balancing on ladders. There's even a dog for added interest, though couple needs none to get big sendoff.

Professor Backwards evoked plenty chuckles with his routine of gags, delivered in casual style and a southern accent. The "backwards" aspect of act is eliminated here because of time, but comic, garbed in cap and gown, stands on his own even without his stock gimmick. There are some warmed up gags but, on the whole, humor is fresh and appealing. Love.

Earle, Philly

Philadelphia, June 2.
"Parisian Follies," with Jeffre Clay, Kathie Barr, Lucien & Ashour, Jean Charlesols, Dazian, Geneve Dorn, Tanya & Bianchi, Gaston Palmer, Lella Lampi & Roger Stephan, Marty Gould's Earle Pit Orch (19); "Home Town Story" (M-G).

The Earle departs from its customary musical fare to play up girls and spice with "Parisian Follies." The French-type production is an attractive variety show, neatly staged and produced, with a flock of pretty girls but minimum naughtiness and undress. Departure from Earle standard is almost too radical, and despite heavy selling of "French girly-girly" angle, effect was immediately noticeable at the boxoffice.

Against a single backdrop, representing the Montmartre, "Parisian Follies" reveals a succession of acts which might reasonably enough have been recruited from the Bal Tabarin or the Folies Bergere. The good-looking chorus of 16 appears in several productions numbers—a waltz-time routine to "Tales of the Vienna Woods"; dancer Geneve Dorn paces the startlingly-costumed "Boulevard of Broken Dreams"; and can-can finale, in which young terpers Lella Lampi & Roger Stephan engage in some fancy footwork.

Principal duties fall on two singers, Jeffre Clay and Kathie Barr. Obviously trained and able to work with or without the mike, they solo and duet to good effect. Clay's baritone registers with "Too Young" and Miss Barr does best with "Over the Rainbow," but she loses them with the operatic "Bell Song" from "Lakme." They pair nicely, however, to provide

charming vocal backstopping for the ensembles.

The Apache dance is routine in any Gallic show, but Lucien & Ashour still manage to give it a twist with a switch ending, the man taking the beating from the femme.

Jean Charlesols scores solidly with her "impressions," making her voice sound like a trumpet, banjo and tap dancer. For a sock close she does "Alice Blue Gown" as a toddler of five might sing it, and switches to a good impersonation of a tenor doing "Yours is My Heart Alone."

Best laugh-getter is Gaston Palmer, a juggler with an amusing line of patter and some diverting tricks. Dazian does a number which is a "strip tease" in the literal sense of both words. After doffing most of her apparel she winds up fully garbed in evening gown. Tanya & Bianchi offer some nice comic touches in their ballroom routine. Marty Gould's house crew works hard and the continuous pit accompaniment does much to aid the continuity and movement of the revue. Gag.

Olympia, Miami

Miami, June 2.
Billy Vine, Eugene Baird, Fred & Susan Barry, Lee Marx, Staggy McMann Duo, Les Rhode House Orch; "The Thing" (RKO).

Pace of recent weeks, which has accented artful blend of talents, reflects availabilities of the better ideas in vaude, what with houses closing around the country.

In the topliner spot, Billy Vine adds up as a sock comic, with his mugging and know-how making for the eye-appeal. Rotund laugh-maker belts them with his zingy takeoff on Zero Mostel—a good bit of the biz being his own—his standard "Old Gang of Mine," a drunk characterization that makes for howls, and his patter that keeps the mits coming. Has them all the way.

Eugene Baird has played here before, but in this outing reveals a much more assured approach to her ideas on the pops. Mixes the ballads and the rhythms to build impact for solid reception.

The Barrys, Fred and Susan, good-looking pair, click with their ballroomology. Routines are intelligently conceived, with the lifts and palm-bringing spins placed in proper cadence for ad reaction.

Juggler Lee Marx gets them fast with his three-ball work and builds momentum with Indian club bit on a huge rubber ball. Staggy McMann duo tee off matters in high style with a medley of pops and climaxing "Poet and Peasant" overture for a strong pacer. Les Rhode and house orch okay on the showbacks. Larry.

Casino, Toronto

Toronto, June 1.
Three Suns, Steve Evans, Berk & Hallow, Nancy Evans, Rex Doyle, Archie Stone House Orch; "Flame of Stamboul" (Col).

Seasonal visitors with a heavy local following, the Three Suns are the current customer draw. Their standard musical act is this time more pronounced in clowning vocals plus traditional arrangements for electric organ, accordion and guitar. Trio opens with "Syncopated Clock," slides into comedic "Never See Maggie Alone," goes over big on "Jet" and "Jealousy" for stirring harmony blending and terrific finales, and whams with trade-marked "Peg o' My Heart" that scored a tremendous ovation and begoff when caught.

Present package is good on diversity with Berk & Hallow, neat-looking boy and girl team, on for fast and furious terping that is over big on their tap challenges, waltz routine and cane-dance finish. Steve Evans, another Toronto favorite, also gets good results for his Polish and Swedish dialect patter and standard laughing act of varied male and female response to vaude comedians. Nancy Evans (no relation) is a svelte brunet with a formal but warm appearance and delivery who has no difficulty in holding her audience's wrapt attention. Gets across on her style switches, alternating coloratura and soprano, with pops and classics, notably her "Would I Love You" and "Music by Angels." Rex Doyle, as m.c. throughout, is ingratiating. McStay.

Denis Names Weaver

Dick Weaver has been named advertising-publicity director of Armand Denis Productions, which specializes in the making of jungle ptx. Weaver has handled promotion for numerous other indie producers.

He'll also act as personal rep for Denis and his wife, Michaela Denis, who is associated with the company in an executive capacity.

New Acts

FIFI D'ORSAY

With Ramon Noval Orch
Songs
20 Mins.
Casbah, Los Angeles

Although listed as a new act, the only change in Fifi D'Orsay's bid for bolite bookings is the addition of Ramon Noval's eight-piece orch as a backing. It's being sold as a package, but Miss D'Orsay would do better to stick to the solo spot she essayed last winter with a local opening.

Exuberant singer runs through several numbers during her stint, with the orchestra occasionally giving her a choral as well as instrumental backing. It's still pretty much on the ragged side, but even allowing for subsequent smoothening, addition of the orchestra doesn't justify the added price which has to be levied on bistro ops.

Among her numbers, Miss D'Orsay includes "If You Want to See Paris," from her 1933 Bing Crosby costarrer "Going Hollywood," a French version of "Feudin', Fussin' and Fightin'" that's worth laughs and an okay begoff community sing on "Pigalle," interlarded with "Boulevard of Broken Dreams." She also socks over "My Man" for good returns.

French singer puts her show over nicely and gets plenty of audience response. Package, however, is weak since the Noval crew contributes virtually nothing that couldn't be handled by a house orch anywhere. Kap.

MIE & MATTI

Acro
9 Mins.
Palace, N. Y.

Mie & Matti, a Finnish acro duo making their first appearance at this house, are a polished pair of performers. They're especially good at contortion work, with the femme displaying an exceedingly supple chassis with some seldom-seen twists.

They also work out some good hand-to-handing which builds into good applause-makers. Duo, dressed only in essentials, make a good appearance. Their background music is well scored and helps their act get the desired results. Okay for vaudeurs and some cafe situations, plus outdoor work. Jose.

ANITA AROS

Vloia
8 Mins.
Palace, N. Y.

Anita Aros, a youthful violinist, displays an excellent knowledge of the catgut. Her bowings have an excellent tone and techniques are flashy enough to get her across on the family time vaude. Miss Aros, who recently bowed on the Ed Sullivan video show, would be an asset to cafe production numbers as well.

Miss Aros does three numbers, "Hjere Kati," "J'Alousie" and "Fiddle Faddle," each of which are done well. Jose.

Harry Mayer Heads N.Y.

WB Story, Talent Depts.

Harry Mayer, formerly in charge of talent at Warner Bros. home-office, has been named head of the combined story and talent departments in N. Y.

Jacob Wilk, eastern production manager for Warners since 1929, moves to the company's Burbank studios on special production assignments dealing with new story material.

Coy-Schenck

Continued from page 3

ing the pic companies on their problems vis-a-vis television.

FCC chieftain recently was offered the prexy's post by the National Assn. of Radio & Television Broadcasters at \$35,000 per year. He turned it down. Major film outfit could probably offer a better deal. He gets \$15,000 a year in his Government post.

Drawing further attention to the possibility of a Coy-Metro tie-up is the fact the film company does not have any top-ranking TV observers on its payroll, such as Paramount has in v.p. Paul Rabourn. That M-G would be desirous of latching on to someone such as Coy would seem a likelihood in view of the increasingly closer alliance between the film and TV mediums.

Coy's seven-year term of office is up for renewal. Senate approval now being awaited.

400 THEATRES WHOOP IT UP FOR A GREAT ACTION SHOW!



Yes, sir! Four hundred theatres in the Kansas City, Salt Lake, Oklahoma City and Denver Exchange territories grouped for mid-June and early July to launch RKO's sensational saga of hot lead and cold courage!... Happy showtime excitement and ballyhoo sweeping like wildfire across the prairies to the mountains, for the one big show as glorious as the West it pictures!

RKO
presents

BEST OF THE BADMEN

COLOR BY
TECHNICOLOR

starring
ROBERT RYAN • CLAIRE TREVOR
JACK BUETEL • ROBERT PRESTON

with **WALTER BRENNAN**
JOHN ARCHER
LAWRENCE TIERNEY



Clips From Film Row

NEW YORK

Republic district managers Walter L. Titus, Jr., James V. O'Garra and John P. Curtin left N. Y., Sunday (3) on a swing through the company's eastern, southern and midwestern branches. They will check on progress of "Jimmy Grainger Friendship Drive" which is scheduled to wind up Sept. 29.

Metro will open an exchange in Jacksonville, Fla., around July 2. It was disclosed in N. Y. yesterday (Tues.) New branch, which will bring the company's total to 31, is designed to expedite film shipments and cut down on the expense of servicing the Florida territory from Atlanta. M-G exchange in the latter city has been handling over 1,000 accounts in the southeast. New Jacksonville office will be headed by Fred Hull, upped from salesman in Atlanta. He'll be under the supervision of district manager Charles E. Kesnich.

ST. LOUIS

The Nox, Eldorado, Ill., sold by Delbert Wagner to Turner-Farrar circuit, Harrisburg, Ill., chain promptly shuttered the house. Turner-Farrar organization operates two houses in same town.

John Marlow, head of Marlow Amus. Co., shuttered the Annex, a 425-seater in Marion, Ill., for summer.

Wehrenberg Circuit closed its

Wheeler, a 500-seater, in St. Louis county for summer.

Universal salesman in St. Louis area being provided with company-owned cars to make their rounds. Previously Metro and RKO adopted policy in this area.

PORTLAND, ORE.

Mrs. J. J. Parker hosted James Velde, new western manager for United Artists Corp., at a luncheon here. Also attending were A. J. Sullivan, UA rep., and J. J. Parker, execs Jack Matlock and H. Lake.

Hot weather knocked Portland six boxoffice grosses for a loop. Mercury hit an all-time high for May.

Portland Coast Guard tied up with the Broadway for showing of "Fighting Coast Guard."

Mike Vogel, exploiter for Universal, visited here for confabs with Jack Matlock on future Universal releases.

PITTSBURGH

Bert Swartz, manager of WB Grand in Greensburg, resigned to join Universal exchange booking department.

Irving Frankel, former RKO salesman here, joined UA staff in Washington, D. C.

Ralph Pielow arrived in town to take over the management of Metro exchange from Saal Gottlieb, just upped to New York-New Jersey district chief.

Carl Dortic, former Mono booker here but more recently office manager for RKO in Albany, called back into Army Air Force. He is a lieutenant and the son of Charles L. Dortic, one-time Columbia salesman in Pittsburgh.

Tom Zalmes, West Tarentum exhibitor and manager of Blue Goose Cafe in Homestead, bought out his

partner's interest in latter enterprise.

Charlie Baron, for 12 years Metro's exploitation man here and since 1949 on the road for ELC, coming back into area, as field man for UA.

Barry Theatre, which reopened a few months ago after a long shutdown, is folding again and will probably remain closed permanently this time. House has been operated by William Skirball.

CHICAGO

Filmack Trailer Corp. named Don Mack as Regional TV sales head.

"Great Caruso" booked day-date into 40 first sub-run showings, following with 32 second-run day and dates.

Milwaukee's Parkway Theatre, on an arty policy recently, has shuttered.

Bernstein circuit shuttered its four houses last week.

Jonas Periberg, for the last five years manager of the Variety Club, resigned last week. No replacement as yet.

DES MOINES

Tri-States Theatre Corp. announced that Don Allen, who has been city manager in Sioux City, Ia., for years, and Jimmy Redmond, who has been ad-publicity director for Tri-States here for two years, will exchange jobs as of June 15.

A campaign to combat "homelitis" is under way here with a committee of entertainment, hotel, transportation, drug and restaurant operators cooperating "to get people out of rut of staying at home." Campaign has been set up for six weeks, including newspaper and poster ads, six spot announcements daily on radio, plus free film ticket gimmicks, etc.

SEATTLE

El Keys, former booker for Mid-State Theatres in Walla Walla, succeeded Bob Rosenberg as booker for Evergreen Theatres here. Keys' successor at Walla Walla is Howard McGhee, formerly manager of Liberty in Tappan.

First important managerial change in Seattle for many months was transfer of Jack Hammacher, city manager for Evergreen Theatres, and manager of Fifth Avenue, to be city manager at Spokane, where he succeeds James O'Connell, who in turn takes Hammacher's old spot here. O'Connell has been with Evergreen since 1930.

MINNEAPOLIS

Most surprising Twin City film development since start of boxoffice depression here is independent nabe and suburban theatres' trend toward arty picture policy, featuring foreign and unusual films. Pix being used are those which formerly only could obtain bookings in loop sure-seaters. No less than six indie nabes during the past year have adopted the arty theatre policy for at least a half or more of every week. Conversion to policy in all cases has responded considerable gratis newspaper publicity.

Northwest Airlines here and its equipment to figure in "Geisha Girl," to be filmed in Japan.

Minnesota Amus. Co. staging big rally for "Great Caruso," underlined for Radio City, with Ev. Seibel, MAC ad head, and Louis Orlove, M-G exploiter, directing drive.

RKO branch here appointed Dick Dynes, Wisconsin representative, Twin City salesman to succeed Don Conley, promoted to Des Moines branch manager.

Invitational preview of "Show Boat" scheduled by Metro for Granada Theatre here, June 12.

DALLAS

Texas Grand Theatre, a landmark in El Paso since 1907, will be shuttered as a film house by Interstate Theatre Circuit. Interstate has sold the equipment and lease expires on July 1, according to Paxton.

L. H. McKibbin, formerly with the Navaway Theatre at Houston, named manager of Jefferson Theatre at Beaumont, operated by the Jefferson Amus. Co.

John Crozier named manager of Teatro Nacional and Zaragoza at San Antonio; succeeds Rudolph Davila. Both houses are owned by G. A. Lucchese.

Ernest Pearson named manager of Capitol at Austin.

Int. Theatre Circuit presented a plaque to Alan Ladd to

commemorate the screen star's 10 years of film stardom. Award was presented to Ladd by Deborah Kerr acting for R. J. O'Donnell, veepee of circuit.

Wally Womack made new manager at Austin of Texas Theatre.

Two key members of Statewide Drive-In Theatre circuit have donned mufti. Dick Landsman, city manager of chain which operates five owners in San Antonio, went in as an officer in the Air Force. His assistant city manager, John Berkhart, also joined as a commissioned officer in the Army.

KANSAS CITY

Dickinson circuit's Kimo closed after Sunday (3) shows for renovating and new seating. Circuit had planned to shutter for some time to improve interior of house.

Bill Meyer, former manager of the Kimo, is now handling the Electric Theatre in Kansas City, Kan., for W. D. Fulton.

H. L. Frost, veteran sales manager in Milwaukee and Chicago areas, becomes Monogram-Allied Artists branch manager in Kansas City June 18, replacing T. R. Thompson, resigned. Appointment was disclosed by western sales chief Harold Wirthwein.

Stockholder Feud

Continued from page 1

getting another job by Hodgson for reasons of jealousy. Hodgson countered by telling the stockholders that Corey was let out because he wasn't doing a job.

Balaban Denies Charges

In an apparent effort to win the stockholders to his side, Corey claimed that Par had sunk \$500,000 into an electronic shutter and, further, that the company was losing \$2,000,000 a year in kinescope recording. Balaban denied all Corey's charges and said he had never seen the man before. As for losing \$4,000,000 yearly, Balaban said the company had spent only \$1,500,000 in seven years on television research.

Efforts to quiet Corey and get him to discuss his problem with company execs privately were futile. Corey insisted on keeping the floor. Balaban then left it up to the stockholders as to whether they wanted to continue to listen to Corey. Vote was almost unanimous against Corey's continuance. His barrage lasted more than an hour.

Balaban defended Hodgson, asserting that latter was doing a commendable job. Arthur Israel, Balaban's assistant, said he had tried to get Corey another job when discharged, but Corey denied the claim. The entire issue was left in the air.

A resolution authorizing the elimination of previously authorized shares and the reduction of both capital stock and capital was passed unanimously by the stockholders. The action eliminated 342,694 shares of common stock, the total which the company purchased and held in its treasury as of Monday (4). This brings the amount of the capital stock to \$3,042,512 and the number of shares to 3,042,512. They have a \$1 par value.

Thus, the company's capital is reduced by \$342,694 the amount of the aggregate par value of the eliminated shares.

Directors reelected by the stockholders were Balaban, Conger Goodyear, Stanton Griffith, Duncan G. Harris, John D. Hertz, Keough, Earl I. McClintock, Fred Mohrhardt, Maurice Newton, Paul Rabinovitch, Weis, George Weiler and Adolph Zukor.

Unions Team

Continued from page 2

IA film council and also Roy Brewer, chief of the Hollywood AFL, claimed the panel's duty was not to determine whether wages should be exempt from controls but whether the law authorizes such control. "If this panel cannot find an express authorization for regulation," he said, "then under our system, it has no authority for it. If there is a doubt, then the panel must resolve that doubt in favor of no regulations."

Also testifying before the board were Pete Pryor, repping the American Federation of Radio Artists and Television Authority, and David Bezner, speaking for the Colosseum of Motion Picture Salesmen.

Elaborate 20th Decree

Continued from page 39

playing first-run or may be required to next five years a suitable independent theatre is not afforded reasonable opportunity for production, if he so desires, Metro, Direct Fox or Grand, North Platte Direct Paramount or Fox. To be accomplished by converting one theatre to non-theatrical use. Theatre retained to be diverted or subjected to product limitation during next five years an independent theatre suitable for first-run is not, in the opinion of the Attorney General, afforded reasonable opportunity to obtain first-run product if desired.

St. Louis: National may acquire an additional theatre with a seating capacity of approximately 1,000. If the present Fox Theatre is converted for non-theatrical purposes, or offered for sale as a motion picture theatre for a period of five years, then the new theatre shall be diverted or subjected to product limitation if, during five years from the time the new theatre is opened an independent exhibitor is not produced within six months of the date of this judgment, such theatre ceases to be owned in conjunction with an actual or potential independent exhibitor.

New Mexico: Not Springs: Sell El Correo and El Rio. Los Cruces: Direct El Correo or Grand, if in any year of the next five years, an independent does not regularly play first-run most of the year. Las Vegas: Sell El Correo or Coronado.

Michigan: Mancel: Sell Korrdige or Orpheum. Reunion: Sell Miller, or Palace, or Orpheum, or Wichita. If Wichita is sold, it must go to a purchaser who will operate it first-run. Unless two of the above theatres have heretofore been diverted, National shall direct an additional theatre from the above, or the Boulder Theatre, if at any time in the next five years, more than three National theatres play first-run.

Minnesota: Lyric to be diverted or subjected to product limitation if, in next five years an independent competitor is not afforded reasonable opportunity for films or first-run product.

Brookfield: De Graw to be diverted or subjected to product limitation if, in next five years, an independent competitor is not afforded reasonable opportunity for first-run product.

Cape Girardeau: To divert Broadway or Orpheum, or subject to product limitation, unless an indie exhibitor gets reasonable opportunity for first-run pictures in next five years.

Carthage: Divert either Tiger or Crane. Escanaba Springs: Sell Boyer or Silson. If Silson is disposed of, it must go to a purchaser who will operate it first-run.

Alton: The buyer shall be directed or subjected to product limitation, if Silson is diverted, unless an independent competitor is given reasonable opportunity for first-run films, in the opinion of the Attorney General.

Joplin: Sell Fox or Paramount; or sell the Orpheum. If the Orpheum, then either the Fox or Paramount would have to be diverted if, in any of the next years, an independent does not play regularly playing first-run product.

Kansas City: The Fairway to be diverted or subjected to product limitation if, during the next five years an independent competitor is not afforded reasonable opportunity for first-run product. The Plaza to be diverted if, in any year of next five, an independent does not play regularly second-run product in Kansas City.

Kansas City (cont.): The Lincoln to be diverted or subjected to product limitation if an independent competitor is not afforded reasonable opportunity for first-run product. Warwick or Madrid (whichever is retained by National) to be diverted or subjected to product limitation if an independent in same zone is not given reasonable opportunity for first-run product in next five years. Divert either Lido, or Apollo, or Northhill. An additional theatre to be diverted in the zone in which they are located (considered together) if an independent does not play regularly playing first-run "Par at least as long as any National theatre located in such zone."

National to divert an additional theatre in the zone in which the Lido and Apollo are located, or subject to product limitation, if during the next five years, an independent competitor is not permitted first-run product on films if he wants it. If it is operated by National the Northhill or Warwick or Madrid, or the Circus.

The Circus Theatre to be diverted. The Varsity to be diverted if, in any year during the next five, an independent theatre in the same zone does not regularly play neighborhood first-run product. Either Rochester or Windsor to be diverted or subjected to product limitation if, during next five years, an independent competitor is deprived of reasonable opportunity for first-run product.

In any of the foregoing provisions applicable to the Kansas City zone as set forth above, National shall direct the following—Lido or Apollo; Northhill or Windsor; product Alliance or Eagle; Madrid; and the Circus.

Kirkville: Kennedy or Princeton to be unloaded if, in any year of the next five, an independent competitor is not regularly playing first-run product.

Louisville: Sell the Mainstreet or Eagle. Moberly: Sell Fourth Street or Grand. If in any year during the next five, an independent theatre is not regularly playing first-run product.

Novato: Divert Nemo or Star. If in any year of next five, an independent competitor is not regularly playing first-run product.

Sedalia: Sell Fox or Liberty if in any year of next five, an independent theatre is not regularly playing first-run product.

Springfield: Divert Fox, or Gillies, or Jewell. Also divert Landers or subject it to product limitation if during the next five years a suitable independent theatre is not given reasonable opportunity to procure pix on the same availability as the Landers. The Kickapoo to be diverted or subjected to product limitation if at any time in next five years an independent competitor in Springfield is not afforded reasonable opportunity for films on same run as Kickapoo, if he desires.

Montana: Billings: Sell Fox or Babcock, and Lyric or Bille. Butte: Sell Montana, or Nialto or Fox. Great Falls: Divert Grand, which may be for non-theatrical purposes. Divert Liberty or Rainbow, if in any year of next five an independent does not regularly play first-run.

Helena: Sell Marlowe, or Antlers, or Vigilante, purchaser to have choice of Yuma, Arizona or Helena, Montana. National shall direct Marlowe or subject it to product limitation if, during the next five years, an independent theatre is not afforded reasonable opportunity for first-run product.

Lewistown: Divert Judith or Broadway if in any year during next five an independent theatre is not regularly playing first-run the greater part of the year. Missoula: Divert Fox or Wilma.

Nebraska: Alliance: Sell Alliance or Nialto at option of buyer, if Alliance is designated (See Yuma, Arizona). Beatrice: Fox to be diverted or subjected to product limitation if during the

next five years a suitable independent theatre is not afforded reasonable opportunity for production, if he so desires, Metro, Direct Fox or Grand, North Platte Direct Paramount or Fox. To be accomplished by converting one theatre to non-theatrical use. Theatre retained to be diverted or subjected to product limitation during next five years an independent theatre suitable for first-run is not, in the opinion of the Attorney General, afforded reasonable opportunity to obtain first-run product if desired.

St. Louis: National may acquire an additional theatre with a seating capacity of approximately 1,000. If the present Fox Theatre is converted for non-theatrical purposes, or offered for sale as a motion picture theatre for a period of five years, then the new theatre shall be diverted or subjected to product limitation if, during five years from the time the new theatre is opened an independent exhibitor is not produced within six months of the date of this judgment, such theatre ceases to be owned in conjunction with an actual or potential independent exhibitor.

New Mexico: Not Springs: Sell El Correo and El Rio. Los Cruces: Direct El Correo or Grand, if in any year of the next five years, an independent does not regularly play first-run most of the year. Las Vegas: Sell El Correo or Coronado.

Michigan: Mancel: Sell Korrdige or Orpheum. Reunion: Sell Miller, or Palace, or Orpheum, or Wichita. If Wichita is sold, it must go to a purchaser who will operate it first-run. Unless two of the above theatres have heretofore been diverted, National shall direct an additional theatre from the above, or the Boulder Theatre, if at any time in the next five years, more than three National theatres play first-run.

Minnesota: Lyric to be diverted or subjected to product limitation if, in next five years an independent competitor is not afforded reasonable opportunity for films or first-run product.

Brookfield: De Graw to be diverted or subjected to product limitation if, in next five years, an independent competitor is not afforded reasonable opportunity for first-run product.

Cape Girardeau: To divert Broadway or Orpheum, or subject to product limitation, unless an indie exhibitor gets reasonable opportunity for first-run pictures in next five years.

Carthage: Divert either Tiger or Crane. Escanaba Springs: Sell Boyer or Silson. If Silson is disposed of, it must go to a purchaser who will operate it first-run.

Alton: The buyer shall be directed or subjected to product limitation, if Silson is diverted, unless an independent competitor is given reasonable opportunity for first-run films, in the opinion of the Attorney General.

Joplin: Sell Fox or Paramount; or sell the Orpheum. If the Orpheum, then either the Fox or Paramount would have to be diverted if, in any of the next years, an independent does not play regularly playing first-run product.

Kansas City: The Fairway to be diverted or subjected to product limitation if, during the next five years an independent competitor is not afforded reasonable opportunity for first-run product. The Plaza to be diverted if, in any year of next five, an independent does not play regularly second-run product in Kansas City.

Kansas City (cont.): The Lincoln to be diverted or subjected to product limitation if an independent competitor is not afforded reasonable opportunity for first-run product. Warwick or Madrid (whichever is retained by National) to be diverted or subjected to product limitation if an independent in same zone is not given reasonable opportunity for first-run product in next five years. Divert either Lido, or Apollo, or Northhill. An additional theatre to be diverted in the zone in which they are located (considered together) if an independent does not play regularly playing first-run "Par at least as long as any National theatre located in such zone."

National to divert an additional theatre in the zone in which the Lido and Apollo are located, or subject to product limitation, if during the next five years, an independent competitor is not permitted first-run product on films if he wants it. If it is operated by National the Northhill or Warwick or Madrid, or the Circus.

The Circus Theatre to be diverted. The Varsity to be diverted if, in any year during the next five, an independent theatre in the same zone does not regularly play neighborhood first-run product. Either Rochester or Windsor to be diverted or subjected to product limitation if, during next five years, an independent competitor is deprived of reasonable opportunity for first-run product.

In any of the foregoing provisions applicable to the Kansas City zone as set forth above, National shall direct the following—Lido or Apollo; Northhill or Windsor; product Alliance or Eagle; Madrid; and the Circus.

Kirkville: Kennedy or Princeton to be unloaded if, in any year of the next five, an independent competitor is not regularly playing first-run product.

Louisville: Sell the Mainstreet or Eagle. Moberly: Sell Fourth Street or Grand. If in any year during the next five, an independent theatre is not regularly playing first-run product.

Novato: Divert Nemo or Star. If in any year of next five, an independent competitor is not regularly playing first-run product.

Sedalia: Sell Fox or Liberty if in any year of next five, an independent theatre is not regularly playing first-run product.

Springfield: Divert Fox, or Gillies, or Jewell. Also divert Landers or subject it to product limitation if during the next five years a suitable independent theatre is not given reasonable opportunity to procure pix on the same availability as the Landers. The Kickapoo to be diverted or subjected to product limitation if at any time in next five years an independent competitor in Springfield is not afforded reasonable opportunity for films on same run as Kickapoo, if he desires.

Montana: Billings: Sell Fox or Babcock, and Lyric or Bille. Butte: Sell Montana, or Nialto or Fox. Great Falls: Divert Grand, which may be for non-theatrical purposes. Divert Liberty or Rainbow, if in any year of next five an independent does not regularly play first-run.

Helena: Sell Marlowe, or Antlers, or Vigilante, purchaser to have choice of Yuma, Arizona or Helena, Montana. National shall direct Marlowe or subject it to product limitation if, during the next five years, an independent theatre is not afforded reasonable opportunity for first-run product.

Lewistown: Divert Judith or Broadway if in any year during next five an independent theatre is not regularly playing first-run the greater part of the year. Missoula: Divert Fox or Wilma.

Nebraska: Alliance: Sell Alliance or Nialto at option of buyer, if Alliance is designated (See Yuma, Arizona). Beatrice: Fox to be diverted or subjected to product limitation if during the

New York Theatres

RADIO CITY MUSIC HALL

Rockefeller Center

"THE GREAT CARUSO"

MARIO LANZA - ANN BLYTH

Color by TECHNICOLOR

Plus Spectacular Stage Presentation

Hollywood STORY

Richard CONTE

Color by TECHNICOLOR

Plus Spectacular Stage Presentation

Hollywood STORY

Richard CONTE

Color by TECHNICOLOR

Plus Spectacular Stage Presentation

Hollywood STORY

Richard CONTE

Color by TECHNICOLOR

Plus Spectacular Stage Presentation

LET'S "FACE" IT!

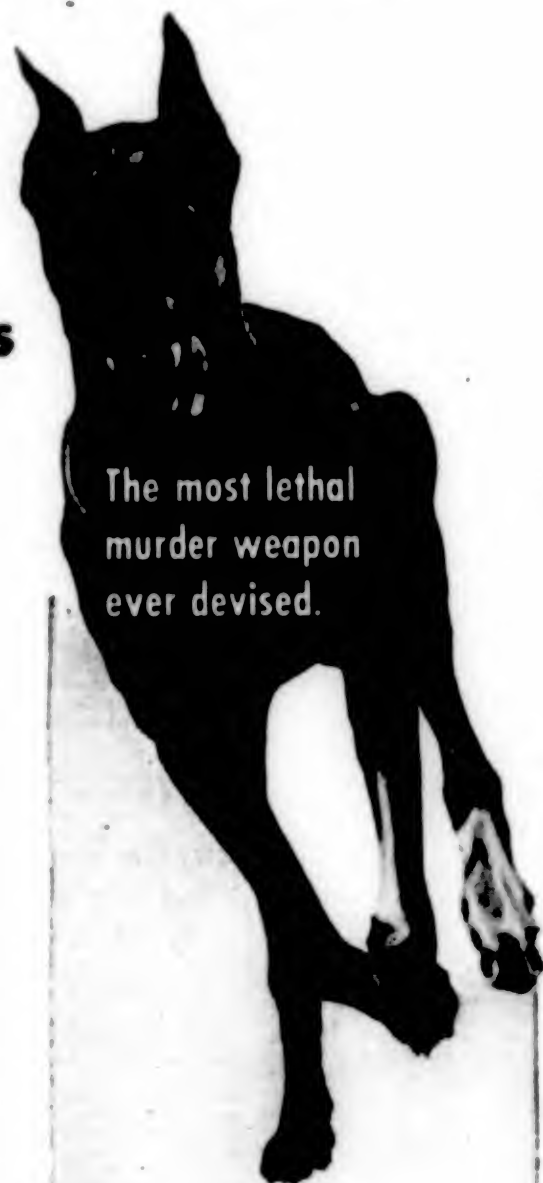


**You're going
to be doing
smash business
when you
play**

THE MAN WITH MY FACE



EDWARD F. GARDNER presents
"THE MAN WITH MY FACE"
starring **BARRY NELSON** with Lynn Ainsley
James Boles • John Harvey • Jack Warden
Carole Matthews • Screenplay by
Samuel W. Taylor, T. J. McGowan, Vincent
Bogert and Edward J. Montaigne
From a Novel by Samuel W. Taylor
Directed by **EDWARD J. MONTAIGNE**
Produced by **EDWARD F. GARDNER**



The most lethal
murder weapon
ever devised.

"Unusual. Builds suspense,
speeds to wildly exciting
climax. Gripping click!"
—FILM DAILY

"Unusual excitement. Vital
and novel, cleverly planned!"
—M. P. DAILY

"Fine performances, excellent,
one long, exciting chase!"
—M. P. HERALD

**RIGHT "FACE" FOR
BRIGHT BUSINESS
thru**

UA

RCA SCRAPPING COLOR SYSTEM? CLAIMS, COUNTER-CLAIMS HEIGHTEN CONFUSION

Charges that RCA has abandoned its dot sequential system of color television, which it has long claimed to be the best method of transmitting tinted video, were brought by CBS this week following the disclosure that RCA had joined with four other major manufacturing firms in the development of a new all-electronic system. If that is true, according to CBS, it signifies that RCA recognizes it cannot bring its system to perfection quickly enough to block the commercial promise of the CBS method and so is casting about for some better color system.

CBS blast culminated a week of claims and counter-claims between the two outfits in the wake of the Supreme Court decision last week upholding the FCC's authority to grant CBS a commercial okay for its system. Result of the barrage of arguments is expected to confuse the public more than ever on the color question. CBS, nonetheless, reiterated this week that it will definitely tee off its commercial colorcasting about June 22, which fills the required 23-day lag following the High Court's ruling.

New color method, in which RCA has joined forces with Philco, DuMont, Hazeltine Electronics and

WHK's Tint Station Bad

Cleveland, June 5.

WHK became first outlet here to ask FCC for permission to construct a color television station on Channel 13, earmarked for remaining commercial outlet. Besides this VHF, city is slated for a UHF, Channel 25, non-commercial.

Three other stations, WGAR, WERE, and WJW, have joined WHK asking that FCC grant Cleveland additional commercial outlets. Area now has three TV stations.

MacDonald's NBC Exit No Surprise

Resignation of John H. MacDonald, NBC veepee and treasurer, announced yesterday Tuesday by web proxy Joseph H. McConnell, came as no surprise at the web. In the wake of the new executive realignment which has found the "old guard" virtually disappearing from the scene, MacDonald a few years back was one of the network's three administrative veepees, along with Harry C. Kopf (now in Chi.) and Ken Dyke (now with Young & Rubicam).

When, a couple months back, Joseph V. Heffernan was moved from RCA to take over NBC finances as one of the web's upper veepee echelon, it was generally anticipated that MacDonald, as perhaps the last of the "old guard," would step out. He had been with the web for 15 years. Network announcement says he becomes assistant to Ben Tobin, of Hollywood, Fla.

Barry Gray Doesn't Want to Be 'Inhibited' By CBS Curbs, Deal Off

Deal for disk jockey Barry Gray to do an eight-week, once-weekly summer show for CBS fell through Monday (4) when the network refused to allow Gray the latitude that is permitted him on his nightly midnight-3 a.m. show for the independent WMCA, N. Y. The contracts had already been signed, and the network has agreed to pay off Gray. His summer show was to have started July 2, and was to have been for 60 minutes.

Gray's midnight show for WMCA has become the means for controversial issues to be aired, via comments of Gray and guests he interviews, and it was this problem that William S. Paley, CBS board chairman, wanted to skirt. Gray was told several days ago that he would have to temper his comments considerably for the CBS layout, whose format was to have been similar to that which he does for WMCA. Gray was to have doubled from the latter program. Gray refused to accede to the CBS request because he felt that toning down the gabfest on CBS would only tend to inhibit him.

LOTS OF ROBT. Q ON CBS THIS SUMMER

Robert Q. Lewis, who recently bowed out of his exclusive pact with CBS, is back in the web's fold again and is slated for a busy summer. Besides continuing with his "Show Goes On" duties on television, he'll also take over the 7 to 7:45 p.m. strip on radio, which had previously been earmarked for Barry Gray, as well as fill in as summer sub for Arthur Godfrey on the latter's morning radio series.

CBS plans to find a new time slot for Gray, who is also under consideration for a TV buildup during the summer. Lewis' new 45-minute series replaces the three 15-minute Procter & Gamble shows now aired cross-the-board, including "Club 15," "Beulah" and Jack Smith's "ow." His "Show Goes On," now aired Thursdays nights on TV, moves into the Saturday night at 9:30 period starting June 16, when the Frank Sinatra show checks off.



WILLIAM GARGAN

Starring as "Martin Kane" NBC-TV (Now in 15th week) in preparation for Radio and TV THE PRIVATE EYE Contact Music Corporation of America

Advisory Board On AM-TV Show Standards Urged

Washington, June 5.

Creation of an 11-man National Citizens Advisory Board on Radio and Television to raise public service and educational programming standards of commercial stations was proposed last week in a bill by Sen. William Benton (D., Conn.). The board, which would be appointed by the President, would advise FCC on whether stations should give a fixed portion of their time to education, the criteria to be used in assigning TV channels, how long it should hold channels available for educational stations, and what controls might be exercised over commercial programming.

The board would also encourage development of subscription TV, such as Phonevision or the Skiatron subscriber-vision system, to bring educational programs to the public or to various professional groups, on a fee basis.

Testifying on his bill before the Senate Interstate Commerce Committee, Benton said that "if we miss this chance now to orient TV for education we miss it for a generation."

Benton also suggested that FCC hold up allocation of TV channels for a year in order to give the proposed board time to develop a national policy on television.

Sen. John W. Bricker (R., Ohio) told the committee he thought the commission's tentative set-aside of 10% of the TV channels is insufficient. He urged that Congress investigate the situation.

Bricker said he has "a tremendous response" from his resolution to require the FCC to set aside channels for education. "Many universities are interested," he said. "They have the money." The state colleges, he added, could stand the expense of operating TV stations.

Sen. Lester Hunt (D., Wyo.) also joined in supporting Benton's bill.

Longines-Wittnauer Buys CBS-TV News Slot

With Masland Carpets having canceled out on its "At Home" show via CBS-TV, Longines-Wittnauer has bought the Monday night 11 to 11:15 slot for a news show featuring Frank Knight and various guest celebs. Program starts next Monday (11).

Longines plans to go through the summer on a once-weekly basis but, if the show pans out, will expand it to five nights a week in the fall. Masland's "At Home" starred Earl Wrightson and femme guest vocalists.

Those Cancellation Jitters

New state of uneasiness beset radio this week with revelation that Pepsodent (Lever Bros.) had canceled out on the CBS Monday night "My Friend Irma" show, one of the top rating pullers of the past few years. Cy Howard's \$10,000 weekly package goes off at the end of the current season, with Camel's Bob Hawk Show scheduled to move up from 10:30 into the 10 p.m. slot.

Meanwhile, reports that Colgate was giving notice on axing of its brace of Saturday night radio shows, Dennis Day and Judy Canova, heightened the tensions and increased jitters. In addition, Colgate was reported set to cancel out on Bill Stern's Friday night NBC show as well.

Along with General Foods' recent series of cancellations, the two-pronged checkback comes as a stunning blow to AM in the face of renewed efforts to stimulate interest in the medium.

Pepsodent billings, totaling overall about \$2,000,000, is scheduled to exit Foote, Cone & Belding. It's a tossup whether the lucrative biz goes to J. Walter Thompson, Kenyon & Eckhardt or BBD&O.

WWDC to Take Rap Vs. Transit Radio To High Court; FCC May Delay Action

Washington, June 5.

Dawn Whodunits

Cleveland, June 5.

First shift workers are getting a whodunit on a 30-minute Monday-Wednesday-Friday pitch over WEOL at 6:30 a.m.

Series, "Adventures of Frank Race," is already getting nibbles from industrial concerns in the area seeking defense workers. Many plant gatekeepers say employees driving to work tune in the show, hear the end in the parking lot, and "then sprint like mad to punch the clock in time."

WEOL manager M. Condon instituted the whodunit eye-opener as the first in a series of proposed plans to meet audience growing from round-the-clock shifts in plants turning out defense material.

Decision of the U.S. Court of Appeals of the D.C. circuit holding transit radio unconstitutional will be carried to the Supreme Court by station WWDC in Washington, which holds the T. R. franchise in the Capital.

Ben Strouse, manager of WWDC, said the court's decision "is so broad that it not only challenges transit radio broadcasts but is an implied challenge to all industry supported by commercial advertising. Because of this, we have no alternative but to take our case to a fourth tribunal, the Supreme Court, for determination as to which of the three tribunals, thus far deciding, are correct."

Prior to the Court of Appeals decision, the D.C. Public Utilities Commission and the District Court upheld the legality of transit radio.

Lawyers here expect that because of the novel questions presented the Supreme Court will consent to a review of the case. Whether the Court grants or denies certiorari will probably be announced in October when the tribunal meets to hear cases.

Pending the highest court's determination, FCC is expected to withhold action on FM stations with transit radio contracts. The Commission had previously announced its inquiry into the legality of specialized broadcast services would include T. R., but it was believed to be waiting for the Court of Appeals ruling before pursuing the matter.

The Commission may also have to consider the possible effect of the T. R. decision on the legality of Storecasting and functional music operations by FM broadcasters. A joint petition by FM'ers in the functional music field, requesting the Commission to reconsider its ruling holding the service illegal, is now pending before the agency.

At least 17 FM stations sell functional music to subscribers. About 20 are believed to have T. R. contracts.

RAYBURN & FINCH SET FOR CBS HOUR SPREAD

Gene Rayburn and Dee Finch, disk jockeys of WNEW, N. Y., will get a summer whirl on CBS web. Pair, who conduct the early morning "Anything Goes" on the Gotham indie, will do a revue-type series for Columbia on Fridays from 9-10 p.m. They'll integrate live gab and guests with platters.

Last year Rayburn and Finch did a two-hour disk session one night a week for ABC.

Carter's WTRY Appt.

Troy, June 5.

Woodbury W. Carter, Jr., assistant manager of WTRY for seven years, has been appointed station manager, succeeding William A. Riple, now in charge of a Lawrence, Mass. outlet. Carter's selection was announced by Co. Harry C. Wilder, president of the Troy Broadcasting Co.

Carter has been associated with the Wilder radio organization 14 years. He started at WSYR, Syracuse, in 1937, and was on the staff of a Springfield, Vt., station before coming to Troy.

CBS SIGNS DONAHUE TO LONGTERM PACT

Jack Donahue, producer of CBS-TV's "Frank Sinatra Show" and former Metro musical director, has been signed to a long-term, exclusive producer-director pact by the web. New contract is effective next Monday (11), following the last Saturday night airing of the Sinatra program.

Donahue has not been handed an assignment yet, but it's expected that he'll do the new Faye Emerson show for Pepsi-Cola, which takes over half of the hour formerly held by Sinatra. Show, which has been filmed in the past for its ABC-TV airing, will be staged live on CBS.

Robt. Sarnoff a V.P.

Robert W. Sarnoff, director of unit productions for the NBC-TV web, has been named a veepee. Sarnoff joined the network in 1948 as an account exec and has since held various exec positions.

He now supervises production on "Comedy Hour," "Four Star Revue," "Saturday Night Revue" and the Kate Smith show. In addition, he'll handle the upcoming history of the U. S. Navy series, which NBC has slated for airing next fall.

TV'S 'ARMCHAIR MASTERMINDERS'

NBC-TV to Tailor Top Comics to Own Best Mediums; No More Set Rules

There will be no more hard-and-fast rules on top comic appearances on NBC-TV next season. From here on it'll be "every man to his own needs and talents," and that's what each contract will stipulate. If, for example, the network decides that one of its contractually-bound personalities has a unique flair as a guest in giving someone else's show a lift, then that will be his principal burden.

That, for example, is the setup for Ed Wynn next season. He'll do six of his own shows with a reported minimum of eight guest shots on other shows.

NBC is currently in the throes of working out deals with all its top comics, each getting individual treatment, patterned to the distinctive talents of the personalities. In the case of Jimmy Durante and Martin & Lewis, it's been decided that the web will take "any and all" that they'll give. New contracts will spell out just how Danny Thomas, Jack Carson, Jack Carter, Jerry Lester, etc., will be utilized in the upcoming season.

Troubles Anew On 'Open House'

NBC-TV's new "Broadway Open House" series failed to come up to expectations in its preem last week, forcing the web to make several changes in the late evening series. One of these may see the axing of the Monday night stanza, which is sustaining and which is new titled "Seven at Eleven," with NBC pitching for Jacqueline Susann's "Open Door," now aired on DuMont, as a possible replacement.

Web also has decided to limit Jack E. Leonard, comic who was to have replaced Jerry Lester on the Tuesday, Thursday and Friday stanzas of "Open House," to Tuesdays and Fridays only. Name vocalists will take over the starring role on Thursday, with the remainder of the cast remaining intact. Vaughn Monroe teed off the parade last week (31). Mel Torme is in for three Thursdays, starting this week (7), with Donald Richards then taking over for the following nine weeks. "Open House" is bankrolled all three nights by Anchor-Hocking.

George DeWitt has been star-teece of the new Monday and Wednesday series, which is sustaining. If NBC succeeds in luring Miss Susann's show away from DuMont, it plans to expand it. DeWitt would probably continue on Wednesdays.

PEGGY LEE-TORME SET AS 'A&A' REPLACEMENT

Vocalist Peggy Lee will get a fullscale radio and television buildup by CBS during the summer. Web this week pacted her as a summer replacement for the Sunday night "Amos 'n' Andy" radio show, sponsored by Rexall Drugs, after having previously signed her as summer replacement for the "Perry Como Show" on TV.

With Rexall retaining the time, Miss Lee takes over the Sunday night period June 17. She'll team with Mel Torme for the video series, which is aired Mondays, Wednesdays and Fridays from 7:45 to 8 p.m., under Chesterfield sponsorship. CBS has not finalized any plans for Miss Lee for the fall, but it's expected that she'll be handed her own show on either radio or TV, or perhaps both.

Murry Harris to Nielsen

Murry Harris, former promotion director for WNBC and WNBC, key NBC stations in N. Y., was signed this week as pub relations chief for the radio-television division of the A. C. Nielsen Co.

Long-Distance TV

Detroit, June 5. Freakish atmospheric conditions gave Detroit and Flint televiewers a look-in on a foreign station last week.

TV fans got a Spanish-speaking station, possibly Mexico City or Havana. The foreign station came in on Channel 4, regularly used here by WWJ-TV.

'Look to Your AM,' FCC Guide On AB-PT Deal?

One of the factors that may have a bearing on the FCC's eventual okay of the United Paramount Theatres merger with Ed Noble's ABC is how the new company intends to handle the radio network. In some quarters it's reliably reported that the Government agency may frown upon any attempt to sluff off the radio phase of operation, while AB-PT sets its sight on its future video empire.

Thus far, there have been declarations that the radio network is not for sale; that, in fact, the new company intends to utilize AM to the best advantage. But the FCC greenlight on the overall merger may be predicated on AB-PT spelling out how it plans to expand the radio network for the good of the industry. With \$30,000,000 to play around with, will the new company, for example, pour some of this coin into making ABC-AM a stronger network?

Some see the FCC, as the watchdog of the industry, projecting itself into a rare spot, previously denied it, in conditioning such a deal on the precepts as to what actually constitutes "Operations Future" for the radio industry.

'Take Your Word' a TV Casualty as Burrows, Sam Abelow Exit CBS

"We Take Your Word," CBS panel quiz show, has been dropped temporarily from the web's television lineup, although it will continue as an AM program. Web's public affairs department, which packaged the show, plans to hypo the format for TV and bring it back in the fall.

Besides wanting an opportunity to pep up the TV versions, CBS is also dropping the program off video because of the resignation of Sam Abelow, who produced it, and the anking of Abe Burrows, one of the permanent panelists. Burrows, for whom a replacement must be found for the radio version, has wound his exclusive pact with CBS in order to devote more time to his legit activities. Show was aired Friday nights at 10 on radio, with the TV version going the same night at 10:30.

WILDROOT AXES RADIO, TV VERSIONS OF 'WILD'

CBS' "Charlie Wild, Private Eye," aired on both radio and TV under Wildroot sponsorship, got the axe in both media this week. Wildroot will drop the radio version, aired Sunday evenings at 6, after the July 1 program, and the TV show, aired Wednesday nights at 9, after June 27.

Sam Levenson is slated to take over the TV time in the fall for Tintair. Web has not determined which shows will replace "Wild" on AM or TV for the summer.

BITTER FEELING FROM 'MEDDLING'

By GEORGE ROSEN

With the '30-'31 season moving into its closing days, a number of the TV programming impresarios are checking off with a growing bitterness over what they call "sponsor interference" in trying to dictate what makes video showmanship. Some of them go so far as to say "things will be different next season—or else."

Specifically they refer to the client (and not infrequently his wife) who has been indulging in armchair masterminding of his TV program from his living room, with the result that, long before the initial 13-week cycle has run out, he's been calling all the turns and the producer, director and/or supervisor are taking direct orders from "Mr. Money Bags."

It's claimed that more than one program, which started off with considerable pretensions of showmanship and some slick TV values, eventually bogged down into the inevitable cancellation route. Reason was simply that the salesman-turned-showman who's been picking up the tab for the show, "wanted to play everything the safe way, stripped the program of all its imaginative, fresh elements, and after 26 weeks had practically lost his entire audience." By that time he had no alternative but to give up the show.

One producer-director of a musical show was particularly bitter over the manner in which the sponsor decided he knew all the answers as to what would make a show click. The program started off on one of the major networks as a promising entry, winning critical kudos for its refreshing qualities. After about five weeks, it's contended, the client started asserting himself production-wise, knocking out the very things that gave the show its distinctiveness. The producer-director took it for several weeks and eventually resigned. Program, regarded today as run-of-the-mill, is earmarked for cancellation because the Nielsen has slipped.

Go West, Young Talent

Other producers and directors have been making similar complaints, pointing out that video may eventually have to take a leaf from radio and, in self-defense, "go west." Veterans in the AM-TV sweepstakes recall how, years back, similar protestations arose in radio in the days when the major shows were berthed in New York, and clients were edging more and more into the production setup. The agencies, talent, and showmen-behind-the-scenes breathed a sigh of relief when Hollywood beckoned and the top radio showcases wound up on the Coast, thus eluding the client's clutches.

There are some instances of networks and packages owners, finding their right arm in a sponsor's sling, extricating themselves by telling the client off, at the risk of losing the account. But these have been isolated cases. For the most part, nobody's taking chances antagonizing the man with the money belt, even if it means genuflecting before his dubious talents as a showman.

LISTERINE BUYS CBS SLOT FOR VIDEO SHOW

Listerine Antiseptic this week bought the Saturday night 7 to 7:30 slot on CBS-TV, starting July 28. Bankroller, which at one time sponsored Abe Burrows on the CBS radio web, has not yet selected a program for the spot.

Listerine takes over the time being vacated by the "Sam Levenson Show." Latter, under Tintair sponsorship, winds at the end of June and moves to Wednesday nights starting in the fall. CBS will fill the Saturday night time, from Levenson's checkout until the Listerine series starts, with a sustaining show.

Thad Brown Named to Head Up TV Operations for NARTB; New Board Goes to Bat for FCC, FM B'casters

Washington, June 5.

Meeting for the first time under its separate board setup, the National Assn. of Radio-Television Broadcasters yesterday appointed a manager for its TV branch, added a batch of radio and TV stations to its membership, went to bat for FCC and court-ridden FM'ers, and received a recommendation to support BAB, Inc.

The association named Thad H. Brown, Jr., 34-year-old attorney, to manage its TV operations, effective immediately. Brown has been serving as active head of TV since his appointment three months ago as counsel to the TV board. He will function in both capacities.

Admitted to membership by the enlarged NARTB were the NBC-TV network and the following TV stations: KMTV in Omaha, KPIX in San Francisco, WTTG (owned by DuMont) in Washington, WAGA-TV in Atlanta, WJBK-TV in Detroit, WKRC-TV in Cincinnati and WSPD-TV in Toledo.

Inclusion of the new TV members strengthened NARTB's video station membership to more than 60, or well over a majority of the nation's 107 video operators.

In addition, NARTB admitted 12 new radio members. These are KCNO in Alturas, Calif., KDAN in Oroville, Calif., KJUM in Pecos, Tex., KSIB in Creston, Iowa, KUBCA in Montrose, Colo., WDAY in Indiana, Pa., WDOK in Cleveland, O., WEEV in Southern Pines, N.C., WERD in Atlanta, Ga., WBB in Macon, Ga., WMVG in Milledgeville, Ga., and WWSR in St. Albans, Vt.

An analysis given the radio board by C. E. Arney, Jr., NARTB secretary-treasurer, showed that as of May 17 the association had a

(Continued on page 4C)

Lever Bros. Still In Flux on 'Lux'

Decision as to whether Lever Bros. will replace its "Lux Radio Theatre" on CBS next season with "Screen Guild Players," which bows off ABC, is still up in the air.

One of the main stumbling blocks may be the American Federation of Radio Artists. AFRA doesn't look favorably on the substitution, because, "Lux" pays top dramatic fees while "SGP" is a charity show benefiting the Motion Picture Relief Fund. AFRA didn't like the idea much last year when a switch was first broached, and it's not thought probable that the union will have changed its position. Other factors involved are the attitudes of Screen Actors Guild, from whose ranks the "Lux" stars come, the stars themselves and the talent agencies.

Meanwhile, J. Walter Thompson agency was given authorization a few weeks back to renew the producer, writer and musical director of "Lux," who could thus be fitted into "the SGP" setup. Sponsor considers "Lux" an outstanding radio property, because of its consistent position heading the Top 10. Further, the budget is being revised downward — "adjusted to present radio listening habits."

Ken Hinks, exec on the Lux account for Thompson, is going out to the Coast in 10 days on a "routine trip." At that time he'll be brought up to date on the "Lux" "SGP" situation by Cornwell Jackson, Coast radio head of Thompson. Hinks said if any negotiations take place they will be handled via the Coast office.

Should AFRA okay the "SGP" deal, Lux would probably pay \$10,000 weekly into the relief fund for stars and properties, and stand other charges such as music, writing and production.

No Middleman Here

Man from Wheeling, W. Va., walked into NBC, N. Y., last Friday (1) and said he had an idea for a show. Program boys listened and within an hour were so excited with the idea that, 24 hours later, an audition platter had been cut.

Stranger identified himself as "Uncle Tom George." He'll emcee the program, which is called "Talent Search—Country Style," comprising a sort of hillbilly amateur hour. NBC plans a Friday night showcase for the stanza.

NBC-TV Sat. Nite Lineup Resolved With Two 'Revues'

NBC appears to be resolving the confusions attending next season's Saturday night TV lineup. It's now definite that the Max Liebman "Saturday Night Revue" will retain its 9 to 10:30 slot, with the Wednesday night "Four Star Revue" going in 8 to 9 in place of the Jack Carter show. (That paves the way for the full-hour Wednesday night Kate Smith Show, while Carter, under contract to NBC, is expected to wind up with his own half-hour weekly show.)

"Four Star Revue" will be changed to "All Star Revue" next season, under the new arrangement whereby practically the whole roster of NBC comics, rather than four doing once-a-month duty, will be showcased on the stanza.

Motorola has decided to check off the show (company shared the tab with Pet Milk and Norge the past season), deciding in favor of its own program, preferably a dramatic stanza, next season. It was because of the back-to-back product conflicts involving Motorola, Norge and Crosley, which is contractually bound to "Saturday Night Revue," that NBC was stymied in finalizing the Saturday lineup. Motorola's exit eased the situation. Whether Norge and Pet Milk will stick to Wednesday with Kate Smith, or move over with "All Star Revue," is still to be resolved.

'Clock' as Summer Sub For Gulf's 'People'; Brace Of Clients for 'Cameo'

Gulf Oil this week signed to sponsor "The Clock," NBC-TV house package mystery, as summer replacement for "We, the People." Show is to take over the Friday night 8:30 to 9 period for 13 weeks. "Clock" was bankrolled on NBC last year by Emerson Radio.

Web this week also finalized plans to present two versions of its "Cameo Theatre" package during the summer. One will replace the Paul Winchell-Jerry Mahoney show Monday nights for Speidel, while the second series, which will have a different format but also will be based on the arena theatre technique, will fill in for Procter & Gamble's "Fireside Theatre" Tuesday nights at 9. Both series are to be produced by Albert McCleery, who originated the program idea for NBC.

It's Dr. Godfrey Now

Trenton, June 5.

Arthur Godfrey received an honorary Doctor of Science degree last week at the 86th commencement of Rider College here.

Godfrey delivered the principal commencement oration.

\$2,500,000 KFI-TV SALE TO GEN. TIRE OPENS MUTUAL DOORS TO VIDEO EMPIRE

Hollywood, June 5.

Possibility that a fifth television network may be established in the immediate future loomed this week with news that General Tire & Rubber Co. has purchased Earle C. Anthony's KFI-TV on the Coast. General Tire owns the Yankee Network, which in turn is a major stockholder in the Mutual radio network. Through its Mutual ties, the tire firm could immediately set up a video web with outlets in at least four major markets, with the possibility that others would follow.

Deal for the KFI-TV buy was set by the Akron bank administering General Tire's pension fund for employees, with the station going for \$2,500,000. Change of ownership is to be effected as soon as the license transfer is approved by the FCC. Anthony left Hollywood Saturday night (2) for Washington to finalize the deal with attorneys for KFI-TV, General Tire and the FCC. It's expected that the Commission will approve the sale immediately. Anthony's Channel 9 has been a losing venture since it went on the air and losses have been running of late around \$40,000 a month.

Yankee now owns and operates WNAZ-TV, Boston. Mutual owns WOR-TV, N. Y., and WGN, also a major stockholder in MBS, own WGN-TV, Chicago. Those three outlets, with KFI-TV, could presumably form the groundwork for a fifth network to compete with United Paramount-ABC, CBS, NBC and DuMont. In addition, the Gimbel department store family, which owns WIP, Philadelphia, and is also a Mutual shareholder, has an application pending for a Philly TV outlet. If that is granted, the station would undoubtedly join the General Tire skein.

Opening of a fifth video web would immediately aggravate TV's currently difficult networking facilities picture. Because of the number of single-station areas, the existing webs must compete with each other for time on those stations. Fifth network would give

(Continued on page 38)

Crotty Exits ABC-TV

Burke Crotty has resigned as executive producer of ABC-TV to set up his own package outfit.

Crotty, who was with ABC-TV for three years, was with NBC-TV from 1939-47 and later with WMAL-TV, Baltimore. At WNBT he staged that outlet's first telecast, from the N. Y. World's Fair in 1939.

Jordans Fight 25% Trim on 'Fibber'; Don Quinn Exits

Hollywood, June 5.

NBC veepee Charles Denny and program chief Charles (Bud) Barry are still wrangling with Jim and Marion Jordan on "The McGees," who are resisting a 25% cut which NBC shares.

Don Quinn is definitely off the show after 15 years as head writer and will devote his full time to "Halls of Ivy." Phil Leslie, his assistant for the past eight years, moves up as topser.

Denny says everything is "progressing satisfactorily" on "Fibber" and "Gildersleeve" but nothing is firm.

'Ultimatum' Bars KRNT Sports Director From Iowa High School Meet

Through an "ultimatum" to WOI-TV, Ames, Ia., by the secretary of the Iowa High School Athletic Assn., Al Couppee, sports director of KRNT, Des Moines, was barred from helping telecast the state high school track meeting in Ames May 26. Couppee had been invited to assist WOI-TV with commentary on the meet, sponsored by the high school group.

In the "ultimatum" made by Lyle Quinn, exec secretary of the association, to C. R. Elder, director of information for Iowa State College, it was indicated that if Couppee were allowed to have any part in the reporting, the state track meet could not be televised by the station. An interesting angle on this is that the station is owned and operated by Iowa State College, which is a state-supported college. The state high school athletic association is not tax-supported and does not operate under the Iowa board of education or any other state government body, but is an independent, voluntary association of high schools in Iowa.

The incident grew out of Couppee's broadcasting last March of the state high school basketball tournament at Iowa City, also sponsored by the athletic association. Some members of the association claimed Couppee did not present a fair picture of the games, both from the angle of criticizing the officiating and association policies and biased in favor of the big "Class AA" schools.

Robert Dillon, general manager of KRNT, called the barring of Couppee a "shocking interference with traditional freedom of news and press coverage."

BENZELL-PEARL UNIT AS 'FIBBER' REPLACEMENT

Operatic soprano Mimi Benzell and comedian Jack Pearl have been teamed to head a comedy-variety NBC summer replacement for "Fibber McGee and Molly" starting June 19. Pet Milk is the sponsor.

Show, out of N. Y., is a Bill Baehar-Guy Haenschen package in association with Jack Bertell. Singer George Sawtelle and Leon Leonardi's orch. along with Cliff Hall, Pearl's oldtime comedy sidekick, are also part of the setup.

MURRAY GRABHORN TO MANAGE WPTR, ALBANY

Albany, June 5.

Appointment of Murray B. Grabhorn, formerly in charge of ABC's WJZ-TV, as general manager of WPTR, effective June 13, has been announced by Robert L. Coe, acting g.m. of the 30,000-watt station since last June and radio-television consultant for the Schine interests. Coe will concentrate on the development of his management consultant practice from New York office.

Grabhorn, like Coe, is a radio and video veteran. Coe served as general manager of WPIX-TV, New York, before coming here.

WPTR, which observes its third anniversary Aug. 6, has increased its local and national billings, and improved its Hooper ratings, during the past year, but is reputed to be still in the red. Station has no network affiliation.

ABC Latches On To 'Hollywood'

With Emerson Drug dropping "Hollywood Star Playhouse" on CBS after the July 16 broadcast, the stanza is being picked up by ABC. Latter web will put the ailer, which originates from the Coast with a different star each week, into its revamped Thursday evening lineup at 8:30 p.m., immediately after its ABC exit.

ABC is dropping "Screen Guild Playhouse," for which Lux has been dickering. "Screen" is currently in the Thursday 8-9 p.m. hour and costs the chain \$12,000 weekly for the hour. The web figures to save some coin in the process, since "Hollywood" is brought in for approximately \$5,000 weekly. It's also figured a better bet to peddle two half-hour series than the more expensive 60-minute show.

The 8-8:30 p.m. slot will be taken over by "Newsstand Theatre," a program dramatizing stories from three Crowell-Collier magazines. "Newsstand" is currently in the 10-10:30 p.m. spot on Thursday evening.

"Hollywood," a Muse Corp. of America package, has a good rating history, with an 11.2 Nielsen in the March report. It also fits in with the web's hyped program activity stemming from the projected merger with United Paramount Theatres.

Linkletter TV Budget Upped to 10½G Wkly.

Green Giant Co. has renewed TV version of "Life With Linkletter" for next season, with budget increased from \$4,300 per week to \$10,500 due to the series being filmed on 35m.

Show is to be televised on alternate weeks, but coverage has been increased from 20 to 67 ABC-TV stations. Show jumped in rating from an early 12 to a closing 22.4 and Green Giant reports sales higher in TV cities than elsewhere.

GF Renews 'Father'

Hollywood, June 5.

General Foods must've taken Robert Young at his word that "Father Knows Best." Renewal came through last week for the third season of Maxwell House sponsorship.

Family comedy, packaged by Scrappy Lambert, takes eight-week "layoff" July 3 and comes back in the Aldrich Family time on NBC Thursday night.

Segal's TV Expansion

Texasarkana, June 5.

David M. Segal, owner and operator of KTFB here, has purchased a 310-seat theatre here for possible use as a TV studio.

Segal will continue to operate the theatre as a show house pending approval of a grant of TV facilities he has filed with the FCC.

N.Y.-to-L.A. World Series?

In an event that would probably have the same historical significance as the linking of the Coast with the east by rail, the N. Y.-to-L. A. coaxial cable may get its official unveiling with a coast-to-coast live pickup of the World Series in October.

American Telephone & Telegraph is currently testing as far west as Denver, indicating that the intervening four months will offer sufficient time to commemorate "C (for coax) Day" day-and-date with the opening of the World Series.

Such an eventuality would necessitate tearing up the present Gillette contract and talking in terms of much bigger coin to pay the expensive cable freight. Practically every station, regardless of network affiliation, getting their initial cable pickup, would agree to carry the games for free, so that Gillette would be more than compensated for the added cable costs.

Sen. Johnson Urges FCC Reconsider Legality of City-by-City TV Allocations

Washington, June 5.

Chairman Edwin C. Johnson of the Senate Interstate Commerce Committee yesterday (Mon.) called on the FCC to give "careful and immediate consideration" to contentions by radio lawyers challenging the legality of the agency's TV allocation procedure by which channels were assigned on a city-by-city basis.

In a letter to FCC Chairman Wayne Cuy, Johnson said that if the Commission would immediately consider the legal questions raised by the Federal Communications Bar Assn. and find that the block allocation is illegal, time and money of the Government and TV applicants would be saved.

"The Commission might discover," he said, "that it would be advisable to modify its plan now in such a way as to be consistent with what is alleged to be the statutory requirements. At an example, I am told that if the Commission's plan were merely adopted as a guide or starting point for the development of a fair, efficient and equitable distribution of television service, applicants would have an opportunity to be heard for any channel without the necessity of first going through a rule-making procedure. Under such a procedure, the plan would not be vulnerable to adverse legal action." The senator expressed fear that if the Commission proceeds with its allocation plan without acting on the FCBA challenge, it will invite "disappointed parties" to carry their cases to court. Thus further delaying lifting of the freeze even longer than if the legality question were disposed of.

"It is clear," said Johnson, "that

(Continued on page 39)

NPA Bldg. Permit Switch Seen Aimed Primarily at Video

Washington, June 5.

National Production Authority yesterday (Mon.) announced that all applications for construction authorization for radio and TV stations will be processed in Washington. Formerly, approval was required from NPA field offices.

The action was taken in connection with a tightening of NPA restrictions on use of steel and was apparently directed more to TV than to radio. Although no TV permits have been issued by the FCC in several years, the Commission has recently indicated it might partially lift the freeze soon by authorizing UHF and VHF stations in the U. S. territories and possessions, and expansion of existing VHF facilities.

NPA has indicated that radio projects may be built where local need can be established and supply of material for construction is available. Only a few permits have been issued by the FCC since the NPA construction restrictions were imposed, and no cases have yet been reported where building authorization has been refused. A new list to be issued by NPA next week may show what action has been taken on radio station projects.

FRANK TO EUROPE IN QUEST FOR TV ACTS

Norman Frank, producer-director of CBS-TV's "Star of the Family," leaves for Europe in search of new talent after broadcast June 15 telecast. Show picks up Ronson Lighter sponsorship on July 29 with Peter Lind Hayes and Mary Healy co-starring, replacing Morton Downey.

Frank will cover France, England, Switzerland, Italy and Austria in hope of uncovering acts as yet unseen by American audiences. Since "Star of the Family" format prohibits repetition of performers already used, Europe seems logical source of fresh material to be integrated with top U. S. acts.

Since "Star of the Family" is to be telecast Sunday nights, Frank will investigate possibility of flying acts to New York for weekend performance, figuring most foreign performers would be willing to make the quick hop in order to be shown on U. S. scene. Cost and practicability are major considerations, but Frank figures success of mission will add up to tremendous hype for new series.

WCBS-TV Buys 20 Lippert Films

First group of feature films produced by Robert L. Lippert to be sold for television airing in N. Y. were snared this week by WCBS-TV, flagship of the CBS web. Sale of the pix for TV was made possible through the deal recently worked out by Lippert with the American Federation of Musicians, under which he agreed to rescore all pix with the same number of musicians who worked on the original soundtrack and to turn over 5% of his gross from TV to the Musicians' Fund.

Package includes 20 features with WCBS-TV gaining an option to buy 20 more for airing in the fall. Station gets exclusive use to them for two years, with the right to repeat them several times if desired. All the product is first-run for TV, and includes pix produced originally after 1947, with some of them having been turned out in 1949 and 1950. Lippert also sold the same package this week to WGN-TV, Chicago, and KTLA, Los Angeles, along with several other stations in key market areas. Package went for \$70,000 in N. Y., \$69,000 in L. A. and \$67,500 in Chi.

WCBS-TV program execs, who screened several of the features during the week, said each of them was lensed with an eye to TV requirements, including such factors as a concentration on closeups and a minimum of long-shots. That would indicate that Lippert had an eventual sale to TV in mind when he first produced them. WCBS-TV plans to air the pix in both its "Early Show" and "Late Show" series, which are sold on a participating basis.

UAW in Bid For Detroit Channel

Detroit, June 5.

The UAW (CIO) will apply to the FCC for a Detroit area television channel, it was announced Sunday (3) by the union's president, Walter P. Reuther.

While the application is pending, Reuther said the UAW will televise a weekly documentary program over WWJ-TV beginning June 19. Reuther said the union intends to extend its work in television to other areas at a later date.

The union's executive board voted to recommend to a June 6 meeting of the UAW-CIO Broadcasting Corp. of Ohio, that it seek permission from the FCC to suspend operation of WCUO-FM in Cleveland. Reuther said the board decided that much of WCUO's broadcast area is covered by the union's powerful 32,000-watt Detroit station, WDET-FM and it was believed a concentration on television would be more effective.

AFRA Seeks to Collect On 'Box 13' Re-Releases

Hollywood, June 5.

AFRA has executed levies on the bank account of Bernie Joslyn and has tied up masters of Mayfair Transcriptions as a result of the long hassle over the U. C. series "Box 13" starring Alan Ladd. AFRA had obtained a Superior Court judgment against Joslyn, sole stockholder of Mayfair, after winning an arbitration decision on re-release rights.

Claude McCue, AFRA rep., said Joslyn had refused pay re-release fees to AFRA although the series, after to AFRA although the series, leased in England by Towers of London which paid Mayfair the usual fees for foreign distribution.

RATE CUTS FAIL TO CHECK DEALS

IBC-Pabst-Gillette Bout Deals Seen Setting Top Coin TV Sports Pattern

Renewal of the Wednesday night fight series by Pabst Brewing Co. and the International Boxing Club is setting a pattern for sports events that paves the way for hefty competition from theatre television and Phonevision. Pabst last week dropped its quest for a summer sports show to replace the Wednesday night boxing series which it sponsors over CBS-TV, and renewed with IBC on terms which call for a weekly fight with the television rights sold individually. Thus the current top of \$100,000 may be exceeded, but sports will get a chance to reduce the high per-fight tariff by buying a lesser card for a smaller figure the following week.

It's reported that Gillette is seeking the same kind of deal for the Friday night series over NBC-TV, and IBC will be in position to play one sponsor against the other as top matches are made. IBC currently controls the bouts being staged at Madison Square Garden, and St. Nicholas Arena, both N. Y.; Chicago Stadium, Chicago, and the Olympia, Detroit. James Norris, IBC president, is a major stockholder in all these arenas, and can consequently shuffle cards and fighting time so that the highest bidder will get the most desired slugfests.

It's consequently seen that the \$100,000 top fee won't last long under such competition, and furthermore, any higher ceiling can be cracked when a sufficient number of theatres get video equipment and are in position to telecast the bouts into filmhouses with the general public denied a free look at those battles. Phonevision, once it gets started in large scale operations, will similarly be in position to bid gigantic sums for top fights.

Of all these possibilities, it's reported that IBC is waiting mostly for theatre TV since the pug-group can not only get a basic guarantee from theatre owners, but will be in a position to get percentages of all admissions into hundreds of theatres throughout the country. In some quarters, it's felt that in such a situation, IBC could get a \$1,000,000 or more gate.

It's by now an established fact that video rights mean more to promoters and fighters than gate receipts. The Ezzard Charles-Joe Maxim heavyweight championship tiff last week (30) drew 7,226 customers who paid \$77,319 while the video rights went to Pabst for \$100,000.

Another factor that will make video more valuable in the fight racket is color. The boxoffice, it's contended, will continue to dwindle as soon as home viewers get the tinted version. At that time, it's seen, it will be more profitable to stage a bout in a small auditorium or studio before an audience of a few invited guests rather than go to the expense of hiring a huge arena or a ballpark.

DuMont Ups Don Stewart As Manager of O&O's

Pittsburgh, June 5.

Don Stewart, head of WDTV here since Channel 3 opened nearly three years ago, has been upped by DuMont organization to general manager of that network's three owned and operated TV stations, which include WABD in New York and WTTG in Washington, in addition to the local outlet. For the time being Stewart is spending two days a week here until he names his successor, and the rest of the time at headquarters in Manhattan.

Stewart, one-time theatre exhibitor in Colorado, has been with DuMont for several years, first as an equipment salesman before being assigned to Pittsburgh to open this town's first and so far only channel.

Aqua Spots

WNEU, N. Y., whose transcribed auto safety spots won an award from the Institute for Education by Radio, is now preparing a series on water safety.

Program director Dick Pack has already cut the public service announcements with top swimmers, including Esther Williams, Buster Crabbe and Johnny Weissmuller.

Miles Breaks Dog Days in Sales With 900G MBS Deal

One of the major radio buys of 1951, involving an additional \$900,000 outlay, has just been consummated by Miles Laboratories, which has purchased the full Mutual network facilities for a noontime 15-minute cross-the-board show.

Miles has purchased the time for a repeat of the Curt Massey-Martha Tilton musical show the client sponsors on CBS. It gives Miles a stake in five network segments, including the two-way Massey Tilton spread; its "News of the World" sponsorship on NBC, in addition to "Hilltop House" and "One Man's Family."

The new Miles business, for which all the webs were pitching, broke smack in the middle of one of the network radio's worst sponsorship famines. It represents the initial decision on the part of a major client to reinvest in radio the saving accruing through the network rate reductions being put into effect by the four major webs. Unusual aspect is that Miles is adding considerable more coin on top of that saving to splurge AM-wise.

STERLING'S SUMMER SCHEDULE ON SHOWS

Three radio programs sponsored by Sterling Drug and produced by the Hummerts, will take summer vacations under the following schedule:

"American Album of Familiar Music," (Bayer Aspirin and Phillips' Milk of Magnesia), heard on ABC Sundays at 9:30 to 10 p.m., will vacation following the broadcast on June 17 and will return to the same spot, Sunday, Sept. 23.

"Mr. Chameleon" (Bayer Aspirin) currently heard over CBS, Wednesdays, 8 to 8:30 p.m., will begin its hiatus after the program on June 20 and will resume at the same time, Wednesday, Sept. 26.

"Mystery Theatre" (Bayer Aspirin and Phillips' Milk of Magnesia) currently heard over CBS Tuesdays, 8 to 8:30 p.m., will have its last broadcast on June 19, but will return as a television show in the fall, under the aegis of the Hummerts on CBS-TV.

Rebel Randall's Buildup

ABC is planning a buildup for Rebel Randall, disk jockey whose "GI Jukebox" currently beams to U. S. troops via Armed Forces Radio Service. Web is mulling a cross-the-board stanza on which Miss Randall would play disks requested by GIs for the folks back home and tunes picked by U. S. listeners for kin overseas.

Titled "America Calling," airer will include transcriptions of servicemen taped by AFRS abroad. In addition to its ABC airing, show will be played on the AFRS network, at camps and bases and over the hospital circuit. Ray Diaz, of ABC program department, goes to the Coast next week to supervise the audition.

DEFEATIST AIR STILL PREVAILS

Some weeks back there were avowals on the part of the major radio networks that the new rate slashes would have a healthy influence on the industry, by solidifying AM's structure and once and for all eliminating the "bargain basement" deals that were cheapening the medium.

Now along comes the revelation that some of the webs are still pitching up such deals in romancing prospective clients, despite their earlier protestations.

Not only the webs, it's contended, are guilty of perpetuating the "under the table" dealings with clients and agencies, over and above the rate slashes that are soon to become effective, but some of the owned-and-operated stations. It's claimed, have been trafficking in such deals.

The apparent willingness of the networks—or at least some of them—to maintain the status quo, comes at a time when there is increasing evidence that the advertiser has a stronger belief in radio than those who are selling it.

Miles Lab Deal

The unusual deal negotiated last week by Miles Laboratories, which signed with Mutual for a full network cross-the-board pickup of the Curt Massey-Martha Tilton show which it also sponsors on CBS, has more than passing significance. Benefiting from the decision of the four networks to cut rates, here is one major advertiser, whose faith in radio's sales effectiveness goes back many years, who is not interested in pocketing the savings, but prefers to reinvest it in radio by buying additional time.

If, however, there are alarming overtones to the Miles move, it's because the idea of reinvesting the savings in AM purportedly came, not from network sales boys, but from within the Miles house itself.

Blame is put primarily on the fact that, in the wake of readjusting the AM pattern to the new TV economy, there is evident around the networks a lack of confidence in the sound-only medium. The air of defeatism is particularly noticeable around the sales offices. But, it's argued, if a Miles Labs can lay it on the line in an out-and-out reaffirmation of the medium the webs should certainly take their cue from there.

Gerbel's WJR Post

Seattle, June 5.

Arthur Gerbel, Jr. has been named assistant general of KJR here, according to an announcement by J. Archie Morton, general manager of the station. Paul E. Moore was named sales manager to succeed Gerbel in that post. Both appointments were effective June 1.

Gerbel has been with KJR since 1936; Moore since 1938.

Fight Fights Fight

Although there will be no radio or television coverage of the Joe Louis-Lee Savold fight next Wednesday night (13), the bout will run into TV competition. Pabst Beer, which regularly bankrolls Wednesday night fights on the CBS web, plans to air a kinescope on that night of the Freddy Dawson-Luther Rawlings bout, which took place last May 9 in Chicago.

Dawson-Rawlings match was not televised live. Instead, Pabst fed the fight to CBS in N.Y. on a closed circuit, where it was kinescoped for future use. Brewery plans to run several such kinned fights this summer, when live bouts are not available. Pabst has taken a hiatus on its radio fights, however, until the fall.

Louis-Savold fight will be available for theatre TV outside N. Y. (See story on Page 1.)

NBC Pacting of Ginsberg Further Evidence of Film-TV Alliance

Happy Renewal Days

Hollywood, June 5.

Something to cheer about these days is a radio renewal. Hats flew into the air at CBS last Friday when the teletype ticked out the Colgate renewal on "Our Miss Brooks."

That takes the Eve Arden comedy show into its fourth season after a 13-week hiatus starting next month. Contributing to the success of the show along with Miss Arden are Larry Berns, producer, and Al Lewis, head writer-director.

Name Donn Tatum ABC's Coast Head; Moore's Quick Exit

Hollywood, June 5.

Donn Tatum, veepee and general counsel of Don Lee Network, has been named director of television for ABC western division and general manager of web's local station, KECA-TV. Another appointment by proxy Robert Kintner installs Ernest Felix as acting division manager. He's been ABC assistant treasurer for the last two years and previously controller of the western division.

Both appointments are effective June 13, when Frank Samuels, veepee and general division manager, moves to William Morris agency as Coast radio-tele head. Tatum, a Stanford grad, took a law course at Oxford and after private practice became Coast attorney for RCA and its subsidiaries, including the then Blue Network. When the Blue broke away and became ABC, he continued as counsel and left two years ago to join Don Lee as veepee and general counsel. He is also member of board with administrative duties.

Berna Waddell, his secretary for 12 years, makes move to ABC with him.

Richard Moore, recently made successor to Samuels as acting head of ABC western division, leaves the network July 2 to become station manager of KTTV, filling the post left vacant by departure several months ago of Harrison Dunham. Frank Mullen, TV consultant to station owner Norman Chandler, has been directing operation.

Moore's sudden move after recent ABC appointment by Kintner is believed the result of the ABC-UPT deal.

PM'S 'RACKET CLUB,' 'ESSO REPORTER' SET

CBS-TV wrapped up summer replacement plans for two more of its sponsors this week, setting "Racket Squad," a vidfilm series, as sub for Philip Morris' "Truth or Consequences," and "Your Esso Reporter" as fill-in for the "Alan Young Show."

PM is dropping "T or C" as part of a mass reshuffle of its radio-TV activities, but it is not certain yet whether "Racket" will continue into the fall or whether the ciggie outfit will seek another show. "Racket," which goes into the Thursday night at 10 period starting this week (7), is produced by Hal Roach, Jr., with Carroll Chase as associate producer.

New Esso program will also be on film in the form of a roundup of the news, with Telenevs doing most of the lensing. Show will feature most of the CBS news commentators from week to week, with Winston Burdett serving as coordinator. Others scheduled to narrate the film include Howard K. Smith, David Schoenbrun, Ned Calmer, Bill Downs and Bill Shadel.

Pacting of Henry Ginsberg, former production chief for Paramount Pictures, as a "general consultant" for NBC's radio and television operations is regarded in the trade as another link in the chain tying the film and TV industries closer together. Ginsberg's move to NBC comes in the wake of the United Paramount Theatres-ABC merger and other signs of a growing alliance between the two industries, all of which point to the creation of a new show business concept.

While Ginsberg's duties with NBC were not specifically defined, it's believed that he'll figure as a key exec in the web's Hollywood operation, especially with the growing importance of the Coast as a video origination center. He'll work closely with John West, chief of NBC's operations in Hollywood and, with his film studio background, is expected to play an important role in the web's pacting of new film talent for both AM and TV.

Also on the agenda, of course, is NBC's upcoming vidfilm operation, in which Ginsberg is expected to figure heavily. NBC recently purchased Warner Bros.' old studio lot at Burbank, as well as some additional property from the Los Angeles city government. While much of this space will be used for live programs, it's expected that the web will also start producing its own films for TV. Ginsberg, again because of his years of association with Par, could head up that operation.

It's recalled, in line with that, that NBC-TV exec veepee Sylvester L. (Pat) Weaver attempted last year to work deal with several of the top indie producers in Hollywood to produce hour-long films for TV. No deal was consummated because NBC could not afford to pay the producers' asking price. It's possible that, with Ginsberg now on the NBC payroll, the web may decide to produce such film on its own.

Two former associates of David O. Selznick, meanwhile, joined CBS this week to work with veepee James Seward. They are Louis T. Stone, formerly assistant to Selznick and before that counsel for the American Society of Composers, Authors and Publishers, and Leonard Case, formerly in charge of Selznick's N. Y. office.

CROSBY MAKES BID FOR MONTEREY STATION

Washington, June 5.

Bing Crosby and two associates have filed an application with the FCC to acquire radio station KMBY, at Monterey, Cal. Crosby's partners are Kenyon Brown, of Wichita Falls, Tex., who has an interest in KWFT at Wichita Falls and KEPO at El Paso, and George L. Coleman, of Miami, Okla., who owns a piece of station KGLC in that city.

Crosby declared in the application that he owns 5,267 of the 100,000 shares of KGLC, and 3,700 shares of the 240,325 outstanding in KMPC, in L.A. The trio would pay \$45,000 for control of Monterey Broadcasting Co., which owns KMBY.

Irv Kupcinets Joining Mr. & Mrs. Show Brigade

Chicago, June 5.

Irv Kupcinet and wife are latest adherents here to the Mr. and Mrs. show brigade, with the Sun-Times columnist and frau teeing off June 8 on WKLB. Interview half-hour, sponsored by Rybatal (American Vitamin Co.), will be seen every alternate Friday from 8:30 to 9 p.m. CDT.

Jimmy Durante, Sid Caesar and Imogene Coca guest on first show.

BROADWAY OPEN HOUSE

With Jack E. Leonard, Jenny (Dagmar) Lewis, Ray Malone, Eileen Barton, Buddy Greco, Frank Gallop, Kirby Stone Quintet
 Producer: Ray Buffum
 Director: Jac Hein
 Writers: Jack Douglas, Henry Taylor, Marty Roth, Al Spraul
 60 Mins.: Tues., Fri., 11 p.m.
 ANCHOR-HOOKING
 NBC-TV, from N. Y.
 (Weinstaub)

This new version of "Broadway Open House," with Jack E. Leonard replacing Jerry Lester as star comic, desperately needs three things: judging from the preem last Tuesday night (29)—a competent stage manager, better material and more rehearsal. Talent lineup, with Leonard leading the parade, is good, but the show itself looked as though it were put together with spit and polish—and the polish had no chance to shine through. Sloppy production was inexcusable, especially since it put the talent in so embarrassing a light.

It's possible, incidentally, that the informal, ad lib atmosphere established by Lester is wearing out its welcome. But that factor could not be judged on the basis of the new series' initialer. Cast was stepping all over each other on their lines, some of the payoff props for the skits were missing or didn't function properly and the camera work was the kind that went out with seven-inch receivers. Show reportedly was put together at the last minute but that should be no excuse for a big network production such as this one.

Leonard, who's an okay ad libber in his own right, showed none-the-less that he'll need more experience at working outside his usual vaude-nitery material. He's a funny guy, though, and should make out on the show if the writing catches up with him. Comedienne Jenny (Dagmar) Lewis and dancer Ray Malone have been held over from Lester's crew and both scored with the same competent performances they gave the previous series.

Also in the permanent lineup are singer Eileen Barton, who demonstrated a pleasantly pert personality, and vocalist Buddy Greco, who registered with his tunes but seemed ill at ease in his lines. Frank Gallop, regular announcer on NBC-TV's "Lights Out," made for an excellent foil for Leonard with his clipped, dignified accent. Kirby Stone Quintet handled the music well but the sidemen should stick to their instruments and leave the comedy to those who can handle it. *Stat.*

BIG JOE'S HAPPINESS EXCHANGE

With "Big Joe" Rosenfield, Jr., Dorothy Rosenfield, guests
 Producer: Al Tennyson
 Director: Bill Seaman
 60 Mins.: Thurs., 11 p.m.
 WHITE ROCK BEVERAGES
 WARD, N. Y.
 (Kenyon & Eckhardt)

This hour-long hodgepodge added up to exactly zero in both entertainment and visual values at its preem (31). Built around nothing more than a do-good framework, it lacked everyone of the basic ingredients except subject matter, and that itself was merely a succession of fast and furious and often confusing pitches for contributions to causes.

"Big Joe" Rosenfield, Jr., may be okay on his longtime AM (WINS, N. Y.) "Happiness Exchange," but he's strictly out of his class in the video counterpart. "Big Joe's" folksiness, Southern dialect and general behavior were all obviously self-conscious, when not downright foolish and contrived. His wife, Dorothy "Choo Choo" Rosenfield, is no help in the guest-intro and emcee department, a burden she shares with her mate.

Almost all of the program turned out to be a plug for Rosenfield's two-hour radio show, a fact that must have been apparent to the happiness peddler himself, because at one point he gave the AM address for the sending of contributions and several times during his phone stint he greeted phoners with a cheery "good morning" (his WINS job is midnight to 2 a.m.).

The guests with name value were wasted; cartoonist Rube Goldberg in an off-camera invention plus Mrs. Goldberg in a plea for contribs to the hospitality shop of the N. Y. Infirmary; composer W. C. Handy in a dull piece of oft-told nostalgia; and N. Y. Mirror columnist Sidney Fields, who came on only to be told to shove off for the then-nearing radio stint. It was at this point that "Big Joe," carrying all the commercials for White Rock with something less than super-salesmanship, put in a bid for cancellation after the min-

(Continued on page 38)

A DATE WITH JUDY

With Pat Crowley, Jimmie Sommer, Gene O'Donnell, Anna Lee, Judson Rees, Morton Rydell, Andy Milligan
 Producer-Writer: Aileen Leslie
 Director: Morton Offner
 30 Mins.: Sat., 11:30 a.m.
 MCKESSON & ROBBINS
 ABC-TV, from New York
 (J. D. Tarcher)

"A Date With Judy" comes over as a pleasant family comedy, but it can use a lighter touch in scripting and direction. In spots the handling was too obvious, too much in the familiar pattern of stock teen-age series. Yet the overall effect was amusing and the central characters have appeal.

A standout performance on the preem Saturday (2) was turned in by Pat Crowley in the title role. Young actress is fresh and attractive, and played the boy-crazy miss with charm and competence. She is abetted ably by Gene O'Donnell, as the father; Anna Lee, as the mother; and Judson Rees as the kid brother. They fit into the usual framework of the understanding mom, the would-be-dominating dad and the knowing younger child. However, they aren't as overly caricatured as in some stanzas of this type. Judy's beau, who's nicely teased by Jimmie Sommer, combines sheepishness and independence, but isn't made grotesquely moony.

In the use of two rival swains—one who ate everything in sight and another who played a rapid succession of inept practical jokes—the vehicle descended into heavy-handed corn. Story revolved around the father's objecting to Judy's going steady with Sommer, with the girl then bringing in a string of repulsive lads until Pop had a change of heart.

Commercials for McKesson & Robbins products were expertly done, via a druggist represented as the family's pharmacist. Middle plug was deftly worked into the story line, with Judy and her sweetie having a spat in the store while being sold a Tawn traveling kit for Father's Day. Sets by Jim Trittippo, a living room and kitchen, were nicely designed. Camera-work and other aspects of the production were good. *Bril.*

DAYDREAMING WITH LARINE

With Laraine Day, guests
 Producer: Ward Byron
 Director: Eddie Nugent
 15 Mins.: Thurs., 7:15 p.m.
 Sustaining
 ABC-TV, from New York

The pull of this interview stanza will depend chiefly on the guests Laraine Day is able to line up. On the preem Thursday (31) Miss Day, screen and video star and in private life the wife of N. Y. Giants' manager Leo Durocher, had one interesting interviewee and one who was only passable.

Premise of the series is that sports figures have unexpected non-athletic vocations. On the initialer, George Abrams—middle-weight champ of a decade ago—gabbled on his painting, showed some examples and described his switch from the canvas of the ring to the canvas of the dauber. Pug made a colorful guest. Second subject was Ken Smith, sports writer for the N. Y. Daily Mirror, who chatted articulately on his musical background and played "Avalon" on the accordion. Latter was an amateur performance.

Miss Day looked elegant and idea of a femme with a good working knowledge of sports has appeal. What the airer needs, primarily, are sports celebs of greater popularity, with hobbies that can be interestingly demonstrated in TV. *Bril.*

IT HAPPENED THIS WEEK

With John Tillman, Joe Bolton
 Writer: Jack Martin
 Producer: Walter D. Engels
 Director: Lou Florence
 30 Mins.: Sat., 8:30 p.m.
 Sustaining
 WPIX, N. Y.

For those who don't have the time to read the papers thoroughly or are interested in having their memory refreshed as to the highlights of the week's news, "It Happened This Week" shapes up as a good pictorial review. Using a newsreel format, the half-hour program which premeed over WPIX, N. Y. Sat. (2) broke down happenings into categories such as "In the Nation," "In Our Town," "Fashions," etc.

Emcees of the session were WPIX staffers John Tillman and Joe Bolton. Both alternated in handling the commentary. Their reporting was competent and forthright. However, a practice of having the camera rapidly skip back and forth between the newsmen for separate events was somewhat disconcerting at least from a visual standpoint. Films for the airer were supplied by Telenews, the Department of Defense and the station's own sources. *Gilb.*

DOWN YOU GO

With Dr. Bergen Evans, moderator; Toni Gilman, Carmelita Pope, Francis Coughlin, Robert Breen
 Writer: Polly Cowan
 Director: Barry McKinley
 30 Mins.: Wed., 9 p.m.
 Sustaining
 DuMont, from Chicago

The latest TV entry in the realm of panel shows has a Chi origination (from WGN-TV.) And therein lies much of its appeal. For here is a rather welcome departure from the "professional sophisticates" who roller-skate from one Gotham-originated panel show to another, well versed in all answers of the "ave-it-to-the-girls-who-said-that's-my-line" school of video.

This DuMont entry, basically, is grounded in the same simple formula in which panelists grope for words of famous slogans, quotations, etc., after the inevitable clue from the moderator. Thus the show's originality and genuineness stem from the panel's give and take, plus the fluidness of the moderator.

"Down You Go" features Dr. Bergen Evans, a Northwestern prof, author and lecturer, as the moderator-emcee. On the panel are two lookers, Toni Gilman and Carmelita Pope, in addition to Francis Coughlin, a WGN staffer, and another Northwestern U. pedagogue, Robert Breen. (Latter will alternate weekly with George Shick, a conductor of the Chi Symphony.) Viewing the show on the N. Y. end of the cable, the refreshing aspect derives from the "newness" of the panel faces, yet they are a foursome that's at once intelligent and smooth of tongue. Both the gals are pert and nice to look at, yet if the occasional tendency to mugg and play up to the camera persists it will mitigate against the show's best asset.

Dr. Evans, however, is the biggest TV potential of the group. He's never at a loss for words and has the sureness and speed of a veteran. But there, too, the personality needs development. His professorial manner intrudes occasionally and this doesn't make for ideal viewing. It was evident, however, that there's a distinct personal charm in the man that, unfortunately, seemed to be bound too tight (in his first network display) to come through. His smile should be released more frequently.

The format itself needs some kicking around to acquire a less static pattern. The explanations for the game at the intro are entirely too lengthy. The one phase that permits for versatility and free play of the participants—namely, the panelists' leading questions for clues—is underplayed and too much time devoted to the mere guess aspect of the game. Once these minor flaws are corrected, "Down You Go" should emerge as a serious contender in the panel show sweepstakes. *Rose.*

BUSTER CRABBE'S WILD WEST SHOW

With Crabbe, Billy Butler, Earl Water, Dickie Dyer, Bill Schwartz, Diamond Ted Lewis, El Porter and his Silver Saddle Boys, others
 Producers: Crabbe, Bob Bundy
 Director: Mende Brown
 120 Mins.: (30), 3:30 p.m.;
 CHUCKLES CANDY
 WOR-TV, from Silver Saddle Ranch, N. J.
 (Henri, Hurst, MacDonald)

WOR-TV's pickup of the opening rodeo at Buster Crabbe's Silver Saddle Ranch in N. J. had the makings of a sock kiddie stanza but unexciting quality of events made the 120-minute program slow paced and overlong. Although such wild west contests as bronco busting, bulldogging, calf roping and bull riding were spotlighted the show was thrown by lack-luster contestants and spiritless animals.

Even Buster Crabbe, who conducts a cross-the-board cowboy series on the same network, could bring no life to the session. With the aid of his wonder horse, Tarzan, Crabbe was spotted throughout and led Tarzan through a number of horse show tricks that had more appeal for the opera hat set than the 10-gallon hat devotees. Despite fact that such top rodeo men as Earl Water, bronc rider, Dickie Dyer, bull rider and Bill Schwartz, trick rider, headlined, none of the events came up to the annual Madison Square Garden rodeo caliber. Comedies were handled adequately by Bill Butler and his Sweetheart Sarah, a trick donkey turn, and sharpshooter Diamond Ted Lewis was effective with pistol and rifle feats. Ed Porter and his Silver Saddle Boys provided fair rodeo styled music.

Overall camera work was okay and the Chuckles Candy commercials were delivered with proper kiddie appeal.

Tele Follow-Up Comment

Back again as toppers on the NBC-TV Sunday (3) "Comedy Hour," Dean Martin and Jerry Lewis proved only what is by now established beyond cavil—that they are the zaniest act in and out of video. Their eighth headlining of the Colgate TV click found them generally at their cutting-uppiest. During the last half-hour they got bogged down in subpar material and poor timing, and raced to beat the clock. Even so, their broad slapstickery and Lewis' puckishly contrived bits of business were solid enough to offset unevenness in script or performance.

Opener had the team judging at a dog show, and right off Lewis brought out the yocks by showing fear of the pooches. The winder here was a pandemonium of assorted canines let loose upon the stage. Lewis cued Martin in his first solo, an easily warbled "Too Young."

Their big effort had the works in laughs, themed around "Martin's School of the Theatre" with Lewis rigged out as a country bumpkin reporting for acting instruction. A love triangle bit had mayhem winding each slice of emoting, Lewis taking all three parts. Then went into a Hamlet fencing tomfoolery with Lewis in full Melancholy Dane costume. Martin chased his partner into the audience for a snappy finish.

Last half was sprung with a corking production of choreographer Johnny Conrad and large troupe in a sizzling, high beat Cuban terp ably supported by Dick Stable and orch. The DeMarco Sisters (5), who are at the Copacabana with the comics, got in a change-pace inning with a well-chirped "I'm Late." Then came the bogdown, a "Down on the Farm" sketch that had, at least, the saving grace of a bathing scene in which Lewis performed the ablutions encased in a round wooden vintage washtub. Martin tumbled into the trough and both did a rowboat ride offstage with a broomstick for an oar. Lewis threw in a few tossoffs in what was scheduled as the "planned" ad lib end-portion, but nothing serious developed. An oldie in a new setting, the tearing off of dinner suits with Stable in the middle of the fracas (virtually stripped for his intermediary pains), figured to get and did get a resounding boff at finish. In between Martin managed to work in another solo, "Isle of Capri."

To Ernie Glucksman, producer-director, production supervisor Sam Fuller and TV director Kingman Moore go the credit for top effort in their departments, ditto the sets devised by Ted Cooper, costumes by John Derro and technical direction of DeWitt Shultis.

"Your Show of Shows" finale for the season, Saturday (2) on NBC-TV, was presented on the same high level that characterized all the previous shows on that series. Only departure came at the finale when Sylvester (Pat) Weaver, NBC veepee in charge of programming, kudosed producer Max Liebman for his consistently good work on the program.

Sid Caesar and Imogene Coca hit a good stride in their various sketches. In tandem, they got laughs with a domestic discussion on vacations and pantomime of a magic act. Individually, Caesar hit a good stride with his solo gab on lending money to a friend. A bit burlesquing a starving composer unfortunately wasn't on the same level as the other pieces.

The surrounding production was well-gaited and excellently produced. Nellie Fisher & Jerry Ross, with Earl Redding providing vocal background, have done a consistently fine job throughout the year in their fresh approaches to folksy dance themes. The Hamilton Trio have similarly hit a high standard in various types of choreography. On this show they did a ceremonial bit that showed considerable skill.

Judy Johnson and Bill Hayes vocalled excellently and the Billy Williams Quartet hit the jackpot with a pair of tunes. Classical note was by Graciella Di Bella with delivery of the "Bell Song" from "Lakme." Constance Bennett firmed acceptably.

"Detour," Owen Davis play which was staged on Broadway in 1921, might have been good at that time but it had little to offer as presented on ABC-TV's "Pulitzer Prize Playhouse" Friday night (1) except perhaps a nostalgic aura. Story about a farm-wife dominated by her husband, who scrimps to save enough to send her daughter

to New York to get the things she never had, the play was almost an "East Lynne" in reverse, and just as trite by present standards. Adaptation by Don and Katrina Ettlinger did little to generate any spark in the dramatics, with the dialog sounding strained and forced.

Cast, headlined by Dorothy Gish as the wife, tried hard but could never ring any truth into their lines. Miss Gish was guilty of shuffling at several spots in the play, along with others in the cast but turned in a competent performance nonetheless. William Harrigan was okay as the father. Daughter's portrayal by Joan Chandler seemed confused, but she registered well, and Fred Wayne scored as the farm-boy who wanted to marry her. Frank Telford, who produced and directed, has done much better with other shows in this series, although the production mountings were good. That outdoor farm set, in fact, designed by Robert Bright and art director James McNaughton, was standout.

As usual, the Schlitz commercials were excellent, particularly the second one depicting a fisherman, with the fish refusing to bite for anything but Schlitz.

"Ford Theatre" via CBS-TV Friday (1) dished up an adaptation of the Walter Karig novel, "Caroline Hicks." Retitled "Three in a Room," the George Oppenheimer teleplay was a fluffy piece of comedy drama about the love life of three government girls in Washington. Unfortunately, it took a long time in coming to the point. This, it ultimately developed, was how two of the gals managed to save the third from succumbing to the wiles of a predatory, middle-aged Pentagon colonel.

Wispy plot was overshadowed by the play's character studies. Judith Evelyn was well cast as practical, laconic-voiced femme who could see through almost any situation. Patricia Kirkland was appealing as a neophyte from Oswego, N. Y., and Louisa Horton was believable as the married secretary who almost was unfaithful to her soldier-husband in Korea. Biff McGuire, Howard Freeman and others lent good support in this Werner Michel production.

"Eva Gabor Show," returning on ABC-TV Friday (1) after a two-week hiatus while Miss Gabor was on the Coast, exhibits some improvement since it first went on the air. The young actress, who has an intriguing Continental manner, seems less artificial and pretentious than when she first started. That's also reflected in the fact the setting is now a living room rather than the theatrical dressing room which served as the decor for her preem. Then, too, her guest was not a show biz name but an airline hostess from the plane on which she returned from Hollywood the previous night.

Although the hostess lacked the polish of a pro performer, she made an interesting interviewee. Story of the schooling, working schedule and other details of the airborne occupation made pretty good copy. Miss Gabor dropped a few cinema names and anecdotes, anent Mario Lanza, Ginger Rogers and the Hollywood preem of "Great Caruso," but nothing particularly perceptive or newsworthy. Camera-work, consisting mostly of closeups of the femmes, was good. Gal gaber closes by mouthing a kiss into the camera—a bit too intimate even for the intimate TV medium.

Joe Baudino to Manage Westinghouse Stations

Pittsburgh, June 5.

Joe Baudino, head of KDKA, has just been appointed general manager of the Westinghouse Radio Stations group and will shift to Washington, D. C., to make his headquarters there the end of this month. Baudino is replacing Walter Benoit, who is being transferred to another field with the Westinghouse outfit. Baudino expects to name his successor here within the next week.

In addition to KDKA, Westinghouse operations include WBZ, both TV and AM, in Boston; KYW in Philadelphia; WOWO in Fort Wayne, Ind.; and KEX in Portland. Baudino, a one-time chief engineer with Westinghouse radio, moved into the top KDKA post several years ago.

NBC TV 'CONCESSIONS' ERA OVER

Gang Up on Fraudulent Ads

Washington, June 5.

Stiff penalties on advertisers using radio or TV to defraud are contained in a bill passed yesterday (Mon.) by the House. The measure, which applies postal fraud prohibitions to broadcasting, imposes a fine of \$1,000 or five years imprisonment or both.

Bill is similar to a provision of the McFarland bill, passed by the Senate, to speed up procedures in the FCC.

House bill was written specifically to apply to fraud via video as well as radio. It covers schemes to obtain money by false pretenses, representations or promises "transmitted in writings, signs, pictures or sounds."

In recommending the bill, the House Judiciary Committee reported that the rapid growth of radio and TV "has given rise to a variety of fraudulent activities on the part of unscrupulous persons which are not within the reach of existing mail fraud laws, but which are carried out in complete reliance upon the use of wire and radio facilities and without resort to the mails."

"That this brand of radio misuse to perpetrate frauds has increased to an alarming degree was testified to by the general counsel of the FCC, who had case histories of a host of complaints received by the commission. The ingenuity of swindlers gravitates naturally to those unethical practices beyond the specific sanction of law."

In eliminating from the original bill phraseology which would have pinned the burden for frauds on the station owner, the committee explained that the difficulties of a broadcaster in investigating every advertisement would be "insurmountable" and might fix responsibility on innocent licensees.

WEB TO INSIST ON FULL RATES

Fortified by additional facts and figures — notably in the soon-to-be-released Hofstra Study No. 2 — showing television's increasing sales impact, NBC is serving notice to all and sundry that the "Concessions" era in TV is over. Henceforth clients involved in major program and talent buys will be obliged to lay it on the line for the full amount, with NBC no longer agreeing to chip in on the cost of a top-budgeted show, such as the Sunday night "Comedy Hour."

It's NBC's contention that as far as video is concerned, it no longer

NBC Balk at Assist on Cost-Sharing Snarls Colgate 'Comedy' Renewal

Block Drug's Moppet Show

Block Drug is picking up the 10-10:15 a.m. segment of ABC's "No School Today," Saturday morning moppet ailer featuring "Big Jon and Sparky," effective June 23. Minimum full network will be used.

Outfit which makes Ammi-Dent toothpaste recently cancelled out of ABC's "Quick as a Flash," which cued trade reports that Block was exiting network radio. That definitely is not the case, according to the sponsor. Agency is Cecil & Presbrey.

NBC's decision to let the client solo in on picking up the full talent programming tab, without an assist from the network, has been one of the major factors in the web's inability thus far to signature a contract with Colgate for its continuance of the Sunday night "Comedy Hour" next season.

While it's generally anticipated that all the kinks will eventually be ironed out, Colgate nonetheless has been making an adamant stand on trying to persuade NBC to share the cost, same as prevailed during the past season.

Colgate cites the fact that with NBC's TV rates shooting up an additional 30% on July 1, it places a terrific coin burden on a client playing around with a weekly \$50,000 to \$60,000 talent-production budget.

During the past season Colgate spent about \$2,000,000 on the Sunday night show, with an additional \$1,000,000 going into time costs. With the new rate hike, it'll probably raise the Colgate ante by another \$1,000,000 if NBC stands pat on throwing the whole program budget cost on the client. Colgate maintains that's too rich for its blood.

BAB's Finance Committee Sets N.Y. Meet for Coin

Finance committee of Broadcast Advertising Bureau meets in New York tomorrow Thurs. to map plans for additional coin through signing of more members. Meeting follows the executive committee gathering last Friday (1), when NBC board chairman Niles Trammell lauded the bureau's progress.

Trammell, whose statement has great significance in view of BAB's new policy of giving network activity equal weight with local and national spot biz, cited the bureau's accomplishments since April 1, when it became an independent corporation. "Seeing the plans in considerable detail that have been made to create for our industry a sound and aggressive central sales promotion bureau, I have no doubt that establishment of BAB is one of the most important steps taken by the radio industry since World War II," Trammell declared.

Exec committee heard a report on proxy William B. Ryan's remodeling of BAB's operations. Ryan said that the reorganization is "virtually complete." He added that "with extremely limited funds at present, BAB in some cases must postpone projects that would be of inestimable help to all broadcasters."

BAB board chairman Edgar Kobak, who presided over the exec meeting, expressed optimism "that before very long BAB will have all of the financial support it needs to carry out its plans."

Taking part in tomorrow's finance committee gathering will be Charles Caley, WMBD, Peoria; Kenyon Brown, KWFT, Wichita Falls, Tex.; Walter Evans, Westinghouse stations; John Patt, of the G. A. Richards stations; and Preston Peters, of Free & Peters. Ryan addresses the Kentucky Broadcasters Assn. in Louisville on Friday (8).

MINNESOTA MINING INTO BERLE NBC TIME

NBC-TV this week sold the Tuesday night 8:20 to 9 slot during the summer months to Minnesota Mining & Manufacturing Co. Time period is being vacated for 13 weeks by Milton Berle's "Texaco Star Theatre," which occupies the full 8 to 9 hour. NBC reportedly is close to a summer sale for the first half-hour also.

New sponsor, manufacturer of Scotch Tape, has not selected a program to go into the spot. Mike Dann, of NBC's program sales department, and Andy Anderson, sales staffer, are slated to fly out to Minneapolis this week to finalize plans for the show, which will start when Berle takes off at the end of June. Minnesota firm currently is one of the participating sponsors in NBC's "Your Show or Shows."

NBC, Theatre Wing Unite on TV Lab

NBC-TV is giving the Professional Training Program of the American Theatre Wing an assist so that the school can incept the most practical and advanced laboratory in video it has ever had. Lab starts with the summer term, registration for which is going on at ATW headquarters through tomorrow (Thurs.).

Covering all phases of production, lab will present a 15-minute show which will be telecast over WNBT, N. Y., on Saturdays. WNBC general manager Ted Cott, who worked with the Wing on several writing and production courses, is cosponsoring the project, along with George Wallach and Ivan Reiner, also of NBC.

Project, tagged the "alter ego plan," calls for the tele series to be scripted, rehearsed and produced by NBC staffers, with students assigned to work with them as their assistants. Pupils will rotate in the various jobs from week to week until they get a crack at every phase of production.

Airer will be produced by Wallach with Reiner as script editor. To meet union requirements, actors will be paid scale and will be chosen largely from present and former Wing students. Scripts will be invited from those in the ATW writing courses. It's pointed out that the Wing's previous writing courses produced salable originals.

In addition to the laboratory, the TV division of the school offers a TV Seminar, "Writing for TV" conducted by Howard Rodman, "Performing for TV" conducted by Carl Reier and "TV Production and Direction" conducted by Leo Hurwitz. Lou Dropkin is supervisor of the Wing's TV division.

CBS MULLS JO STAFFORD FOR TV DAYTIME SHOW

Singer Jo Stafford may head her own daytime musical show on TV, if talks materialize between CBS and Tom Rockwell, head of General Artists Corp. Miss Stafford, a smash disk-seller for Columbia Records, would be the CBS answer to NBC's Kate Smith daytime musical layout.

Miss Stafford has never been on TV.

Mutual, Cutting Rates 10%, Slaps At Other Webs for 'Outside Interests'

Mutual, which is paring its rates a straight 10% via a discount, took a slap at the other webs, whose cuts ranged from 10%-16.2%. Newly established Mutual Affiliates Advisory Committee, in its resolution endorsing the adjustment, stressed that MBS is "the sole network operation whose interest is centered in the growth and expansion of AM radio," a dig at webs with video "whose interests quite apparently lie in fields other than AM."

MAAC also sniped at rival chains with a declaration that AM "remains the strongest and most effective medium of mass communication and advertising, in spite of practices foisted upon the industry from competitive network sources."

Sole change in the MBS card affecting individual station rates is reducing Sunday afternoon rates from two-thirds to one-half the evening rate. CBS and NBC had some months previously made similar moves. MBS proxy Frank White, explaining the Sunday afternoon adjustment, said that the network had been able to charge a premium for those periods "because of our higher ratings." He said other webs had cut the Sunday rates "in efforts to threaten our leadership in this important time segment."

ABC, however, still has its Sunday afternoon structure based on two-thirds of the evening rate. In order to compete for Sabbath biz, ABC may have to follow suit, although no policy has been set as yet on this point.

The Mutual reduction contrasts (Continued on page 38)

N.Y. Newspaper Guild Scores Win at WMCA

Newspaper Guild of New York (CIO) this week won its second victory at a Gotham radio station, WMCA. Previously it had won at WQXR, another N. Y. indie.

Vote among WMCA white collarites in the National Labor Relations Board poll was 15 for the Guild with two favoring "no union." The non-technical employees had been represented by the Radio Guild of the Distributive, Processing and Office Workers Union, whose contract expired June 1.

News Guild earlier this year made a bid for the 500-700 office workers at CBS' N. Y. headquarters, who had been previously repped by the Radio Guild, but lost to "no union," 308-290, in an NLRB poll last April.

ABC Mapping Expansion In Its Personnel

ABC is mapping an expansion of its personnel as part of the wrap-up of its upcoming merger with United Paramount Theatres. With the introduction of fresh coin from the UPT deal and a major hypo in the works, it's figured that additional staffers will be needed in various departments.

Chain is looking for two more TV salesmen in New York, two more for the Chicago office and one or two additional AM salesmen in Gotham. In addition, it's expected that ABC will add to its research, presentations and sales service staffs. Further, some creative program staffers, in both radio and video, are being sought.

Since the announcement of the proposed merger, some ABC'ers have been worried about their personal place in a new setup and with a new management. On the other hand, they've been reassured by the fact that ABC board chairman Ed Noble will be the largest single stockholder in the new operation, and as chairman of the finance committee could protect the interests of present ABC employees. Also considered a hopeful note is the report of a payroll expansion, since wholesale layoffs are not viewed as too likely with more new faces being added.

14 BMI Summer Program Clinics

Summer series of 14 Broadcast Music, Inc., program clinics kicks off with a two-day meeting at the Johnny Victor Theatre, N. Y., June 18-19.

For the Gotham meeting speakers will be: Dave Bayler, WJMO Cleveland; S. A. Cisher, WKYW, Louisville; Sheila John Daly, Ladies Home Journal; Ted Cott, WNBC; Robert J. Burton, BMI Canada; Lewis H. Avery, Avery-Knodel; Frank Pellegrin, H-R Representatives; Charles Siverson, WJAM Rochester; Elliott M. Sanger, WQXR, N. Y.; William Fine-shriber, Jr., Mutual; John Outler, WSB, Atlanta; Louis Hausman, CBS; Maurice B. Mitchell, Associated Program Service; George Kern, Benton & Bowles; Joseph A. McDonald, ABC, and Zenn Kaufman, Philip Morris.

A troupe of New York speakers, authorities in special fields, and BMI prez Carl Haverlin and Glenn Dolberg, BMI director of station relations, will speak at all the clinics.

Itinerary, including local speakers, follows: June 25, Nashville. (Continued on page 34.)

KROGER BUYS 'CORLISS,' SIGHT UNSEEN, FOR TV

Hollywood, June 5.

Buying a television show "sight unseen" is not the normal practice with bankrollers, but the exception turned up in the sponsorship of "Meet Corliss Archer" by the Kroger grocery chain. For eight weeks while Alan Young is on sabbatical, the teen-agers will disport on 16 CBS stations. Pilot was made week after the sale.

"Corliss" gets a new lead in Eugene Sanders and supporting cast has Fred Shields as the only holdover from the radio setup. Helen Mack, who produces the TV series (as well as the AM, which is renewed for next season), scouted Miss Sanders on "Lights, Camera, Action" and package owner, James Saphier, set her for the name role to supplant Janet Waldo, who outgrew the part for the seeing outsiders. She continues, however, as radio's "Corliss." Alan Dinehart directs the TV version.



To gain rooftop altitude on a pogo stick takes some doing. It also takes some doing to bring a block of kid shows to an all-time high in network radio.

Mutual's kid strip (5-6 p.m., weekdays) not only tops the field in ratings and audience and homes per dollar; it's even topping its own best records, coast to coast—despite the best that TV can offer.

Nielsen
chalks
it up →

OCT - FEB	AV. RATING	AV. HOMES
'48-'49	4.7	1,807,000
'49-'50	5.3	2,104,000
'50-'51	5.7	2,349,000

Source: N. I. Average audience of sponsored programs, 5-6 p.m. Monday-Friday

the difference is—

The **MUTUAL** Broadcasting

Look,
mom!



A three-year report on these high-flying operations is posted on the fence below. Note, please, that these are merely average figures per broadcast. Actually, a typical 3-a-week sponsor is now reaching nearly 5,000,000 different homes per week.

In case your sales could use an extra bounce, Kid PLUS is just the boy to show you the way ... up.



System

HERE'S FRANK SINATRA
 Producer-director-writer: Gordon
 Auchincloss
 60 Mins.: Sun., 4:30 p.m.
 CBS, from N. Y.

CBS' entry into the disk jock sweepstakes with Frank Sinatra as its platter spinner shapes up as a pleasant series for Sunday afternoon listening. Program is a 15-minute expansion of the web's former Sunday afternoon, "Meet Frank Sinatra," with a new format consisting of Sinatra's casual comment interspersed with the playing of top etchings. Session moved along at an easy clip and was as refreshing as an iced drink.

Sinatra's informality projects in his deejay assignment and his comments were sparked with intelligence and humor. The records were selected with care and covered the field from pop vocals to classical instrumentals. Sinatra spun a few of his own disks but he kept them at a minimum giving more consideration to opposition crooners.

Preem stanza (3) was hyped by smooth scripting and well paced direction.

PATT BARNES AND BARBARA
 With Barnes and Barbara Barnes
 Writer-producer-director: Barnes
 15 Mins.: Mon.-thru-Fri., 2:15 p.m.
 Participating
 WOR, N. Y.

Patt Barnes and Barbara, a 15-minute cross-the-board father and daughter chit-chat session, got off to a weak start on WOR, N. Y., Monday (4). A station press release, spotlighting the preem, proclaimed last week that the pair

would "discuss topical issues of the day from the point of view of their respective generations."

However, Barnes et alie merely recalled their previous experience on radio, discoursed briefly on how a bridesmaid feels about participating in a wedding and read off a baker's dozen of congratulatory messages. Father and daughter no doubt will eventually settle down into an entertaining afternoon gab stanza. But unfortunately there was little to interest listeners on the initial broadcast.

Three transcribed plugs for bananas, a soap powder and a bread were sandwiched in the continuity. Among them were the tiresome "Chiquita Banana" and "Super Suds" jingles which indubitably have proved the soundness of that classroom axiom, the law of diminishing returns. Gilb.

THE BOBBY SHERWOOD SHOW
 Producer-director: Jack Farren
 30 Mins.: Mon.-Wed.-Fri., 5 p.m.
 WOR, New York

This new disk jockey series, with Bobby Sherwood at the helm, offers a potpourri of live music, waxings and sharp chatter that adds up to pleasant listening for the late afternoon. Format presents Sherwood in top form allowing him to play piano, trumpet, etc., as well as recount inside music biz stories to precede each disk.

Initial stanza (4) teed off with Frankie Laine guesting and question and answer period was handled with an intimacy that projected, Sherwood, at times, appeared to go overboard with his

casual styling but overall effect was pleasing. His record selections were okay and his introductory comment was informative as well as witty.

Jack Farren's direction kept pace at a steady clip.

MIDNIGHT FIESTA
 With Muriel Landers, Bill Sweeney
 Producer: Al Williams
 Director: Bill Sweeney
 120 Mins.: Sun.-thru-Thurs.: Mid-night
 Sustaining
 KYA, San Francisco

The combination of qualities required to put over this roving, table-hopping reporter, which include a smooth flow of constant gab, a solid sense of news values and an adequate background of reserve material, is achieved to an exceptional extent by Muriel Landers. In addition she has an infectious voice and delivery which make for easy listening.

Ensnared in the most active late spot in town (Papagayo Room) with the clatter of dishes, customer chatter and general room noise as a frame for the program, this completely ad lib two-hour stance has the added highly novel appeal of telephone queries addressed to Miss Landers and to the patrons, celebrities and characters on hand, which are answered spontaneously while the interviews are in process. Questions are usually slanted to the subject material on tap but with tangent querying also directed to the notables, stage folk and others concerning their special in-

terests. In the main the grist is lively, provocative and interesting. To interlard the spot chatter-bouts popular disk recordings are provided with items chosen either by listeners or by director Bill Sweeney who also takes all phone calls and relays queries to tables where action is in process.

The sum total provides a highly informal, fast-moving, colorful cavalcade of patter, music and listener participation far above average in general appeal.

Constant repetition of phone number through program brings steady stream of calls, depending on impact of subject matter and importance of guests. Plugs for nightspot adroitly peppered throughout to localize show.

Pace is good, direction good, content good and the format is excellent.

SING FOR YOUR SUPPER
 With Ernie Davis, others
 15 Mins.: Mon.-thru-Fri., 1:30 p.m.
 Sustaining
 WPTV, Albany

Telephone quiz show for housewives probably would not win a high rating, but it carries mild entertainment value. Ernie Davis, from cards and numbers forwarded, calls three women daily. They are first asked to identify and sing a number being spun on the turntable. Next the homemakers have a "song of six pence" question fired at them. Winning, they are awarded a free dinner for two at the Ten Eyck Hotel. Between calls, transcribed numbers are played and WPTV programs are plugged.

Davis contributes a creditable emcee - quizmaster performance. His manner is friendly and kidding; technique in interviews with contestants—generally nervous before or while singing—is designed to put them at ease. Participants—two from Albany, on blocks heard, were mothers of small twins—vary in vocal talent. Usually they sound intelligent and articulate. Jaco.

Radio Followup

Walter Brennan's homespun style continues to spark NBC's serial, "You Can't Take It With You." Show needs it, because otherwise it's an ambling, pleasant comedy with little bite or distinction. Scripts are sticking too closely to the original legit stage pattern. Opener of few weeks ago had snake-collecting Grandpa Vanderhof, and playwrighting daughter Penny, and firecracker-constructing son-in-law, Paul, and the staid Kirby banking family, and Sunday's (3) segment revolved about the same people and same idiosyncrasies. Even the Internal Revenue Bureau fracas of the preem was repeated here.

Grandpa Vanderhof here, however, was also fighting the city to protect a neighborhood baseball lot from being grabbed by the town for an opera house. This made for a fresh situation and some amusing lines—and for a little corn, too. Script needs a little more imagination in dialog, in characterizations and situation.

NO CHANGES SEEN IN 3 RICHARDS STATIONS

Cleveland, June 5

The three G. A. Richards stations, WGAR, KMPC, and WJR, will continue with the same personnel and operations, according to John F. Patt, president of the chain.

In an announcement following the death of Richards, Patt said: "To dispel any rumors to the contrary, I am happy to say that the managements, officers and boards of directors of the three stations will remain intact in the hands of the men who have been Mr. Richards' associates during the past several years."

Patt said that a new director will be elected at the next regular board meeting to fill the vacancy created by Richards' death. Patt also said that Worth Kramer, vice-president and general manager of WJR; Carl E. George, vice-president general manager of WGAR, and Robert O. Reynolds, KMPC vice and general manager, will pursue their same operations and policies, including plans to obtain television construction permits.

San Francisco—Gordon Grannis has been appointed KGO and KGO-TV advertising, promotion and publicity manager, replacing Maury Baker who has resigned to join the Frisco office of BBD&O.

TOMMY LYMAN

Now at the

WILLIAM TELL

"The Restaurant Beautiful"

(Air Cooled)

206 East 50th Street
New York

Just East of the Versailles

For Reservations Phone Alex
Murray Hill 8-6772

Musical Arrangements by PARKER LEE
Special Material by MILY FRANCIS

KLIX

In Idaho's Fabulous Magic Valley

Ask HOLLINGSBERRY

ABC at Twin Falls, Idaho

"Tops in the Nation"

WLW-TELEVISION

WINNER OF THE

VARIETY

1951 AWARD

FOR OUTSTANDING TELEVISION PROMOTION

Sponsors value the award-winning calibre of promotion given them by WLW-TELEVISION because it makes their advertising dollar more effective.

WLW-T WLW-D WLW-C

CHANNEL-4
CINCINNATI

CHANNEL-3
DAYTON

CHANNEL-3
COLUMBUS

Crosby Broadcasting Corporation

IN WFIL-ADELPHIA

It's Not the Watts, It's What Watts Do!

Engineers at WFIL, Philly's ABC net affiliate, are all steamed up these days. The wave slaves resent slighting references to the strength of their 5,000-watt baby.

They want it known that these are the lustiest 5,000 watts in the business... all muscle... blanketing the vast 14-County Philadelphia Retail Trading Area and a terrific bonus zone with a powerful, selling signal.

How come? Because WFIL is first on the dial in the 560 spot. Engineering tests show that WFIL's 5,000 watts, operating at 560 kilocycles, provide coverage equal to 100,000 watts at 1120 kilocycles.

In other words, WFIL's signal is worth 20 times the power at double the frequency.

So to fully cover this \$6 billion market—America's third largest—pick the watts with a wallop. Schedule WFIL.

WFIL

Congressmen to present talent contest winners on TV!

*Jack Barry and Dan Enright are privileged
to offer for immediate sponsorship
an exciting new television program*

Senators and Representatives agree to appear "in person" on exciting, new television TALENT show!!!!!!

Typical Responses

"I shall be happy to appear on your program when you present talent from my own state..."

Sen. Estes Kefauver

"I like the idea as I believe very much in encouraging young artists on a community basis and would be very glad to appear on your show."

Rep. J. K. Javits

"A very splendid idea, stimulating the talented young people of Wisconsin and other states and spurring them on to greater achievements. Glad to appear..."

Sen. Alexander Wiley

"The new program appears to be an excellent idea, and because of the interest of home towns in their local talent, it should be a most successful project. I'll be glad to appear..."

Rep. Francis Walter

"I'll be glad to cooperate."

Sen. Charles Tobey

"I shall be happy to appear on your new program."

Sen. Homer Ferguson

"Delighted to appear on show..."

Sen. Guy Gillette

"Glad to appear on show."

Sen. Everett Dirksen

"Pleased to hear of the show... Happy to appear"

Sen. Styles Bridges

"The People's Choice"

Senators and Representatives will personally appear on each program to present winners of local talent contests which have been conducted in their states and districts. Winners will then compete for grand prize.

Here is TV's most unusual combination—the time-tested popularity of talent contest shows plus the prestige, charm, and rollicking-good humor inspired by the personal appearances of America's leading legislators in competition for the honor of their states and districts.

Here is an opportunity for a promotion-minded sponsor to reap the rich, merchandising rewards of a nationwide talent search which will possess unique stature and assure, through its very nature, tremendous publicity, locally and nationally.

Here is a chance to present a show which is destined to be one of the most "talked-about" programs in America.

For full details:

Barry & Enright Productions, Inc.

104 East 40th St., New York City

ORegon 9-3118

Represented By: Ted Ashley Associates

Public Relations: Art Franklin

From the Production Centres

IN NEW YORK CITY . . .

WOV topper **Ralph Weil** much improved after his siege of virus and is due back in a couple of weeks. **Abram Chasins**, WQXR music director, will receive the Music Lovers League annual award on June 16. **Guy Lombardo** waxed his first show for Luckies, as **Jack Benny's** summer replacement, at Mitchel Field with **Mindy Carson** as guest. **Edith Marion**, wife of the Radio Writers Guild prexy, convalescing at Mt. Sinai hosp. **Barbara Miller**, of American Field Service, joined WNEW as assistant to **Jack Bud Brandt**. **Richard W. Hubbell**, ex-CBS, appointed transcription service director for Voice of America. **Dusty Miller** and **Judy Shepard** have formed Promotions Unlimited to plug young thespians. **Ed Kobak** to Washington for NARTB board meet. thence to Elkhart, Ind., on biz. **John Stanley** and **John Griess** new to "Young Widder Brown". "Front Page Farrell" additions include **Ara Gerald**, **Sylvia Leigh**, **Ivor Francis**, **Anne Loring** and **Sarah Burton**. **Courtland D. Ferguson** agency of Washington has opened a Gotham office, with **John P. Waddell** (ex-Grant) named manager. **Merrin Starr** last night (Tues.) handled mike chores for preem of film "Hollywood Story," first remote since settlement of indie's hassle with musicians. **Louis J. Kleinklaus** has been named chief engineer of WQXR, vice the late **Russell D. Valentine**; **Athan Cosmas** becomes chief engineer at indie's transmitter. **George Curtis**, director of WOV's Rome studios, in the U. S. on the outlet's increased originations from Italy; one hour a day is now being fed from overseas. **Julie Bennett** into "Gangbusters" Saturday (9) and WOR's "2000 Plus" Sunday (10). **William A. Evans, Jr.**, navy officer dismissed for sounding off on foreign policy, faces newsmen on Mutual's "Reporters Round-up" tomorrow (Thurs.). **Joe De Santis** rushed back to Gotham after six weeks on the Coast, due to imminence of the stork. **Jo Ranson**, WMGM flack, now a grandpappy; daughter gave birth to a girl last week. **Scripter Joe Gottlieb** and missus "preming" their "Shop in the Sun" biz venture at Fire Island this summer.

IN HOLLYWOOD . . .

Don Bernard packed up his Ampex and Leica and took wing for Europe where he'll pass three months roaming the capitals for material to be used in a radio and TV series he has in mind. He'll return in time to start off the new season for **Bob Hawk**, whose Camel show Bernard produces for the Eddy agency. **Harry Ackerman** flew in for a couple of days and then hustled back to N. Y. for further talks with **Hubbell Robinson** on the CBS summer schedule. **Vic Rowland** moved up to the top spot in ABC's publicity department as **Jerry Ross** prepared to pour himself back into his air forces garb with the double bars. He owes the flying wing 21 months and his absence will be in the nature of a leave. **Jack Benny** got the Army's official okay for a five-week tour of Korea. He'll take along with him **Errol Flynn**, **Marjorie Reynolds**, **Benay Venuta**, **Harry Kahn**, **Jackie Heller**, **Dolores Gay**, **June Bruner** and **Frank Remley**. **Jerry Devine** finally weakened after 320 broadcasts of "This Is Your FBI," which he produces, and last week had an on-mike murder in airing of "The Night Rider." He always contended, that despite the show's title, there should be no gunplay. The line he followed has been that the FBI is called in after the foul

deed has been committed. **Harry Malsbush** is blanketing the town with 800 billboards to make the town KPWB-conscious. Paper is institutional with coverups to come. **Joe Leighton** is giving up his publicity post at the Thompson agency to get into the TV picture and replaces **Billy Wilgus** as liaison on national accounts with **Hal Burke** in Chicago and **Bob Bailin** in N. Y. **Wilgus** moves into teevee for Thompson downtown supplanting **Leon Benson**, who has taken a production post with **Frederick Ziv** tele here. **Cornwell Jackson** bought a two-story trailer and hit the gypsy trail for **Eric Stanley Gardner's** ranch, where he passed the weekend with **Charles Luckman** and other citified guests. **Dina Carlson Fields** quit the **Bob Hawk** writing staff to freelance. **William E. Forbes**, ex-CBS and Young & Rubicam, joined Southern California Music Co. as veepee and general manager. He's native to this end of the continent and got his schooling here. **Karl Schullinger** passing his summer leave among old cronies. **Fort Pearson** bought a sports shop in the valley and gets behind the counter when he's off mike. That mustachioed gent with the cherubic smile behind the wheel of a Caddy is **Edmund L. Cashman**. You can just hear him sigh, "New York was never like this." Two ex-Comptonites, **Robert Nourse** and **Beatrice Kim West**, now sit behind desks at **Dancer-Fitzgerald-Sample**.

IN CHICAGO . . .

Les Lear became a grandfather for the sixth time with the birth of **Richard E. Day**. **Dick "Two Ten" Baker** now has an evening strip cross the board on WGN. **Gene Astry** in town for a few hours. **Bob Atcher** doing a quarter-hour solo stint on the WLS National Barn Dance. **Tony Fontaine** set with an afternoon strip on WGN-Mutual. When WBBM's "Double Quiz Show" ended, the \$140 still in the jackpot went to the Cerebral Palsy fund. **Jerome Klement** was guest soloist on Chicago Theatre of the Air last Saturday. WBBM's "People's Platform" and "Let's Pretend" were double winners of the Goodwill Radio Awards. **Herman Feiler** of WLS was official host of annual convention of American Symphony Orchestra League. **Gov. Adlai Stevenson** made a report to the people on WGN last week. **Oliver B. Caple** of Miles Laboratories was quizmaster on Quiz Kids Sunday, subbing for **Fran Allison**, who is subbing for **Joe Kelly**. **Ralph Goshen** of WBBM to L.A. and Frisco on vacation. **Mert Koplin** has a new kid show on WGN-Mutual, replacing "Mark Trail" for the summer. **Frank Tallman** is the new sales service manager at WBBM. **Florine Seres** of NBC awarded the Evanston Drama Club's scholarship ship. **John Harrington** started a new news stint on WBBM. **Al Rudd** vacationing in Miami. **Hal Kartum** passing out cigars at WBBM.

IN WASHINGTON . . .

Federal Security Administrator **Oscar Ewing** has announced TV preem June 12, 8:30 p.m. (EDT), on Johns Hopkins Science Review show over DuMont, of a new Public Health short, "Report on the Living." Film produced by **Ben Park**, Chicago, as experiment in use of documentary for disseminating health information via TV. **Willis Conover**, WWDC-Mutual disk jockey, preeming a teenage hour June 15, with town's juves taking over during this period. **WMAL-ABC** preeming a video version of their top rating AM show, "Quiz of Two Cities," contest between Baltimore and D. C. with **Bill Malone** emceeing. **Jack Henry**, WMAL-ABC staffer, now heard in straight cross-the-boards news commentary, replacing **Edwin C. Hill's** analysis. "Capitol Cloak Room." CBS interview show produced by web's Washington director of special events **Lewis Shollenberger**, switching time from Tuesday, 10:30 p.m., to Wednesdays, 10 p.m., starting this week. **Charles Collingwood**, CBS White House correspondent, teeing off a new Tuesday-to-Friday news broadcast this week.

N.Y. COKE BOTTLERS BUY BOB DIXON SHOW

Local Coca-Cola Bottlers of N. Y. have pacted for a 15-minute segment of the "Sheriff Bob Dixon" show on WCBS-TV, flagship station of the CBS web in N. Y., starting July 1 for eight weeks. Show is aired from 5:15 to 6 p.m. cross-the-board, with the new sponsor taking over the first quarter-hour strip.

Deal marks the first entry of the local Coca-Cola firm into TV and also represents the first step in what is expected to be a saturation buy on video to pitch up the beverage during the summer months. Outfit, through the **William Easty** agency, is reported looking also for a housewives' show and for a later evening program, in order to reach as wide an audience as possible.

WCBS-TV, meanwhile, may expand the Dixon program to a full hour in the near future, in view of the CBS web axing the "Lucky Pup" series. If that happens, the Coca-Cola bottlers are expected to move into the 5 to 5:15 p.m. strip.

Eigen Back to WMGM

Jack Eigen, who has been off WMGM, N. Y., since he bowed out of his **Jack Eigen Room** a few weeks back, returns to the indie Monday (11) with a three-hour daily show, 12 midnight to 3 a.m. He'll originate from Hutton's, east-side eatery, replacing **Bea Kalmus**, whose contract expires Friday (8).

Since the previous Eigen show exited, WMGM has been signing off at 1 a.m. when **Miss Kalmus'** 60-minute ailer winds up. Eigen's new series, which will be different from his previous two-hour show, will feature more records, audience participation spots, news and sports resumes via a direct ticker into Hutton's, and fewer guest interviews.

Boston—**Emmett Heerd**, former account executive with Radio Sales, Inc., New York, has been named sales manager of WEEI by **Harvey J. Struthers**, general manager. Heerd succeeds **Guy Cunningham**, who joins Radio Sales to establish and direct a newly created department of the business there.

BMI Clinics

Continued from page 31

Frank S. Proctor, prez, Tennessee Assn. of Broadcasters; **June 26**, Little Rock, **Fred Stevenson**, prez, Arkansas Broadcasters Assn.; **June 28**, Jackson, **Granville Waters**, prez, Mississippi Broadcasters Assn.; **June 29**, New Orleans, **Tom Gibbens**, prez, Louisiana Assn. of Broadcasters; **July 2**, Atlanta, **W. Ray Ringson**, prez, Georgia Assn. of Broadcasters; **July 23**, Seattle, **Fred F. Chitty**, prez, Washington Assn. of Broadcasters; **July 24**, Portland, **Ted Cooke**, prez, Oregon Broadcasters Assn.; **July 31**, Los Angeles, **A. E. Joscelyn**, prez, and **Bob McAndrews**, managing director, Southern California Broadcasters Assn.; **Aug. 20**, Pittsburgh, **Victor C. Diehm**, prez, Pennsylvania Assn. of Broadcasters; **Aug. 21**, Columbus, **L. A. Pixley**, prez, Ohio Broadcasters Assn.; **Aug. 22**, Roanoke, **Charles Blackley**, prez, Virginia State Assn., and **Aug. 24**, White Sulphur Springs, **Joe L. Smith**, prez, W. Virginia Broadcasters Assn.

Detroit—**Cunningham Drug Stores** has signed a 64-week contract for sponsorship of a third daily newscast on WJBK-TV. The newest 15-minute news roundup will be seen at 5:30 p.m. Others are on at 10 and 11 p.m. **Simons-Michelson** handles the account.



Eileen BARTON

ANCHOR HOOKING'S
BROADWAY OPEN HOUSE

NBC TV—11 P.M.
TUES.-THURS.-FRI.

Direction: M. C. A.

TALENT AGENCY

Former Air Force Officer (O1) associated for many years with Show Business (though not in active capacity) wishes experience with top-flight Talent Agency in return for small salary. Excellent personality, considerable business and make experience. Box V 4466, Variety, 134 West 46th Street, New York 19

Look — THIS IS TELEVISION IN THE WHAS TRADITION

IN LOUISVILLE

5 out of top 8

LOCAL AFTERNOON TV SHOWS

ARE WHAS-TV PRODUCED

Look at the
HIGH
SETS-IN-USE
28.4%
afternoon average

Five out of the top eight . . . as shown by the University of Louisville in the most intensive coincidental telephone survey ever conducted here. Over 13,400 calls were made in one week. Ask your Perry man about the high-rated local shows produced especially for participating sponsors.

Basic CBS
interconnected
Affiliate



VICTOR A. SHOUS, Director • MRS. B. CLINE, Sales Director

Serving a market of more than
90,000 television homes

REPRESENTED NATIONALLY BY EDWARD PERRY AND CO. • ASSOCIATED WITH THE COURIER-JOURNAL & LOUISVILLE TIMES

Bushkin's
Back!

The Embers

161 EAST 54TH ST., N. Y. C.

PLUS

THE EDDIE HEYWOOD TRIO





UNITED STATES STEEL

again presents the

NBC SYMPHONY SUMMER CONCERTS

World-famed Conductors  Distinguished Soloists

For the third season, the U. S. Steel Hour is proud to present the NBC Symphony in a series of summer concerts, broadcast from New York's famous showplace—the air-conditioned Center Theatre in Radio City.

The orchestra will play under the batons of some of the world's greatest conductors—including Alfred Wallenstein, Sigmund Romberg, Arthur Fiedler, Percy Faith, Antal Dorati, and Harold Levey.

Patrice Munsel, Alec Templeton, Anne Jeffreys, Ezio Pinza, Dorothy Kirsten, John Baker, and Jan Peerce are just a few of the distinguished stars of opera, concert and musical comedy who will appear as soloists.

GEORGE HICKS *speaking for U. S. STEEL*



SUNDAY EVENINGS

8:30 NBC NETWORK
P.M. (EDT)

Tele Reviews

Continued from page 30

imum four weeks by plugging for Canada Dry and moving right over the "rock" with unruffled aplomb. A skating act, Betty Clarke & Johnny Wallin, didn't show after being announced, although there was a brief shot of a pair of male legs with skates attached.

In between, "Big Joe" and "Choo Choo" handled intros-interviews of assorted happiness spreaders and volunteer workers, all of them being referred to as "cousins" in annoying deep twang strictly out of the mountains.

The large, cigar-puffing, Rosenfield (some of the smoke blocking visibility) essayed a battery of phones for contests which were only vaguely described (one of them was clear only to the extent that it was a "what's under the Rock" commercial with bottle cap gimmick), and wound up with a 10-second silent prayer for peace, the needy, ill, sightless, etc.

Whether it was lack of time or deliberate, there were no credits for production or staging.

WITHIN THIS BOOK

With Lester, Lillian, Don, Carol and James Huber, and Prof. Gerhard H. Doermann.
Writer: Marie Slevert
Producer: Richard Bell
Director: Charles Cady
30 Mins.; Sundays (monthly), 2 p.m.
Sustaining
WBNS-TV, Columbus

Problem of finding a suitable format for a frankly religious video program without turning it into a

pageant or a pulpit has been solved in the case of "Within This Book," new monthly series produced under the aegis of the Board of Parish Education of the American Lutheran Church, which has its national headquarters in Columbus. The pitfalls in a program of this nature are many but they have all been carefully skirted with the result that when the Huber family has a little more experience before the camera this one is ready for cable export. This is not beyond the realm of possibility since the church is watching the series closely.

Actually, the format is a simple one, as good formats usually are. A real-life family is placed in a home setting before the cameras and the script carries them through some trial of family life. The problem is solved or at least has light thrown on it by "Uncle Paul," played by Prof. Doermann, of Capital University, with exactly the right avuncular charm (no signs of the lecture hall here), who comes to pay a Sunday afternoon call.

On the initial show Don and Carol (names of the actual family are used) get into a squabble over what radio program to hear, and their father, Lea, tries ineffectively to settle this problem of prerogative and jealousy. Uncle Paul arrives and calmly takes over by quietly telling the story of Joseph and his brothers, a classic in the family jealousy bracket, which is illustrated by Cathedral Pictures slides. At the end the kids are brought to see they have been sel-

fish. When they leave, Lea and Lillian, the father and mother, are likewise shown how a little religion and applied psychology can straighten out many a family problem.

Plan is to vary illustration of the story in the future by using flannel-graphs (cutouts of vari-colored flannel composing a picture), drawings and perhaps motion picture film.

Program has been in the works for more than a year and shows careful planning and a lot of smart effort. Most progressive facet of "Within This Book" is its teaming of modern psychology with religion, a really outstanding and unusual step, since there are large segments of the church which as yet will not admit science in any of its teachings. Pairing the two makes an effective educational program which assays high in viewing interest. Dean.

POLKA TIME

With John Pecon, Nettie Pecon, John Saunders
Director: Jim Breslin
Producer: Herman Spero
30 Mins.; Saturday, 7 p.m.
PERME

WEWS, Cleveland

(Ohio Advt.)

Here's 30 minutes of fast moving polka tunes and some clever handling of commercials to sell the electrical appliances of the sponsor. Together, for this polka-loving community, the program spells out a half-hour of entertainment.

John Pecon's polkateers make with nice music and Nettie Pecon helps out with a vocal or two. John Saunders as emcee ties it all together neatly.

Producer Herman Spero can take a bow for the agency's treatment of commercials which aren't afraid to break away from the customary loud music and shouting. In stanza caught, member of the band served as living proof of large size picture image on Philco TV being boosted as Perme special for the week. Mark.

Mutual Rates

Continued from page 31

with CBS and NBC's move, which cut rates before 8 p.m. by 10%. These two chains also removed the 5% premium on stanzas after 8 p.m., which in effect means a 16.2% cut for the cream evening segments. ABC slashed its rates with a straight 15% reduction from 1-10:30 p.m.

Referring to the fact that Mutual has increased its audiences of late and apparently pointing to the fact that MBS has the bulk of its outlets in one-station markets without video competition, White said that rather than a cut the web should be announcing an increase. He further stated that MBS will not reduce network service to affiliates and is mapping "additional plans for strengthened programming."

Two-day meeting of the MAAC last week took steps to form a permanent committee, to include two representatives elected by outlets in each of seven regions. One rep in each area will come from metropolitan centers, with the other from a smaller market. Reps will be elected for two-year terms, with an independent accounting firm supervising the balloting. Working committee to screen the nominees comprises R. W. Ferguson, WTRF, Bellaire, O.; Charles A. King, WKAL, Rome, N. Y.; and James Murray, KQV, Pittsburgh.

WKNE Silver Anni Hoopla

Keene, N. H., June 5.
WKNE, celebrating start of its 25th year of broadcasting, aired a special program, "Hear Them Again," on Saturday (2) evening, featuring voices of present personnel and alumni dating back to 1927.

Weeklong ceremonies are also marking the installation of the CBS affiliate's new 5 kw transmitter. Silver Anni hoopla included airing of messages from CBS stars and station managers, an essay contest for school children and mailing of 1,500 booklets on the station's growth. WKNE began operating at its present site in December, 1940, when Herman Steinbruch (now on the staff of VARIETY) was station manager. Outlet is owned by Joseph K. Close, who also owns WKNY, Kingston, N. Y.

Binnie Barnes Capsule Shows on ABC Agenda

Binnie Barnes, who has taken over the Gloria Swanson role in "20th Century" on Broadway, is being pitched by ABC as star of its proposed saturation plan.

Idea is to have Miss Barnes do three five-minute shows each afternoon—roughly at 1, 3 and 6 p.m.—for one sponsor who wants to disperse his plugs. Capsule shows would be a personal slant of the news, an interview and hints on fashions and homemaking.

KFI-TV

Continued from page 28

the station operators that much more bargaining power and the nets that much more trouble in clearing time. Webs would also be forced to rework their allocations schedule on the coaxial cable, which now has them sharing the limited facilities.

Akron bank, negotiating the deal for Tom O'Neil and his Yankee network group, also acted in that capacity in the purchase of the Don Lee network, exclusive of the chain's TV station, KTSL, which went to CBS in a pre-arranged deal. It marks the entry of the Yankee-Don Lee network combine in Coast television. Channel 2 in Frisco is also reserved for Don Lee, but whether this license passes to the O'Neil's or CBS after the freeze is lifted has been widely speculated.

Anthony's reason for getting out of television other than the station's staggering losses since its inception is not divulged. It is also hinted that he may quit the broadcasting field entirely and put KFI on the block. In that eventuality, NBC would be interested and Charles Denny, one of that chain's top execs, may be in town for preliminary negotiations. He is here with Charles "Bud" Barry, program head, ostensibly on a renewal of the "Fibber and Molly" show.

It is no trade secret that Anthony has developed a fierce resentment toward unions and KFI-TV is still being struck by Television Authority, which has negotiated contracts with the six other TV stations. It is also reported that Anthony would never sign an AFRA contract but pays the union scale.

Pitt Variety Club Tele Marathon Show Snares 50G for Hospital Wing

Pittsburgh, June 5

Around \$50,000 was raised Sunday night (3) by the Variety Club in a marathon teevee benefit over WDTV for charities sponsored by the showmen's organization. Sum was specifically earmarked for the new \$250,000 wing the Barkers of Tent No. 1 have agreed to underwrite for the Rosella Foundling Home here.

DuMont station pre-empted a flock of regular programs to give Variety Club the greenlight on Channel 3 from 10 p.m. to 3 a.m. for another big credit in its long list of public service shows.

Emcee stints on the five-hour layout were shared by Ed Sullivan, who stayed over following his Welcome Week telecast from Syria Mosque; Joe E. Brown, starring at the Nixon in the new musical "Courtin' Time"; Edward Everett Horton, opening the summer season Saturday (9) at Bill Green's Arena Theatre in "Springtime for Henry"; and Wayne Griffin, who came in from Chicago. More than 50 acts and half a dozen hands put in an appearance with blessings of AGVA, Musicians Union and stagehands' Local 3. Joe Hillier and Carl Dozer co-produced the marathon for the Variety Club, with Pete Barker and Burt Harris in charge for the station. Show teed off with an appearance by Donald Stewart, newly-appointed general manager for DuMont owned-and-operated stations, who made the first donation to the fund in behalf of WDTV.

TV rehearsal room available

- large (30'x60')
- comfortable
- air-conditioned
- phone service

For rates and further information call or write:

AL & DICKS
151 W. 44th St. • PL 7-0005

The Past Participle of adolescent . . .

The Romans compressed the history of individual Man in the conjugation of a single verb: *adolescere* . . . to grow up. From the present participle *adolescens* you go through past imperfect to the ultimate achievement of maturity . . . the past participle: *adultus*.

A radio station need not follow man's slow growth. WFDR started two years ago with the pledge of adult radio. By that we meant all that the Latin *adultus* implied: intelligence matured to judicious balance, without bias but not without enthusiasm; unfailing honesty in the presentation of fact; a deep and constant concern with the welfare of the community.

We have striven mightily to uphold this pledge. Our greatest satisfaction in Variety's Showmanagement Award—"How To Run an FM Station"—is in Variety's use of the word *adult*. Variety's plaque citation commends WFDR for "... programs built and produced with intelligence and imagination for adult minds."

Among the achievements behind the Variety Award are these:

WFDR singlehandedly fought to bring its tape recorders into the New York City Council chamber . . . won for itself and other stations the right to give accurate and adequate reports of the workings of our city government.

WFDR regularly brings its listeners exclusive reports on conditions abroad prepared especially for us by ECA representatives in the European capitals.

WFDR documents a strike . . . the first such program ever broadcast . . . sending our news staff to Danville, Virginia, to bring listeners complete, first-hand reports . . . presented, as Variety said, "... with scrupulous objectivity."

There are many more such examples. And still more are planned in the future for WFDR's unique audience . . . an adult, alert, interested audience which no other New York station can reach with so great an impact. We hope that in the future we can again merit Variety's commendation as a station which "... occupies a unique niche in Metropolitan broadcasting."

WFDR FM
104.3

SPONSORED AS A PUBLIC SERVICE BY
THE INTERNATIONAL LADIES' GARMENT WORKERS' UNION

WJBK delivers the Goods YOUR GOODS... WITH SALES PUNCH

Excerpt from agency letter—"Jack the Bellboy's program has clearly been our most effective medium here in Detroit for MUNTZ-TV, and the bulk of our advertising budget is used on his show. Recently, a time outlay of \$300 sold over 150 MUNTZ-TV sets for cash sales of over \$30,000. The average phone pull on the Bellboy's weekend show for MUNTZ is well over one hundred calls."

WJBK - AM
TV - DETROIT

WJBK-TV—CBS
and
DuMont Affiliate

THE STATION WITH A MILLION FRIENDS

National Sales Headquarters: 400 Madison Avenue, New York 22

Edorado 3-2433

Represented Nationally by THE KATZ AGENCY, INC.

AGENCIES - CLIENTS

Top 4-A agency TV supervisor on blue-chip accounts: commercials & programs, live & film, studio & administrative, new program development. Interested in possible new affiliation. Long in present post. Creative, aggressive, with top ad trade and showbusiness contracts. Box 7246, Variety, 154 West 46th Street, New York 19, N. Y.

Inside Stuff—Radio

Deadline for the Radio Writers Guild strike against RCA Thesaurus was put off for one week to Monday (11), through the efforts of J. R. Mandelbaum, Federal conciliation commissioner for the New York area. Dispute involves salaries for four scripters.

On Friday (1) Mandelbaum met separately with reps of RWG and RCA and a proposed settlement was reached which must be okayed by RCA management. Decision will be announced today (Wed.). If no definite settlement is made, Mandelbaum will have until Monday to bring both sides together. Meanwhile, RWG has skedded a membership meeting at Holland House, N. Y., for Monday night and strike plans have been mapped.

Interesting controversy is going on at Gotham stations hearing programs to the Negro market. Some of the program toppers feel that a series slanted for this group of listeners should consist exclusively of records by Negro artists. On the other hand, many of the disk jockeys on these airers believe that their followers have more general tastes, and want to hear tunes by white orchestras and singers as well as those by Negro performers.

Phil Baker, who has had two secretaries in his career as a radio comic, now has both of the girls working as producers.

Janet Hill, ex-steno now with the Blow agency, is producing "364 Question." Mary Harris, the other secretary, has moved over to Young & Rubicam and will be producer on his new TV show, "Who's Whose," which preems June 25 as replacement for "The Goldbergs" on CBS-TV.

WOV, N. Y. bilingual indie, and one of its sponsors, J. Ossola & Co., as a service to the Italian community of New York Impresario the concert last night (Tues.) of Gino Bechi, current fave Italian singer. Bechi, whose recent sellout Carnegie Hall concert was supposed to be his only N. Y. appearance, agreed to a second performance, at the Academy of Music, Brooklyn.

Second concert, a performance of the opera "Andrea Chenier," was also SRO, with a \$6 top on tickets. WOV offered a \$1 discount to listeners sending in 10 labels from Ossola products.

'E-Z Credit Time' Set For Pitt Sponsorship

Pittsburgh, June 5.

Wilkins Jewelry Co., first bank-roller on WDTV with a television program when DuMont station went live last winter, is extending its schedule on TV with another show, "E-Z Credit Time," quarter hour musicale every Monday, Wednesday and Friday at 5.

Wilkins at same time plans to hang on to its "Amateur Hour" simulcast over radio station WCAE, too! every Sunday evening and will stick through the summer, first time that's happened since the tyro session began 16 years ago.

RCA-CBS Color

Continued from page 36

tubes under development. System would differ from RCA's method, he said, in the way it paints the color pictures on the receiving tube. Whereas the original dot sequential method painted the image in alternate red, green and blue dots on the tube, the new method is simultaneous. Colors are transmitted on a sub-carrier band and broken down by a sampler in the receiver into three separate channels, each existing at the same time. These go to three cathode-ray tube guns, which paint the picture with all three colors simultaneously.

RCA, meanwhile, issued an official statement Monday (4) to the effect that the NTSC report "reaffirms that compatibility is the essential basis of any sound color TV system." According to RCA, it has been "represented on and has cooperated with the NTSC committee. The report of this committee makes it clear that it shares RCA's desire to avoid the economic waste of approximately \$1,000,000,000 to adapt existing sets to receive degraded black-and-white pictures."

Sen. Johnson

Continued from page 38

the Commission, under its proposed plan, will be unable to grant licenses to all who apply despite the fact that many will be fit, willing and able to operate TV stations in communities where such licenses should be granted. Under such circumstances, the Commission would appear to be inviting long drawn-out litigation and unconscionable delay simply because it failed to follow the law implicitly.

Johnson said he wanted it "clearly understood" that his purpose was "neither to confuse the pending proceeding nor to delay its final disposition, but to speed post-haste the assignment of channels" in the many communities not now served with television.

Air-King Combo 'Preems'

First combination color and black-and-white television receiver based on the CBS system was unveiled in N. Y. Monday (4) by Air-King, subsidiary of Hytron Radio & Electronics, with which CBS is merging. Outfit demonstrated two console models, each with a 10-inch tube magnified to a 12½-inch picture. One model is set to list at \$399 and the second, with a more expensive cabinet, will retail at \$499.

Models are similar to black-and-white sets now on the market, except for a knob on the front to switch from color to monochrome. Rotating disk, of course, is housed inside the cabinet. Air King prez D. H. Cogan said deliveries of the receivers would start in late summer.

Bob Redeen to 'Voice'

Davenport, June 5.

Bob Redeen, news director of WOC and WOC-TV, Davenport, will leave on June 15 to accept a position with "Voice of America."

As a radio information specialist, he will be located in Washington, and will broadcast news and special events on English language programs along with covering a news beat in the capital city. Bob Frank of WOC and WOC-TV news staffs will replace Redeen as news director.

Theatre TV's Biggest Test

Continued from page 1

the first big-screen network. Circuits participating so far are Fabian, Loew's, RKO and United Paramount. Fight is to be fed from the Polo Grounds to the interconnected theatres via the standard coaxial cable, but is to be fed from the cable terminals to the theatres on a closed circuit setup to exclude home sets. Clearance of theatres in other cities will depend on the availability of cable connections on which Halpern is now working.

Financial details of the deal were not divulged. It's believed, however, that the International Boxing Club, which is promoting the fight, will take a percentage of the total gross derived from the various theatres, which in turn will be split between Louis and Savold. Since the two boxers held out for a \$100,000 minimum for rights for home TV (which no network advertiser was willing to pay), it's believed the big-screen theatre circuit being set up probably guaranteed them a figure close to that.

IBC prez Jim Norris indicated success of the experiment will open up a string of outdoor fights his outfit is staging this summer. It's expected, however, that the theatres will be forced to bid for each of them against the regular

broadcast networks and sponsors, since Norris has informed the latter that each fight will now be offered for sale on an individual basis. Before the start of the summer season, Pabst Brewery had rights to weekly IBC boxing cards, which were carried via the CBS-TV network.

Norris, declaring he is looking forward with "keen interest" to this testing of theatre TV, further pointed up its significance with his observation that big-screen video has a "large potential for major sports attractions, while insuring that the sports structure itself will be retained." He meant that theatre TV permits the fight to be excluded from the area in which it is being staged, while still opening up new revenue in other areas.

Farrell's B'm'ham Stint

Birmingham, June 5.

Maury Farrell, WAPI and WAFM-TV announcer and emcee, has taken over newsmen John McCune's daily 12:30 newscast. It's carried by nine AM stations, and is sponsored by Ward Baking Co.

McCune quit the daily show to edit a Lanette, Ala., daily newspaper and manage its radio operations.

ONE OF A SERIES FEATURING THE MEN WHO MAKE FREE & PETERS TELEVISION SERVICE



Four years, college night schools
One year, Los Angeles Times
Two years, General Tire & Rubber Co.
Four years, CBS
Free & Peters (Hollywood Office) since Feb., 1951

Rhyme it
"Say Now"—

JOHN A. SERRAO!

Radio and journalism by day, college by night—that's the double-duty schedule that John Serrao followed when he first started to work, and which eventually led him to CBS. Four experienced-packed years after that, John had risen to Network Sales Service Manager of CBS' Hollywood Office. That's where we spotted him, and quickly signed him up for our F&P television team.

John, like all our other TV specialists, is a hard worker who knows the ropes.

We know *all* the facts about television in any or all the markets we serve. In addition to the usual routine data, we also have a lot of "non-statistical" information about television trends, regional variations, programming opportunities, etc., etc., etc. . . .

Smart, aggressive, creative manpower is F&P's long, long suit. It has always been so, and always will be, because we know it's the real "secret" of our success, here in this pioneer group of station representatives.

EXCLUSIVE NATIONAL TELEVISION REPRESENTATIVES

DAVENPORT	WOC-TV*
Central Broadcasting Co.—	
(WOC-WOC)	
PORT WORTH-DALLAS	WRAP-TV*
(STAR TELEGRAM)	
LOUISVILLE	WAVE-TV*
(WAVE, Inc.)	
MIAMI	WTVJ
(Wormance Theatres)	
MINNEAPOLIS-ST. PAUL	WTCN-TV
(DISPATCH PIONEER PRESS)	
NEW YORK	WPIX
(THE NEWS)	
ST. LOUIS	KSD-TV*
(POST-DISPATCH)	
SAN FRANCISCO	KRON-TV*
(THE CHRONICLE)	

*Primary NBC Affiliates



FREE & PETERS, INC.

Pioneer Radio and Television Station Representatives Since 1932

NEW YORK CHICAGO DETROIT ATLANTA FT. WORTH HOLLYWOOD SAN FRANCISCO

Television Chatter

New York

WMGM salesman Sandy Metlis and wife guest on CBS-TV's Sam Levenson show Saturday (9) ... WPIX's Dick Collier will have his "Mr. Giggles" fan club meet at Palisades Park Saturday ... Gag-writers Institute show ... new comics tonight (Wed.) as part of its once-a-month comedy development meetings ... Burl Ives flies to the Coast Friday (8) where he'll tape a guest spot on the Bing Crosby show, with a stopoff in Chi on return trip for an appearance on the Dave Garroway program ... Ann Marnie replaces ailing Sona Onato on "Ellery Queen" tomorrow night (Thurs.) as last minute sub.

Ad Schneider, operations chief for NBC-TV's news and special events department, has switched over to the web's feature program service, where he will produce the upcoming Bob Considine program and supervise talks and discussion shows. Clarence W. Thoman has been named production manager of news and special events and will take over Schneider's former duties ... Clarence Hatch, Jr., exec veepee of the D. P. Brother & Co. agency, named to the national committee on radio-TV production of the American Assn. of Advertising Agencies ... Scripter Jack Douglas, now doing the Jack E. Leonard stanzas of NBC's

"Broadway Open House," signed a management contract with Frank Cooper Associates ... Sterling Television has parted with the Indian government to distribute for TV 30 shorts produced for India

George Foley and Dick Gordon now peddling three new audience participation packages, titled "Guess Who," "Double Take" and "Phantom"

Rex Marshall signed to do the Airwick commercials on ABC's Saturday morning "I Cover Times Square" ... Announcer Carl King will discuss "The Anouncer and TV" as principal speaker at the graduations of three New Jersey High Schools next week ... Guy Lebow signed to announce Helen Twelvetrees' new WABD show Tuesday nights

Discussion on televising trials and public hearings will feature the American Television Society's annual achievement luncheon June 18 at the Hotel Roosevelt, with speakers including Rudolph Halley, former counsel for the Kefauver committee; criminal lawyer Lloyd Paul Stryker; former Federal Judge Simon Rifkind, and N. Y. Times radio-TV editor, Jack Gould. Warren Caro, Theatre Guild exec secretary, will emcee

Fred Waring to receive an honorary doctor of music degree at the U. of Rochester's commencement next Tuesday (12) ... Grant Thompson, Gene Petrillo and Charles Kinney have joined the Esty agency's TV commercial department

Ted Kneeland signed Ella Raines for a new woman's interview show, which is expected to be aired Saturday mornings on ABC-TV ... FCC Commissioner Frieda B. Henneock guests on NBC-TV's "Meet the Press" Sunday (10) ... George S. Kaufman, who has been on the Coast directing the road company of his "Guys and Dolls" legit, returns to the panel of CBS-TV's "This Is Show Business" Sunday

CBS' "Fred Waring Show" premeas the new Sammy Cahn-Nicholas Brodsky score from Metro's forthcoming "Rich, Young and Pretty" film musical Sunday ... Vm-Hallcraft has dropped WCBS-TV's "Florian ZaBach Show," aired Saturdays at 11 p.m. ... Bob Emery's "Small Fry Club" ankles

Jerry Fairbanks in New York to finalize his corporate deal with Official Films this week. Fairbanks and Aaron Katz, prez of Official, return to Coast late this week to go over operation setup of Fairbanks studio ... Harold Peary takes top role in "My Nephew Norvell," telepix in "Stars Over Hollywood" series made by Revue Productions. Film rolls Thursday (7) at California Studios ... Bill Bryan set as musical director for Howard Greer's "Hollywood Fashion Time" on KECA-TV ... Goldwyn Studios sound department has developed new system for recording of video pix which it claims will reduce sound costs by 25%.

New system is being used by Rene Williams on his "Premiere Theatre" vidpix series ... Dick Powell, who couldn't attend the video charity drive in Pittsburgh sponsored by Pittsburgh Variety Club, sent a video film short to represent him in last Sunday's WDTV five-hour telecast ... Spade Cooley, according to latest Tele-Que ratings, is top show in L.A., followed by wrestling, Harry Owens, Milton Berle and Ina Ray Hutton for the top five. Hopalong Cassidy, who was first since December, 1949, while he was on KTLA, had only a tiny 8.9 rating now that he's seen on KNBH. Hoppy's previous ratings were up in the 40's. Tele-Que blames the change in time slots for Hoppy on KNBH for the big drop ... Disk jock Don Otis became a father last week ... Wally Ford, Keye Luke and Lena Horne's 11-year-old son guest with Art Linkletter Friday (8) on KECA-TV ... Lou Snader takes over as president of the National Society of TV Producers for the next 12 months. Exiting prez, Mike Stokey, remains as board member ... KLAC-TV has formed its own research department which will be headed by Joe Coffin who recently resigned for Tele-Que's video rating service ... Ed Benham, KTTV assistant chief engineer, on three-week eastern tour to buy electronic equipment for station ... "Front Page Detective," telepix series starring Edmund Lowe, re-ordered for another 13 weeks by sponsor, Guild Wines. William Morris office set the deal ... Vic Rowland takes over as ABC's western division head of publicity till army-bound Jerry Ross comes marching home.

After protracted dispute, producer Bob Clampett agreed to pay "Time for Beany" actors, who also participated in the local commercials, \$100 extra per week as provided in the TVA scale. Hike is retroactive to April 15.

MBS CO-OPS REGATTA

Mutual is offering the Inter-Collegiate Rowing Regatta, annual event that will be staged June 16 on the Ohio River at Marietta, O., as a co-op broadcast.

Race, in which 12 shells will participate, will be described from 5-5:30 p.m.

Dallas — Howard Anderson has been named director of the film department of WFAA-TV, according to Ralph W. Nimmons, manager of the outlet, who also announced other changes and additions to the staff. These include Joan Danahey, to assistant director of film department and music librarian; John Renshaw to continuity department; Fay Lewis to assistant to Nimmons; Frances McCartney assistant to Ashley Dawes, program supervisor; Virginia Dolberry and Ruth Barbat as production secretaries and Jabbo Watson as announcer and m.c.

DuMont for a summer hiatus after Friday's (8) show ... Walter Abel, Mary Patton, Vinton Hayworth and Ian Martin scheduled to do a capsule version of "Front Page" on Ed Sullivan's "Toast of the Town" Sunday night via CBS ... Wright King will repeat his title role in "The Lonely Boy" June 23 via CBS' "Westinghouse Summer Theatre" series ... Robert H. Harris packed for a lead role on NBC's "T-Men in Action" tomorrow night (Thurs.) ... Ed Sobol, NBC exec producer on the Coast, in N. Y. for a 10-day onceover of the web's programming operations.

Ben Grauber to be emcee of "Headquarters—New York," First Army documentary show on WNET

Hugh J. McDermott, after two years as assistant director, upped to a directorial spot at NBC-TV ... Bromo Seltzer has renewed Jerry Layton's "Rocky King, Detective" on DuMont ... WJIX's John Tillman moved into his new Stamford, Conn., home.

Dan Kampel has joined MCA video dept. ... American Jewish Congress was in the sponsoring list of "Unfinished Business, USA" ... Fran Harris has resigned from the William Morris Agency tele dept.

Hollywood

Jerry Fairbanks in New York to finalize his corporate deal with Official Films this week. Fairbanks and Aaron Katz, prez of Official, return to Coast late this week to go over operation setup of Fairbanks studio ... Harold Peary takes top role in "My Nephew Norvell," telepix in "Stars Over Hollywood" series made by Revue Productions. Film rolls Thursday (7) at California Studios ... Bill Bryan set as musical director for Howard Greer's "Hollywood Fashion Time" on KECA-TV ... Goldwyn Studios sound department has developed new system for recording of video pix which it claims will reduce sound costs by 25%.

New system is being used by Rene Williams on his "Premiere Theatre" vidpix series ... Dick Powell, who couldn't attend the video charity drive in Pittsburgh sponsored by Pittsburgh Variety Club, sent a video film short to represent him in last Sunday's WDTV five-hour telecast ... Spade Cooley, according to latest Tele-Que ratings, is top show in L.A., followed by wrestling, Harry Owens, Milton Berle and Ina Ray Hutton for the top five. Hopalong Cassidy, who was first since December, 1949, while he was on KTLA, had only a tiny 8.9 rating now that he's seen on KNBH. Hoppy's previous ratings were up in the 40's. Tele-Que blames the change in time slots for Hoppy on KNBH for the big drop ... Disk jock Don Otis became a father last week ... Wally Ford, Keye Luke and Lena Horne's 11-year-old son guest with Art Linkletter Friday (8) on KECA-TV ... Lou Snader takes over as president of the National Society of TV Producers for the next 12 months. Exiting prez, Mike Stokey, remains as board member ... KLAC-TV has formed its own research department which will be headed by Joe Coffin who recently resigned for Tele-Que's video rating service ... Ed Benham, KTTV assistant chief engineer, on three-week eastern tour to buy electronic equipment for station ... "Front Page Detective," telepix series starring Edmund Lowe, re-ordered for another 13 weeks by sponsor, Guild Wines. William Morris office set the deal ... Vic Rowland takes over as ABC's western division head of publicity till army-bound Jerry Ross comes marching home.

After protracted dispute, producer Bob Clampett agreed to pay "Time for Beany" actors, who also participated in the local commercials, \$100 extra per week as provided in the TVA scale. Hike is retroactive to April 15.

MBS CO-OPS REGATTA

Mutual is offering the Inter-Collegiate Rowing Regatta, annual event that will be staged June 16 on the Ohio River at Marietta, O., as a co-op broadcast.

Race, in which 12 shells will participate, will be described from 5-5:30 p.m.

Dallas — Howard Anderson has been named director of the film department of WFAA-TV, according to Ralph W. Nimmons, manager of the outlet, who also announced other changes and additions to the staff. These include Joan Danahey, to assistant director of film department and music librarian; John Renshaw to continuity department; Fay Lewis to assistant to Nimmons; Frances McCartney assistant to Ashley Dawes, program supervisor; Virginia Dolberry and Ruth Barbat as production secretaries and Jabbo Watson as announcer and m.c.

Thad Brown

Continued from page 27

total of 1,461 active and associate members. This included 964 active AM's.

BAB Report

The radio board also was given the first report on BAB operations since the bureau became autonomous. William B. Ryan, prexy, told the directors that BAB is living within its income but needs more membership if it is to have the necessary funds to do an effective job.

Ryan said that the most important job to be done is to learn "the basic values" of radio. The medium, he emphasized, has been selling itself on "minimum value" because it doesn't know its real value. He recommended that original research be conducted "to find out what we have."

BAB plans, Ryan reported, include establishment of an adequate library on radio, control tests on merchandising and staging of sales and copywriting clinics.

Last week's decision of the U. S. Court of Appeals holding Transit Radio unconstitutional and recent restrictions by the FCC on "functional music" services resulted in approval of a resolution by the radio board to assist FM broadcasters in fighting these actions.

In a resolution, still to be ratified by the combined NARTB boards, the radio directors said that "a substantial number of broadcasters engaged in specialized FM operations may be severely hampered or even wiped out" by the FCC ban on the "beep" services.

The board recommended that NARTB be authorized to "take all reasonable steps" to protect the FM operations in functional music, Transit Radio and Storecasting, in proceedings in court or before the FCC.

Meetings of the separate boards were scheduled to continue through this morning. This afternoon and tomorrow (Wed.) the combined board, presided over by Justin Miller, in his new capacity as chairman, will consider such matters as sports broadcasting, 1952 convention plans, pending legislation before Congress, budget, committee structure, and associate memberships.

This evening (Tues.), NARTB's new prexy, Harold E. Fellows, was scheduled to be inaugurated, and outgoing prexy Miller be installed as board chairman at a memorial dinner in Washington's Statler Hotel in honor of the memory of the late Johnny Gillin. More than 400 made reservations.

Chicago — Lightning struck the transmitter of WKRS, Waukegan, early Sunday, knocking the station off the air for several hours. Murphy Hunnicutt, chief engineer of the station, made temporary repairs of the burned out condensers with equipment from his ham station in his home.

TV ACADEMY WEEK' SET AS COAST BALLY

Hollywood, June 5.

Academy of Television Arts and Sciences, in a campaign to consolidate Hollywood's role as a major TV program capital, has scheduled a "TV Academy Week" to enlist all persons active in the video industry here as new members. Maj. Boyd, who recently resigned as a partner in P-R-B, Inc., to study for the Episcopal priesthood this September, was named general chairman of the campaign.

Boyd is to appoint 20 Academy members to carry the drive to all branches of TV here. New members recruited are to be listed as charter members, although the Academy board has set a limit on the number to be admitted.

Moore Vice Donald As 'Share the Wealth' M.C.

Tom Moore has been selected as emcee of "Share the Wealth," transcribed radio series, from which Peter Donald recently bowed out due to its traveling requirements.

Moore will visit the 25 cities in which the participation is beamed and also hit other localities in which the program's sponsor, Kroger food chain, has outlets. "Share" is produced by Rock-hill Radio, with Ruthrauff & Ryan as agency for Kroger.

THE THREE SUNS

"MUSTY" "ARTIE" & "AL"

Currently JUNE 8-16

VALLE'S INN

PORTLAND, MAINE

Direction: MUSIC CORP. OF AMERICA

I'm Happy to Go Lucky

KENNETH BANGHART



AND THE NEWS

Sponsored by

LUCKY STRIKE CIGARETTES

STARTING JUNE 4TH, 1951

Monday thru Friday, 2:55 P.M., E.D.S.T.

NBC Coast-to-Coast Network

and Continuing His Newscasts at

6 P.M. and 11 P.M. Over WNBC

Profitable TV Audience exclusive with

WGAL-TV

Channel 4

LANCASTER, PENNA.

NBC TV AFFILIATE

Claire R. McCollough, Pres.

A STEINMAN STATION

Represented by

ROBERT MEEKER ASSOCIATES

New York Los Angeles • San Francisco Chicago

AFM ENDS CANNED-MUSIC WAR

Hover Expands Coast Activity In Band-Nitery-Legit Parlay

Hollywood, June 5. H. D. Hover, Ciro's boniface and whilom disk jockey, is branching out into other phases of showbusiness. The Hover banner now flies in the breeze all the way from Sunset Strip to Catalina Island and covers the nitery, a legit enterprise and a piece of another, and the nationally-known Catalina Casino on the off-shore island which is a target for most of the summer visitors to Southern California.

Since coming to California several years ago, Hover—one-time dance director for Earl Carroll—has dabbed in a few showbiz ventures. Most of his time, however, has been spent building his Sunset Strip nitery to a spot of national proportions. He began widening his field this year to become one of the biggest talent users on the Coast.

First step was the purchase of a block of stock in the open-air Greek Theatre, which presents a series of musical comedies under the stars each season. He's on the board, but will take no direct part in productions. Actual bow as a producer, locally, came last night (Mon.) when he launched a series of legit productions at the 376-seat Ivar Theatre with "Detective Story," starring Chester Morris.

"Later in the year," Hover adds, "I hope to do a show on Broadway. A musical. My last Broadway show was 'Shadow and Substance,' but I've done musicals here at Hollywood Bowl."

None of the legit operations is tied in any way with Ciro's. The Catalina set-up, however, can be tied to the nitery inasmuch as Hover now is able to offer additional bait to traveling bands. Although the two are currently separate, there's space for a logical link. Spot, currently operating only weekends, tees off a full-week operation June 23 with Woody Herman as the first attraction. He'll be followed by Stan Kenton and Jimmy Dorsey, each in for one week.

Hover recently branched into radio, conducting a platter-spinning session over some 400 stations of the Liberty network from Ciro's. Years ago, he had a "Radio Follies" program over CBS from New York which he directed and produced.

HAMPTON TOPS 366 AT INDPLS. CYO FAIR

Lionel Hampton's orch wound up a string of one niters in the Ohio-Indiana territory May 29 at the Catholic Youth Organization fair in Indianapolis, racking up a solid \$36,300.

Other grosses for that week were Castle Farms, Cincinnati, May 26, \$7,400, and Civic Auditorium, Toledo, May 27, \$14,200.

Montreal Belmar Sues Cole Trio for \$25,000

Montreal, June 5. Damages of \$25,000, claiming failure of Nat (King) Cole Trio to fulfill a contract, were asked last Friday (1) in Superior Court by the Belmar Club, Inc., owners of the Belmar Cafe in midtown Montreal.

Plaintiff alleges Cole skipped out on a two-week contract at \$3,500 a week last March.

Saratoga Disk Co.

Albany, June 5. Society of Participating Artists chartered to conduct a recording business of all kinds, with offices in Saratoga Springs.

Charles Adler, who has directed summer symphony concerts in the Baus, all of Saratoga, are directors. Capitol stock in 1,000 shares, \$10; Norman M. Fox and Horace no par value.

Govt. Subsidy

While optimistic about the status of the Music Performance Trust Funds, James C. Petrillo is less sanguine about the general prospects for musician employment. He made a strong plea for Government subsidization of opera and symphony organizations on Monday (4), declaring that the alternative meant "death for musical culture in America."

Petrillo also supported Congressional moves to drop the 20% tax on non-profit longhair institutions. Such a proposal has already been approved by the House Ways and Means Committee.

Spike's 4 Days, 25G at Toronto

Hollywood, June 5. Spike Jones troupe will get a guarantee of \$25,000 against an involved percentage deal for four days at Canadian National Exhibition, Toronto, starting Aug. 24. Ralph Wonders, batoneer's partner-manager, trained east over the weekend to line up other Canadian dates.

Jones goes to Toronto after a three-week stand at Flamingo, Las Vegas, starting July 26, for which he gets a flat \$12,500 weekly. Although the deal with Music Corp. of America expired a year ago and hasn't been renewed, MCA booked the CNE date and will thus reap a straight 10% of Jones' take.

Victor Alessandro Retires

Houston, June 5. Victor Alessandro has retired as director of local public school bands on June 2 after a 28 year career. He is father of Victor, Jr., incoming director of the San Antonio Symphony Orchestra.

He organized one of the state's first dance bands.

COIN FROM DISKS, TV-PIX AS BALM

In his keynote speech to the 1-100 delegates at the American Federation of Musicians convention which opened Monday (4) at the Hotel Commodore, N. Y., prexy James C. Petrillo closely linked the future of the union to the expansion of the Music Performance Trust Fund's sources of revenue. Petrillo's stress on the crucial role of the Fund, which derives its revenues from mechanical users of music, marked the closing chapter in the AFM's long and unsuccessful fight against the encroachment of "canned music" on musicians' employment.

Hailing the recently-negotiated pact with the major radio and television networks as the "best contract ever negotiated in the labor movement," Petrillo indicated that the AFM intended to wrap up the video-film production field as an additional source of coin for the Music Performance Trust

(Continued on page 44)

Reelection Of Prez Petrillo Seen Certain

Reelection of James C. Petrillo as prexy of the American Federation of Musicians before the AFM convention closes tomorrow (Thurs.) in New York became a virtual certainty, as no sign of opposition to his leadership appeared among the delegates. Petrillo has been serving in the top union office, at a current salary of \$18,600 a year, since 1940, when he succeeded the late Joseph Weber.

Major interest in the balloting for union officers developed over the replacement for J. W. Parks on the executive board. Parks, an exec in the Dallas local, declined to run again. Charles Iucci, secretary of Local 802, is a leading con-

(Continued on page 46)

Petrillo Uncorks Slashing Attack Vs. '\$500-a-Week Elite' in Local 802

Foreign Vidpix Angle

Clarifying the operation of Music Performance Trust Fund No. 2, AFM prexy James C. Petrillo declared that vidpix producers would have to make the 5% payments on the total gross revenue of each film only if AFM musicians were used on the soundtrack. He specifically exempted from the 5% bite vidfilm made abroad or without music, even though these are to be distributed in the U. S.

Several U. S. producers are currently exploring the feasibility of turning opt films for TV on the Continent.

Warner Combine Not Up for Sale

In the wake of the unsuccessful attempt by the Louis R. Lurie syndicate to make a deal for the Warner Bros. pix interests, Maj. Albert Warner denied last week that the WB-owned music combine, Music Publishers Holding Corp., is up for sale. Warner admitted that "a number of responsible offers" had been made for the company's music companies.

MPHC, consisting of the Remick, Harms and Witmark organizations, is the largest and most powerful entity in the music industry. The Warners spent about \$10,000,000 in building their music combine 20 years ago. Persistent reports have been circulating in the trade for the past couple of weeks that MPHC was changing hands as part of a purported piece-meal liquidation of the Warner Bros. interests.

Violinist Ossy Renardy flew to England Sunday (3) for recording engagements in London and Holland. After a vacation in Switzerland, he will return to the U. S.

Reacting to some criticism from the ranks against his handling of the recent contract talks with the radio and video networks, AFM prexy James C. Petrillo uncorked a slashing attack against a group of New York Local 802 members in his opening address before the union's 54th annual convention in N. Y. Monday (4). Petrillo framed his whole report around answering his critics, whom he kept nameless, while using them to rally convention support behind his leadership.

In his diatribe against a "vocal minority" in Local 802, Petrillo was referring to a radio musicians' committee which was elected by the rank and file to sit in at the AFM negotiations with the webs. After the pact was sealed, this committee protested Petrillo's alleged failure to eliminate the use of disks and transcriptions on the airwaves.

Petrillo characterized the committee as "\$500-a-week elite" which was interested only in protecting its cushy radio jobs. He ridiculed them as "mental giants" for wanting to engage in a showdown strike with the webs without provocation or preparation. He climaxed his attack on the group by tagging them as Communists who wanted to disrupt the union's operations.

'Small Minority'

Petrillo carefully centered his attack on a "small minority" within Local 802, while repeatedly stressing that he was on wholly harmonious terms with the local's leadership. Local 802 prexy Sam Suber, however, was visibly embarrassed on the dais as Petrillo's criticism also touched on the local's handling of its part in the radio-TV negotiations. Local 802 leaders and delegates were apparently surprised by Petrillo's critical focus on New York, in view of the fact that the N. Y. local was playing host to the convention for the first time in over 40 years.

Heating up the delegates in the air-conditioned Grand Ballroom of the Commodore, Petrillo said he had been vilified by "cheap politicians, the press, the federal courts and Wall St." But he was never called a thief, he said. "It took a few musicians from N. Y. to say that I sold them down the river. I only wish that I could sell every member of this Federation down the river in the same manner. You'd all be very pleased."

Petrillo also lashed out at the American Federation of Radio Artists for crossing the picket line during the AFM disk ban. He also dredged up a 35-year old AFM beef against Actors Equity for signing a pact that barred sympathy walkouts with the musicians after the latter had supported them. Petrillo drew the moral for the delegates that the AFM could not depend on anyone but itself in disputes with the employers.

The AFM chief also bitterly inveighed against the Taft-Hartley Law as a "slave labor" measure, being seconded in this by Matthew Woll, AFL vice-prexy who also addressed the convention.

LESTER PETRILLO FUND SET TO AID DISABLED

American Federation of Musicians is setting up a Lester Petrillo Memorial Fund for Disabled Musicians in memory of James C. Petrillo's son, who died in 1931 as a result of injuries suffered in a football game. Fund will be built via gifts from AFM members and others, with the AFM prexy making the initial personal donation of \$10,000.

Disabled musicians who have been members of the AFM for five or more years will be eligible for benefits. The fund will be administered by trustees comprising members of the AFM exec board, and benefit payments will begin when the treasury reaches \$50,000.

VARIETY

10 Best Sellers on Coin-Machines Week of June 2

1. ON TOP OF OLD SMOKY (6) (Folk-W).....	Weavers Decca
2. TOO YOUNG (3) (Jefferson).....	Vaughn Monroe Victor
3. HOW HIGH THE MOON (8) (Chappell).....	Nat "King" Cole Capitol
4. SOUND OFF (3) (Shapiro-B).....	Richard Hayes Mercury
5. JEZEBEL (2) (BMI).....	Les Paul-Mary Ford Capitol
6. MOCKIN' BIRD HILL (12) (Southern).....	Vaughn Monroe Victor
7. BE MY LOVE (24) (Miller).....	Frankie Laine Columbia
8. OLD SOLDIERS NEVER DIE (2) (Warock).....	Les Paul-Mary Ford Capitol
9. I APOLOGIZE (4) (Crawford).....	Patti Page Mercury
10. SPARROW IN THE TREE TOP (12) (Santly-J).....	Mario Lanza Victor
	Vaughn Monroe Victor
	Billy Eckstine MGM
	Guy Mitchell-M. Miller Columbia
	Bing Crosby-Andrews Sis. Decca

Second Group

ROSE, ROSE I LOVE YOU (Chappell).....	Frankie Laine Mercury
YOU AND I WERE YOUNG MAGGIE BLUES (2) (Mills).....	Bing-Gary Crosby Decca
MR. AND MISSISSIPPI (Shapiro-B).....	Mag Whiting-Jim Wakely Capitol
BEAUTIFUL BROWN EYES (5) (American).....	Patti Page Mercury
PRETTY EYED BABY (Pickwick).....	Dennis Day Victor
WOULD I LOVE YOU (12) (Disney).....	Rosemary Clooney Columbia
BRING BACK THE THRILL (Maypole).....	Al Trace Mercury
MY HEART CRIES FOR YOU (17) (Massey).....	Jo Stafford-Frankie Laine Col.
TENNESSEE WALTZ (22) (Acuff-B).....	Patti Page Mercury
STRANGE LITTLE GIRL (Frank).....	Glenn O'Connell Capitol
THE SYNCOPATED CLOCK (Mills).....	Eddie Fisher Victor
I LIKE THE WIDE OPEN SPACES (Meridian).....	Guy Mitchell-M. Miller Columbia
NEVER BEEN MISSED (Paxton).....	Vic Damone Mercury
ABA DABA HONEYMOON (12) (Feist).....	Patti Page Mercury
IF (17) (Shapiro-B).....	Eddy Howard Mercury
	LeRoy Anderson Decca
	A. Godfrey-L. And. Columbia
	Dreddy Martin Victor
	F. Reynolds-C. Carpenter MGM
	Perry Como Victor
	Billy Eckstine MGM

[Figures in parentheses indicate number of weeks song has been in the Top 10.]

COMO SMASH LEADS



RCA VICTOR Records

HOT MID-YEAR RELEASE



PERRY COMO

There's a Big Blue Cloud Next to Heaven
There's No Boat Like a Rowboat

(and the Fontane Sisters)

RCA Victor 20-4158 (47-4158)*



FREDDY MARTIN

My Truly, Truly Fair
The Good Humor Man

RCA Victor 20-4159 (47-4159)*



EDDY ARNOLD

I Wanna Play House With You
Something Old, Something New

RCA Victor 21-0476 (48-0476)*



ROBERT MERRILL

My Life's Desire
The Girls We Never Did Wed

RCA Victor 10-3426 (49-3426)*



FRAN WARREN

January, February, March
Any Time at All

RCA Victor 20-4160 (47-4160)*

Asbury Park Slashes
Summer Orch Bookings;
Roller Derby In for 6 Wks.

The onetime stronghold of the summer band business in the east, Convention Hall, Asbury Park, N. J., will cut its dance season short this year by booking the Roller Derby for a six-week stay beginning July 22. Although Ralph Flanagan's orch started the summer dance season there May 29 drawing capacity crowds, the Reddiker Bros., Convention Hall promoters, claim that there aren't enough top dance bands around today to fill a 13 week season.

Hall switched from full season dance band scheduling to summer weekend bookings last year and decision to slice season shorter this year is another example of steady downturn in the band business. Last money making year from band bookings at the Hall was 1948 when the orchs played to capacity crowds throughout the summer. Since 1950's weekend policy netted small returns, the Reddikers decided to book a few top bands for occasional weekends and holiday dates only.

Flanagan's crew has already been set for the July 4 week while the Ray Anthony and Vaughn Monroe orchs will be scheduled for future weekend dates before the Roller Derby sets in. Hall may reactivate its dance band policy for the Labor Day weekend.

Vladimir Golschmann, conductor of the St. Louis Symphony receives an honorary degree of Doctor of Letters from Washington U., St. Louis, today (Wed.).

OMAHA'S PEONY PARK
HOT ON BANDS IN JUNE

Omaha, June 5.
Peony Park, Royal Grove is plotting a carnival of band attractions in June. This swank spot, largest in the area, has just closed a week of Leighton Noble and band. Tiny Hill opened Tuesday (3) for five nights. Tony Pastor set for June 12-17; Bill Snyder, June 19-24; Lawrence Weik, June 26-July 1.

Spot expects just as much activity in July, August and September. This is one of the heaviest summer booking of orchestras for dancing that Peony Park has ever had.

Kosty to Break Europe
Trip With Two U.S. Dates

Andre Kostelanetz, now conducting in Europe, will fly in to New York end of June for two July baton dates, at Lewisohn Stadium, N. Y., and Robin Hood Dell, Philadelphia. Then he'll return to Europe to rejoin singer-wife Lily Pons for a vacation.

Duo is due back in September, when Miss Pons has a concert sked and Kosty is lined up for a national guest-conducting tour with local symphony orchs.

Hyde Joins Shaw

Walter Hyde joined Shaw Artists Corp. last week to complete the agency's location department roster.

Hyde was formerly with the Gale Agency and with Wm. Morris.

Best British Sheet Sellers

(Week Ending May 28)
London, May 29.
Mockin' Bird Hill... Southern
Be My Love... F.D. & H.
Rose I Love You... Sterling
God Bless You... Carolin
Sparrow in Treetop... Cinephonic
Shotgun Boogie... Connelly
Roving Kind... Leeds
Tennessee Waltz... Cinephonic
Mary Rose... Magna
My Heart Cries... Morris
September Song... Sterling
Petite Waltz... Leeds

Second 12
Life's Desire... Lennox
If... Lennox
So In Love... Chappell
May Kway... Maurice
Would I Love You... Disney
I'll Always Love You... Victoria
With These Hands... Dreyer
Our Very Own... Wood
Da Dim Da Dom... Maurice
In English Garden... Sun
To Green Grass... Box & Cox
On Top of Old Smoky... Leeds

1939 MILLER CONCERT
DUE FOR DISK RELEASE

Boston, June 5.
A one-shot airing of a private recording, waxed at a Glenn Miller Jazz Concert in 1939, created such an impact on listeners of Norm Prescott, WORL disk jockey, that plans are now underway to release a series to the public. Recordings, owned by a local listener, were brought to Prescott to air, but due to lack of clearance the d.j. first contacted the Miller Foundation, which granted Prescott permission to air one side.

Following airing Prescott requested listeners who wished the sesh to be pressed commercially, to send in a postcard with the phrase "We Want Miller." A substantial number of cards were received. While plans are still under wraps, it is understood that RCA Victor has the inside track on the release, although several other disk companies have entered bids to press the sesh.

Gregor Platigorsky, Jan Peerce and Regina Resnik will appear as soloists with the N. Y. Philharmonic, under Arthur Fiedler, at the "Music Under the Stars" concert for the American Fund for Israel Institutions, at Ebbeis Field, Brooklyn, June 16.

AFM-Canned Music

Continued from page 41

Fund No. 2, which will administer distribution of payments made by the networks under their agreement to pay 5% of the total gross on vidpix. The first Trust Fund, directed by trustee Samuel R. Rosenbaum (who'll also handle No. 2), was set up by the disk companies under an AFM contractual provision. The fund allocates coin among the locals for free park and hospital concerts as a way of alleviating the tooter unemployment situation.

Various Film Deals

Petrillo had a glowingly optimistic outlook on the union's opportunities in the vidpix field. Although avoiding any definite predictions, he said it was likely that payments to Trust Fund No. 2 by vidpix producers would soon exceed the \$2,000,000 shelled out last year by the disk companies. Once TV goes celluloid on a more extensive scale, the Fund's exchequer will be multiplied several times over, Petrillo said.

The union chieftain disclosed that the AFM had made a deal two weeks ago with Republic Pictures under which the studio agreed to re-score old pix before selling them to television. Republic will also pay 5% on the total gross of all old and new pix sold to video outlets. A similar agreement was made previously with Monogram, and Petrillo said that David O. Selznick was also considering entering such a deal for vidpix with the AFM.

Petrillo intimated that the question of vidpix production would also come up in negotiations with the major Hollywood producers for a pact to replace the current one expiring Sept. 1. He pointed to the recent United Paramount Theatres deal to buy into the American Broadcasting Co. as a straw in the wind as to which way Hollywood was blowing. Petrillo, however, said that no talks had been held as yet with the major film companies.

Songs With Largest Radio Audience

Survey Week of May 23-31, 1951

The top 30 songs of the week (more in case of ties), based on the copyrighted Audience Coverage Index & Audience Trend Index—A National Survey of Popular Music Heard Over Network Broadcasts. Published by the Office of Research, Inc., Dr. John G. Peatman, Director. Alphabetically listed.

Be My Love—"Toast of New Orleans"	Miller
Because Of You	B Music
Hello Young Lovers—"The King and I"	Williamson
Here's To Your Illusions	Chappell
How High The Moon	Chappell
I Apologize	Crawford
I Whistle a Happy Tune—"The King and I"	Williamson
If	Shapiro-B
I'll Never Know Why	BVC
I'm Late—"Alice in Wonderland"	Disney
Kentucky Waltz	Peer
Love Me	Words-Music
Loveliest Night of the Year—"The Great Caruso"	Robbins
Make the Man Love Me—"Tree Grows in B'klyn"	T. B. Harms
Mister and Mississippi	Shapiro-B
Mockin' Bird Hill	Southern
My Resistance Is Low	Morris
No One But You	Harms
On Top Of Old Smoky	Folkways
Pretty Eyed Baby	Pickwick
Sound Off	Shapiro-B
Syncopeated Clock	Mills
Too Late Now—"Royal Wedding"	Feist
Too Young	Jefferson
Unless	Bourne
Vampin'	Simon
We Kiss in a Shadow—"King and I"	Williamson
When You and I Were Young Maggie Blues	Mills
Would I Love You	Disney
You're Just In Love—"Call Me Madam"	Berlin

The remaining 20 songs of the week (more in case of ties), based on the copyrighted Audience Coverage Index & Audience Trend Index—A National Survey of Popular Music Heard Over Network Broadcasts. Published by the Office of Research, Inc., Dr. John G. Peatman, Director.

Week of May 23-31, 1951

Aba Daba Honey-moon—"Two Weeks-With Love"	Feist
Always You	St. Nicholas
Beautiful Brown Eyes	American
Chesapeake & Ohio	Famous
Down the Trail of Achin' Hearts	Gallieo
Faithfully Yours	Witmark
Gotta Find Somebody To Love	Duchess
Happiness	Simon
Hot Canary	Leeds
I'll Buy You a Star—"Tree Grows in Brooklyn"	T. B. Harms
I'm Yours To Command	Mellin
It's a Lovely Day Today—"Call Me Madam"	Berlin
Love Is the Reason	T. B. Harms
My Prayer	Shapiro-B
Sparrow in the Tree Top	Santly-J
Super Song	Lite
Tahiti My Island	Paramount
Tom's Tune	Laurel
Tonight Be Tender To Me	Life
What Will I Tell My Heart	Ivy
When Our Country Was Born	Life
World Is Your Balloon	Chappell

Top Songs on TV

(Alphabetically Listed)

Based on the copyrighted Audience Coverage Index & Audience Trend Index—Published by the Office of Research, Inc., Dr. John G. Peatman, Director.

Week of May 23-31, 1951

Be My Love	Miller
Mockin' Bird Hill	Southern
Too Young	Jefferson
Would I Love You (Love You Love You)	Disney
You're Just In Love	Berlin

Five Top Standards

Alexander's Ragtime Band	Berlin
June Is Bustin' Out All Over	T. B. Harms
My Blue Heaven	Feist
My Little Grass Shack	Miller
Take Me Out To The Ball Game	Broadway

† Filmusical. * Legit musical.

Cap Inks Ted Lawrence

Capitol Records has inked band-leader Ted Lawrence to an exclusive waxing pact.

Lawrence is currently working as disk jockey from the lounge of the Copacabana, N. Y.

A LOVELY SONG
IN MOTHER'S ARMS

By L. STEWART BARR

Broadcast Music Inc. Carl Fisher, Inc.
300 5th Ave., N.Y.C. New York City
NEW YORK - CHICAGO - HOLLYWOOD

Another BMI Pin-Up Hit!

KENTUCKY WALTZ

Published by Peer

Recorded by

TENNESSEE ERNIE—Cap. 1470

BOB CONNALLY—Mer. 5608

ROSEMARY CLOONEY—Col. 39333

EDDY ARNOLD—Vic. 21-0444

PEE WEE KING—Vic. 20-2263

RED FOLEY-ERNEST TUBB—Dec. 46311

COWBOY COPAS—King 598

BROADCAST MUSIC INC. FIFTH AVENUE
NEW YORK, N.Y.



JERRY GRAY

Just Completed

SELL OUT Engagement
VOGUE TERRACE

McKEESPORT, PA.

Opening

EDGEWATER BEACH HOTEL

CHICAGO—JUNE 8TH

New Decca Release

"TELL ME"


"RESTRINGING THE PEARLS"

Current Releases

"SOUND OFF"
"CIRCUS"

"JOHNSON RAG"
"FAREWELL BLUES"

Management: MCA



RUSS MORGAN

and His "MUSIC IN THE MORGAN MANNER"

RUSS MORGAN
and His "MUSIC IN THE MORGAN MANNER"
under the Exclusive Management of
RUSS MORGAN ENTERPRISES
 1680 N. Vine Street
 Hollywood 28, California
 HUDson 2-7369

Opening . . . EDGEWATER BEACH HOTEL
 (Beachwalk), Chicago, JULY 6TH

STATLER HOTEL
 (Cafe Rouge), New York, SEPT. 7TH



Jocks, Jukes and Disks

By HERM SCHOENFELD

Andrews Siste Gordon Jenkins Oreh: "I'm in Love Again"—"It Never Entered My Mind" (Decca). A click double-decker of standards by the same team which hit last year with "I Wanna Be Loved." "Love Again," a Cole Porter oldie, is the more commercial side, getting a slick vocal by Patti Andrews on a slow beat with solid choral and keyboard support. "Entered My Mind," a Rodgers & Hart tune, is less rhythmic but gets an attractive production.

Robert Merrill: "My Life's Desire"—"The Girls We Never Did Wed" (Victor). Metopera baritone Robert Merrill belts out a big-sounding vocal on "Life's Desire," a class ballad by the composers of "If." It's in the same genre as the latter number and Merrill gets the full flavor of the lyrics. Two other first-rate versions are turned in by Bob Eberly for Capitol and Don Cherry for Decca. On the Victor reverse, Merrill delivers a highly appealing alumni-reunion-type number. Henri Rene orch furnishes excellent backgrounds.

Doris Day: "My Life's Desire"—"Shanghai" (Columbia). "Desire" is clearly angled for a male singer and Miss Day doesn't fare too well with the sense of the lyrics. It's a lush side but misdirected. Reverse is a change-of-pace tune with a bright beat and cute lyrics which Miss Day socks over for topflight juke fare. Paul Weston orch gives solid backing.

Margaret Whiting: "Hoppy, Topper and Me"—"This Little Piggie Went to the Market" (Capitol). Two sides with juve themes delivered appealingly by Miss Whiting. "Hoppy" stems from the "Hopalong Cassidy" pix series and has good chances for the pop market. Reverse, a charming adaptation of the nursery rhyme, is from the Paramount pic, "Eight Girls in a Boat." Lou Busch orch accomps.

Perry Como: "There's a Big Blue Cloud"—"There's No Boat Like a Rowboat" (Victor). "Cloud" is fair material for Como. Semi-narrative of "Over the Rainbow" in idea, the tune is not delivered with much conviction. "Rowboat" is a lively novelty with fair

chances. Postana Sisters joining Como for a bouncy side. Mitchell Ayres orch backs up.

Nat "King" Cole: "My Brother"—"Early American" (Capitol). A coupling of dubious tunes for the pop market. "Brother" is a curious tune with a fair melody and a tolerance lyric. Cole struggles bravely with this item. Pete Rugolo batoning. Reverse, from the Paramount pic, "You Can Change the World," is another wordy number which also gives Cole a tough time. Les Baxter orch backs up this side.

Connie Haines: "Too Many Hearts"—"I've Got to Fall in Love Again" (Coral). "Hearts" is a rhythm tune with a country flavor which could take. Miss Haines beats it out in colorful style with Lee Gordon Singers furnishing good choral framework. "Love Again" is another bounce tune brightly rendered, with Four Hits and A Miss backing up Miss Haines.

Fran Warren: "January, February, March"—"Any Time At All" (Victor). "January," based on an old melody, gets a fanciful production on this side with Miss Warren delivering the Carl Sigman lyrics in catching style and Hugo Winterhalter's orch furnishing a rich background. "Any Time At All" is a good pop.

The Mariners: "Only, Only You"—"Everyone Is Welcome in the House of the Lord" (Columbia). Mariners' polished pipes work out on a catching ballad in "Only You." It's a good side although this choral group tends slightly towards an arty style. Reverse is an okay religious side that picks up after a slow opening.

Album Reviews

Louis Armstrong and The All Stars: "Satchmo At Symphony Hall" (Decca). This four-sided 12-inch long-play set, recorded from tapes made at a Boston Symphony Hall concert in 1947, is another important chapter in the wax chronicle of Louis Armstrong's development. The continuity and the change in Armstrong's trumpet style are clearly revealed in

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music sales, based on reports obtained from leading stores in 13 cities and showing comparative sales rating for this and last week.

National Rating

Week Ending June 2

This Last

wk. wk.

Title and Publisher

	New York, MDS	Chicago, Carl Fischer	Los Angeles, Morse M. Freeman	Boston, H. N. Homeyer	Pittsburgh, Volkwein Bros.	Detroit, Grinnell Bros.	Philadelphia, Charles Dumont	Indianapolis, Pearson's	Kansas City, Jenkins Music Co.	Rochester, Neisner Bros.	Minneapolis, Schmitt Music Co.	Cleveland, Grossman Music	TOTAL POINTS
1	1	1	2	1	1	3	3	2	3	1	1	1	108
2	3	2	1	3	2	2	1	2	3	2	4	2	106
3	2	3	3	2	3	1	5	5	1	4	3	4	97
4	4	4	4	4	9	10	2	...	6	2	3	55	
5	5	5	...	6	4	8	6	1	...	6	...	46	
6	10	10	...	7	...	4	...	4	7	...	31		
7	...	8	8	5	...	...	...	7	...	5	26		
8	8	...	7	4	5	...	...	5	...	...	23		
9	9	...	9	...	6	7	...	8	...	...	26		
10	9	...	...	7	8	...	4	6	...	...	19		
11	6	...	10	...	4	...	9	...	7	...	18		
12	7	...	...	...	6	...	...	...	...	...	14		
13A	...	...	...	...	5	...	...	...	...	...	12		
13B	11	...	...	...	...	...	...	...	1	...	9	12	
13C	9	...	...	...	...	...	...	...	5	10	6	12	

the contrast between this set and the old Satchmo sides recently reissued by Columbia in four 12-inch platters. The Decca set contains some standout jazz sides, particularly "Black and Blue" and "High Society," but it lacks the drive and inventiveness shown by Armstrong in his earlier Columbia recordings. Combo for the 1947 concert included Jack Teagarden on trombone and vocals; Barney Bigard, clarinet; Dick Carey, piano; the late Sidney Catlett, drums; Arvell Shaw, bass and Velma Middleton, featured in several vocal spots.

Platter Pointers

Three more okay additions to Columbia's "Piano Moods" series by Nat Brandwynne, Max Miller and Eddie and Rack. ... More flashy keyboard solos by Carmen Cavallaro on Fritz Kreisler tunes for Decca. ... M-G-M has packaged an attractive long-play set featuring Margaret Speaks and Richard Bonelli on songs of Oley Speaks. ... Sammy Kaye orch has a likely side in "Would I Mind" (Columbia). ... Paul Weston orch and Norman Luboff Choir have two topflight tunes in "What Will I Tell My Heart" and "The Morning-side of the Mountain" (Columbia). ... Ralph Marterie orch has a cute side in "Didn't Your Mother Ever Tell Ya' Nothin'" (Mercury). ... Tex Beneke orch dishes up okay sounds in "The Yodel Waltz" (M-G-M). ... On the same label, Marjorie Garretson scores with a stylized vocal on "Walk, Jenny, Walk". ... Marion McPartland Quintet comes up with excellent jazz sounds in "Four Brothers" (Federal). ... The masterful George Shearing Quintet is superlative on "The Breeze and I" (M-G-M). ... Ray Anthony orch has a good cut of "Truly Truly Fair" (Capitol). ... Art Lund and Marion Morgan team up well on "Aint-cha' Glad" (M-G-M). ... More good Latin tunes by Xavier Cugat in "Rhumba Cocktail" and "Fiddlin' Below The Border" (Columbia).

Standout folk, western, religious, polka, jazz, etc.: Johnny Bond, "Tennessee Walking Horse" (Columbia). ... Ray Sneed, "Fade Away Baby" (Mercury). ... Jimmy Wakely, "I'll Never Do A Thing To Hurt You" (Capitol). ... Arthur Smith, "Who Shot Willie" (M-G-M). ... Rosalie Allen, "Just A Sailor's Sweetheart" (Victor). ... Joey Thomas Orch, "Bad Luck Child" (Decca). ... Stuart Hamblen, "Our Old Captain" (Columbia). ... Bill Carlisle, "Lost On A Sea Of Sorrow" (Federal).

Sol Yaged Heading Up Jazz at Chantilly, N. Y.

Patterned after the click operation of Dixieland jam sessions at the Central Plaza and Stuyvesant Casino on New York's lower east side, the Chantilly, Greenwich Village spot, has innovated similar jazz bouts with leading sidemen on Sunday nights. Chantilly previously featured only pianists and singers. Sol Yaged, jazz clarinetist, is heading up the jam sessions, with other jazz instrumentalists being used on a one-shot basis.

TRISTANO SETS CO-OP CO. TO WAX JAZZ TOOTERS

With major diskeries cutting jazz platter releases to a minimum, instrumentalists are steadily veering toward the indies and in some cases forming their own companies to handle the specialized disks. Since the jazz etchings have been hitting a downbeat at the consumer level, the majors are permitting these artists to cancel their unexpired contracts rather than press disks that reach only a small audience.

Spearheading the drive into record production, pianist Lennie Tristano, formerly with Capitol Records, is setting up his own plattery to press disks by his sextet and other jazz instrumentalists. The new firm, without a label as yet, will start operations in two weeks at their own studio in mid-Manhattan. The plattery will function as a participating profits venture by allowing artists as well as sidemen to share in royalties. Current set up at record companies gives an artist an approximate 3% royalty and sidemen a flat per session fee. Tristano's plan will give the artist a top 5% royalty while the sidemen's rate will range from 1/2 to 1% after the first 1,000 records are sold, in addition to the union rate.

Along with the recording firm, Tristano is setting up a musical school with a faculty comprised of members of his sextet.

Dallas Band Dates

Dallas, June 5. Ted Weems band has been booked for a one nighter into Louann's, local nite spot, on June 21. Following Weems into the spot will be Frankie Masters band on July 12.

Petrillo Reelection

Continued from page 41

tender for the vacated post, with expectations that he will be able to lick the sectional rivalries which have kept New Yorkers off the exec board for over 30 years. Slated to be reelected, according to all indications, are incumbents C. L. Bagley, vice-prexy; Leo Cluesman, secretary; Harry J. Steeper, treasurer; and exec board members Herman D. Kenin, George V. Clancy, Stanley Ballard and Walter M. Murdoch. Chauncey A. Weaver is an honorary exec board member.

Omaha Tooters Protest GI Band at City Parks

Omaha, June 5. Offer of the Offutt Air Base band to give free concerts in city park this summer was sharply assailed by the Omaha Assn. of Musicians No. 70 (AFM). Parks and Recreation Commission received letter from the musicians union when offer of the air field band was made known. The union spokesman said free concerts would violate an agreement with the Government concerning use of service bands at civil functions. Commission, however, decided to investigate further before accepting the veto of the union musicians.

William E. Forbes has been named v.p. and general manager of the Southern California Music Co. in Los Angeles. Forbes was formerly with the television department of Young & Rubicam, N. Y.

POWDER BLUE

By

Gladys Shelley and Paul McGrane

Recorded By

Don Cherry—Decca
Frankie Carle—Victor
Martha Tilton and Harry Babbitt—Coral
Johnny Corvo—Clipper

FORSTER MUSIC CO.

EVERYONE'S LISTENING TO ...

THE SYNCOPATED CLOCK

LEROY ANDERSON'S Music — MITCHELL PARISH'S Lyrics

MILLS MUSIC, INC. 1619 Broadway, New York 19



DOROTHY CLAIRE

Sings

"A ROLLIN' HEART"

"MAYBE I NEVER LOVED"

MGM 10971—78 RPM
K 10971—45 RPM

M-G-M RECORDS

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

National Rating Week Ending June 2

This Last wk.	Artist, Label, Title	New	Chic	Los A	Bost	Cleve	Kans	Seatt	Detro	Indian	Minne	St. Lo	Phila	N T S
1 2	NAT "KING" COLE (Capitol) "Too Young"—1449.....	8	1	5	2	9	..	3	3	2	1	1	1	85
2 1	LES PAUL-MARY FORD (Capitol) "How High the Moon"—1451.....	6	3	2	5	5	2	1	..	6	6	2	2	81
3 4	VAUGHN MONROE (Victor) "Sound Off"—20-4113.....	5	..	..	1	4	..	4	4	4	..	4	6	56
4 6	FRANKIE LAINE (Columbia) "Rose, Rose, I Love You"—39367	7	..	..	7	8	..	7	1	1	2	6	10	51
5A 3	FRANKIE LAINE (Columbia) "Jezebel"—39367.....	1	2	3	..	..	9	2	2	..	..	..	..	47
5B 5	WEAVERS (Decca) "On Top of Old Smokey"—27515...	4	5	..	..	2	..	..	7	9	4	7	3	47
6 8	MARIO LANZA (Victor) "Loveliest Night of Year"—10-3300	3	4	7	..	6	10	..	5	..	..	10	5	38
7 7	PATTI PAGE (Mercury) "Morkin' Bird Hill"—5595.....	10	..	..	..	1	3	..	..	7	..	9	4	32
8 11	BILLY ECKSTINE (M-G-M)..... "I Apologize"—10903A.....	..	6	..	..	8	..	..	3	..	3	..	..	24
9 12	BING GARY CROSBY (Decca) "Maggie Blues"—27577.....	2	..	..	10	..	..	5	..	10	..	8	..	20
10 13	MARIO LANZA (Victor) "Be My Love"—10-1567A.....	..	..	1	..	..	5	..	10	..	..	..	..	17
11 9	VAUGHN MONROE (Victor) "Old Soldiers Never Die"—20-4146	..	..	..	4	..	..	..	..	..	..	5	..	13
12A ..	PATTI PAGE (Mercury) "Mr. and Mississippi"—5645.....	..	8	..	..	3	..	..	..	..	..	..	..	11
12B ..	G. MITCHELL-M. MILLER (Col.) "My Truly, Truly Fair"—39415...	..	..	..	9	7	..	..	6	..	..	..	..	11
13 ..	VAUGHN MONROE (Victor)..... "On Top of Old Smokey"—20-4114A	..	..	..	..	..	1	..	..	..	..	..	..	10
14 14	LES PAUL-MARY FORD (Capitol) "Morkin' Bird Hill"—1373.....	..	..	..	3	..	10	..	..	..	..	..	..	9
15A 14	STAN KENTON (Capitol) "September Song"—1490.....	10	..	..	..	..	..	..	..	5	..	..	..	7
15B 16	BING CROSBY (Decca) "Quizas, Quizas, Quizas"—27536..	..	..	4	..	..	..	..	..	..	..	..	..	7
15C ..	PATTI PAGE (Mercury) "Would I Love You"—5571.....	..	..	..	..	7	..	..	..	..	..	..	8	7

Disk Best Sellers by Companies (Based on Points Earned)

Label	No. of Records	Points	Label	No. of Records	Points
Capitol	4	182	Decca	3	74
Victor	5	134	Mercury	3	56
Columbia	3	109	M-G-M	1	24

FIVE TOP ALBUMS

1	2	3	4	5
GREAT CARUSO Mario Lanza Victor DM-1506 LM-1127 WDM-1506	KING AND I Broadway Cast Decca DL-9008 9-260 DA-876	VOICE OF XTABAY Yma Sumac Capitol CD-244 CC244	GUYS AND DOLLS Broadway Cast Decca DA-825 9-203 DLP-8036	SOUTH PACIFIC Broadway Cast Columbia MM850 ML4180

TOO LATE NOW

Your First Important Summer Song

'CAUSE I LOVE YOU

DINAH SHORE—RCA Victor

EDITH PIAF—Columbia

HOLLIS MUSIC, INC.

129 West 52 Street, New York 19, N.Y.

PROGRAM

"THE GREAT CARUSO"
HIT SONG
THE LOVELIEST
NIGHT OF THE YEAR

Paul Francis Webster

On the Upbeat

New York

Eddie Heywood trio held over at Embers, N. Y., for additional eight weeks. . . Ella Fitzgerald into Chubby's, Camden, N. J., June 11 for one week. . . Jerry Gray orch begins four week engagement at Edgewater Beach Hotel, Chicago, June 8. . . King Cole opens at the Blue Mirror, Washington, today (6) for one week. . . Patti Page crowned "Queen of Tennessee" at Loew's State, Memphis, June 3. . . Illinois Jacquet orch opens at Lindsey's Sky Bar, Cleveland, June 18 for one week. . . Howie Richmond, pubbery head, back at his desk after European o.o. . . Duke Ellington orch into Howard Theatre, Washington, July 6.

Pittsburgh

Pat McCauley's Trio into the Pines for a summer run. . . Johnny Boch, former trombonist with Joe Sims band, now working in Florida as an airlines ticket office. . . Tommy Carlyn awarded all the music and entertainment contracts for the 49th annual convention here this week of the American Banking Institute. Carlyn takes his orch to the O. Henry Ballroom in Chicago on July 11 for an eight-week stay. . . Luis Morales has had his option picked up again at the Carnival Lounge. His featured vocalist, Belinda Del Monte, started out to sing with Luis' brother, Noro Morales. . . Tex Cromer winds up five-week engagement at Bill Green's on Friday (8). . . Herb Stevens has replaced Tony Fornaro on guitar with Bobby Cardillo's Trio at the Monte Carlo. Ray Anthony plays

a one-nighter at West View Park next Tuesday (12). . . Jerry Gray's band followed week's engagement at Vogue Terrace with one-nighter at Idora Park in Youngstown, O. . . Bill Green cutting out entertainment for summer while adjacent Arena Theatre is operating and will use just a small combo for dinner music preceding performance and dancing after it.

Chicago

Dick Jurgens into Peony Park, Omaha, Aug. 1 for five days, following at Elitch's, Denver, Aug. 8 for one month. . . Orrin Tucker set for Elitch's July 25 for two weeks, then into Stevens Hotel, Chi., Aug. 15 through the fall. . . Art Kassel returns to Martinique, Chi., June 27 for two weeks. . . Johnny Palmer into Colonial Hotel, Rochester, Ind., June 16, indef. date. . . Midnight deejay show, steered by Al Quinn, bows June 11 from Al Nemets'. Loop eatery, over station WGN. . . Eddy Howard inked into Aragon, Chi., Aug. 14 for one month. . . Griff Williams goes to Forest Park Highlands, St. Louis, Aug. 24 for 10 days. . . Claude Thornhill to Trocadero, Evansville, Ind., June 22 for one week. . . Frankie Masters set for Balinese Room, Galveston, June 4 for one month and follows at Claridge Hotel, Memphis, July 20 for two weeks. . . Les Paul Trio with Mary Ford into Oriental, Chi., July 12 for two weeks. . . Jan Garber into Lake Club, Springfield, July 13. . . Jerry Gray cancels out his Denver date and does one-nighters after leaving Edgewater Beach next month. . . Henry Jerome into Trocadero, Evansville, July 13 for two weeks. . . Buddy Waples into Commodore Perry Hotel, Toledo, July 30, indef. date. . . Johnny "Scat" Davis to Crest Lounge, Detroit, May 31 for one month.

DECCA data

Favorite Music for Listening!

DICK HAYMES
SENTIMENTAL SONGS



Selections include: The Night Is Young and You're So Beautiful—When a Gypsy Makes His Violin Cry—Till the End of Time—Love Letters—You'll Never Know—It Can't Be Wrong—What'll I Do—Our Waltz.

Decca Album 9-88—Four 45 RPM Unbreakable Records—Price \$3.75
DL 5291—10-inch Long Play Microgroove Unbreakable Record—Price \$3

Favorite Music for Dancing!

YOU AND THE NIGHT AND THE MUSIC

TOMMY DORSEY

Plays the Musical Comedy Hits of
HOWARD DIETZ and ARTHUR SCHWARTZ

Selections include: You and the Night and the Music—If There is Someone Lovelier Than You—Dancing in the Dark—Along Together—Something to Remember You By—Louisiana Hayride—I See Your Face Before Me—I Guess I'll Have to Change My Plans.



Decca Album A-839—Four 10-inch 78 RPM Records—Price \$4.15
Decca Album 9-219—Four 45 RPM Unbreakable Records—Price \$3.75
DL 5317—10-inch Long Play Microgroove Unbreakable Record—Price \$3

America's Foremost Folk Singer-Composer

THE SOLITARY SINGER
TERRY GILKYSON

Singing His Own Songs



Selections include: The Solitary Singer—Runnin' Away—Fast Freight—The Secret—Nellie Lou—The Tick Tock Song—Mr. Buzzard—Ev'ryone's Crazy 'Captin' Me.

Decca Album A-817—Four 10-inch 78 RPM Records—Price \$4.15
Decca Album 9-157—Four 45 RPM Unbreakable Records—Price \$3.75
DL 5305—10-inch Long Play Microgroove Unbreakable Record—Price \$3

DECCA RECORDS

America's Fastest
Selling Records!

AGVA's 'One Union' Try to Reprise At Detroit Convention This Week

American Guild of Variety Artists convention opening tomorrow (Thurs.) at the Detroit Hotel, Detroit, is slated to reopen the question of a one-card union and recommend the amalgamation of all Associated Actors and Artists of America affiliates.

Delegates are expected to spend considerable time on this subject as one means of strengthening the entire 4A setup. It's felt that the encroachment of TV on the box-office of virtually every field in show business will ultimately weaken most 4A affiliates with the exception of Television Authority, and would cause critical situations among the unions.

The question has been discussed previously at AGVA conventions, but this time it's expected that delegates will pass a resolution asking the 4A's to start work on immediate consolidation of all its affiliates.

Other major questions likely to come up are greater local autonomy for various AGVA branches, and hiking of dues. The branches, currently, must have all legislation okayed by the AGVA national office. Several of the larger branches would like to be in a position to work independent of the parent organization but the national office is presently unwilling to grant this concession.

Hike in dues structure is also likely. Union fees that current imposts are inadequate to carry out a full program. Current income is about \$300,000 annually, whereas Guild toppers feel that \$700,000 is required to insure a full program with increased insurance benefits.

Convention will continue until Sunday (10), followed by a three-day board meeting. One of the first items on the agenda will be a

proposal that no session extend beyond midnight. Last year, some meetings ran until 4 a.m.

Also to be discussed are USO-Camp Shows and presentations in military hospitals, international agreements with various foreign countries, a six-day week nationally with a stipulated maximum amount of daily shows, and a study of pending legislation such as the McCarran immigration bill, the Hughes-Breese bill recently passed in N. Y. State, and the Coudert bill on spreading income tax over a number of years.

Gambling Out, Saratoga May Dive to 2 Clubs; Night Nags Syphon \$

Saratoga, June 5.

Although plans for operation of the Kefauverized Saratoga, N. Y. niteries haven't been completed, it's anticipated that two cafes will open during the August racing season. It's virtually assured that Riley's Lake House will open, and it's probable that Piping Rock will re-light. In both cases, it's expected that shows will not be on the same scale as last year.

Because of the recent Kefauver Committee hearings and the current investigation of the political situation at the Spa, cafes that will venture entertainment operations during the season will eliminate casino activity. Operators will not even take a chance on sneak gambling.

Last season was a criterion for Spa cafe operations without green felts. Riley's, with a burlesque type show, had a profitable year, while Piping Rock lost money during the season. Latter cafe booked headliners which included Morton Downey and Joe E. Lewis at a time when it was felt that the okay for back-room activity would be given. Failure of necessary permits to go through left the bonifaces with huge talent costs and little possibility of hitting the big one.

The Brook Club, near Piping Rock, closed shortly after it opened because of dismal business. It's now a straight eatery. Riley's got the bulk of the mass trade, while Piping Rock got what class business was around.

A curious by-product of last year's nongambling cafe operations was the increased track attendance. Observers pointed out that those who couldn't gamble got rid of the urge by greater concentration on the pari-mutuel machines. Both the handle and track attendance increased over the previous year.

The Saratoga cafe industry might be able to operate profitably without gambling but for the added competition of night harness racing at the Spa.

Chas. Yates, III in London, To Return to U.S. Soon

Agent Charles V. Yates is expected to return to the U. S. from England within a few weeks. Yates took ill in London recently and has been hospitalized at the London Clinic. He'll be out in about 10 days and will come back shortly thereafter. He went over with Bob Hope, whom he represents on personal appearances.

Mrs. Yates flew to London yesterday (Tues.) and will return with her husband.

REPRIEVE TO JULY FOR N. Y. CAPITOL

The Capitol Theatre, N. Y., will extend vaude operations until late July. It having been decided last week to book a show to follow the run of Margaret Whiting. Headliners haven't been set yet. Ethel Waters goes into the house after the current bill.

At the conclusion of vaude bookings, Capitol will go on a straight picture policy.

Names Top A.C. Steel Pier Bills

Atlantic City, June 5.

The Andrews Sisters, Frank Sinatra, and Frankie Laine are among the top vaude headliners booked this summer for Steel Pier, with Vaughn Monroe one of several stand-out name bands which will play the Marine Ballroom.

The George A. Hamid amusement spot officially opens Saturday (9), when Bob Harry comes into the vaudery.

Follow-up bands booked are: Les Brown, June 15, 16, 17; Buddy Williams, June 18 to 21; Larry Fortine, June 22-28; Ray Anthony, June 29-July 5; Elliot Lawrence, July 6-12; Hal McIntyre, July 13-19; Stan Kenton, July 20-26; Vaughn Monroe, July 27-Aug. 2; Ralph Flanagan, Aug. 3-9; Frankie Carle, Aug. 10-16; Woody Herman, Aug. 17-23; Gene Krupa, Aug. 24-30; Louis Prima, Aug. 31-Sept. 2; and Johnny Long, week of Sept. 3.

Toni Arden is the vaude headliner June 17-23; Gloria DeHaven, June 24-30; Frankie Laine, July 1-7; Guy Mitchell, July 8-14; Billy Eckstine, July 15-21; Eileen Barton, July 22-Aug. 4; Mills Bros., Aug. 5-11; Andrews Sisters, Aug. 12-18; and Sinatra the Labor day weekend, Aug. 31 to Sept. 3.

Outdoor stage over water at ocean end will have Lottie Mayer water ballet plus thrill acts, including Russ Dotson and his diving colleagues, Betty Rooney, aerialist La Paloma and Claude Valois, French equestrienne.

Presto-Changeo—Big Biz

By JOE LAURIE, JR.

The International Brotherhood of Magicians and the Society of American Magicians held their Mid-Century convention last week (May 26-30) at the Hotel Commodore, N. Y. The SAM is celebrating its 50th anniversary. The grand ballroom was jammed with presto-changeo guys and gals, collectors and dealers from all over the world.

There are many state and sectional magician societies, but the most important ones are SAM, IBM and the Magicians Guild. They have "rings" and branches all over the country. These societies are very particular as to their membership. Curiosity-seekers are barred.

There were four solid days of lectures on magic, showing of new gimmicks by dealers, magician contests, a magic historic exhibition showing many of the scarcest and most valuable works of art, craftsmanship, books and memorabilia relating to magic. A special section was devoted to the famed Scheib collection of miniature magic recently brought to the U. S. and exhibited here for the first time. There was also a display of Houdiniana in honor of the 25th anniversary of the death of Harry Houdini. A new method of bringing the lecturer closer to his audience was tried by a lecturer of closeup work. It would be very hard for anybody to see the fine points of his work unless you were right up front. So they put dozens of TV sets in the big ballroom. The lecturer did his stuff on the stage, and it was very easy for everyone in the room to see his every move, as there was a TV set within 10 feet of anyone in the audience. These guys are right up-to-the-minute!

Magic magazines have a large circulation. The Sphinx, Genell-Conjurers, Phoenix, The Bat, Hugar's Monthly, Lucky Ring and Mum are among the tops. They keep their readers informed as to new tricks, etc.

There are also about 25 dealers all over the country dealing in magical apparatus to legitimate magicians. These are not to be confused with the thousands of "joke stores" which sell to the general public. Buying a trick with directions doesn't make a magician, no more than buying a jokebook makes one a comedian, or a cookbook makes one a chef. It takes years of practice and study to really become even a mediocre magician. There is nothing worse in show biz than a bad amateur magician. There are also a few "builders," who usually are retired magicians who build special stuff that takes a lot of knowhow for the professional magicians.

Although there are thousands interested in magic, there are less than 300 who actually derive their sole income from performing their art in public. There are many semi-pros who hold regular jobs or are businessmen and step out once in a while to play a club or a church entertainment, and there are some "home-defenders" who make their living doing magic but will not play away from their home towns. There are thousands of amateur magicians who make magic their hobby, and there are the collectors of magic (books, tricks, etc.).

All those interested in magic spend plenty buying new tricks, getting old ones half-soled and heeled. There is nobody in show biz who spends more money for new material than a magic hobbyist. They may never use the trick professionally, but they have the enthusiasm of children when they see a new gimmick or a clever conceit. One can never be a good magician if he hasn't got that enthusiasm.

The old days of magic and illusion shows, like those of the immortal Harry Kellar and Howard Thurston, who toured the world for years presenting a complete show of magic, are gone. Blackstone and Dante

(Continued on page 50)

Struck Borscht Resorts OK Upped \$ But Balk at 'Employment Guarantees'

First break in the strike of the American Guild of Variety Artists against resort operators in the Catskill Mountains, came over the weekend, when a group of hill-country hotelmen met with Henry Dunn, AGVA's national administrative secretary, and expressed a willingness to negotiate.

Previously, operators had stated that negotiations would be impossible while the strike was in progress and asked for an immediate halt.

Meanwhile, there's a complete stoppage of talent operations in the mountain belt, according to Henry Dunn, who said that cooperation of agents had been secured and all

acts, including musical acts which come under the jurisdiction of the American Federation of Musicians, have been steered away from that area.

Union is seeking a higher set of per-show minimums which graduate up to \$40 for singles in class A hotels and \$27.50 in class B spots. Union is also asking a weekly employment guarantee of 12 acts in A hotels and nine turns in B hotels.

The hotelmen at first rebelled against the scale, but it's reported that at the meeting Dunn attended Sunday (3) at Liberty, N. Y., with representatives of the Hotel Protective Assn., a coalition of all hotel groups in that area, it was agreed that the new minimums would be okay. They refused, however, to offer any employment guarantee and said they would draft a set of counter proposals for consideration by the union.

The strike started over the Memorial Day holiday (30) with the first weekend tieup causing considerable loss to both parties. For example, Billy Daniels was booked at Grossinger's, Ferndale, for \$1,000 for one show. A multitude of minor acts had to call off bookings.

Because of the Catskill talent cutoff, agencies are concentrating now on resorts in the N. Y. Adirondacks, Pennsylvania, New Jersey and elsewhere. There's a considerable amount of playing time in those areas, but it's less than the Catskills in aggregate.

AGVA isn't starting to picket the resorts as yet. If the strike continues beyond the end of June, it will line up acts for parade duty in that area. Union is also expected to seek the cooperation of the N. Y. State Federation of Labor and of all hotel help.

N. Y. Palace Extends Vaude Run Indef With 10-Act Policy

The Palace Theatre, N. Y., which sometime ago posted a two-week closing notice which has been extended on a week-to-week basis, will continue its vaude policy indefinitely. Business at the house under the 10-act policy has perked up considerably, and that policy will continue for the time being.

The backstage closing notice to musicians and stagehands has been removed and RKO booker Dan Friendly is continuing to set the talent. Last notice specified that closing date was to have been June 13, but Friendly has started packing shows for week of June 14. The Albins (2), Joey Karler and the Satisfiers have been set for that date.

Laine's Operation

Troy, June 5.

Frankie Laine, currently playing theatre and other engagements, will lay off during August to undergo a minor operation.

The operation will be performed on the Coast.

FOSTER AGENCY, LONDON, Presents

SEÑOR CARLOS
COMEDIAN
Now Appearing Savoy Hotel London

American Rep. WM. MORRIS AGENCY
TAVEL-MABOUANI AGENCY, PARIS

Captivating Young Dancers
HAL GEORGIA
HARBERS and DALE
NOW
PALMER HOUSE CHICAGO

Wee G
COMEDIAN

Grant's Riviera
RESTAURANT AND BAR
150 W. 44 St. New York LU 2-4488
WHERE SHOWBUSINESS MEETS
*** TALENT CONTEST *
MONDAY NIGHTS**
Prize: Professional Engagement
Diploma Awarded in the Case of Tie

Columbia Records
KEN GRIFFIN
CURRENTLY
SEVILLE THEATRE
Montreal
Direction: MILO STELT
Mutual Entertainment Agency
263 N. Wabash, Chicago 1, Ill.

PATRICE JAN
HELENE and HOWARD
CONCORD HOTEL
GROSSINGER HOTEL
PRINCE GEORGE HOTEL, Toronto
Dr. J. M.C.A.

Opening June 18th
Fairmount Country Club
South Hill, Canada
Personal Direction
PHIL FARRELL
LEW & LESLIE GRADE,
LTD., INC.
250 West 57th Street
New York City

WOODS & MUSIC
Currently
CLUB CONTINENTAL
Montreal, Canada
Thanks to
FREDDY FIELDS,
M.C.A.
BOB & DIANNE



The
FIVE
DEMARCO
Sisters

Currently

COPACABANA

NEW YORK

**started MAY 3 and continuing — HELD OVER
for the entire MARTIN AND LEWIS engagement!**

Messrs. JULES PODELL and JACK ENTRATTER, Say—

"The DeMarco Sisters will be back at the Copa AGAIN and AGAIN and AGAIN."

Recent TV Engagements

Colgate Comedy Hour
with Martin & Lewis
Jack Carter Show
Kate Smith Show

Texaco Star Theatre
with Milton Berle
Morton Downey Show
Cavalcade of Bands

Returning in the Fall to—

PARAMOUNT, New York
(THIRD ENGAGEMENT WITHIN A YEAR)

Personal Management: MANNIE GREENFIELD
9 Rockefeller Plaza, New York 20, N. Y.

Direction: MCA

Co-op Booking Office Possible For Mt. Spots; Good Coin-Saver

Formation of a central booking office to set acts in all borscht-belt hotels is possible as a result of the current strike by the American Guild of Variety Artists in that area. The hill-country innkeepers are seeking a way out of the current fracas without increasing basic expenses and are turning to a co-operative booking office as one means of saving expenses. By booking their own acts from an agent and paying the normal 10% commissions, they'll be able to save considerable coin as a result. It has been charged that mountain package producers have been taking considerable bites out of the selling prices of complete shows while paying acts minimums or somewhat above scale.

Several agents have already propositioned mountain men to form this type booking office. Theatrical attorney Harry Oshrin went up to the hills last week and broached the bonifaces on behalf of two of his clients.

The booking office would be worked along mutual lines. Acts would be bought at current market prices with the performers' agents getting the usual 10% fee and the office getting a 3% bite. In turn the booking office would parcel out the acts to individual hotels with some acts playing two hotels nightly. The hotelmen would pay the costs of maintaining the office and any profit left over at the end of the season would be distributed among the hoteliers.

Such a plan, it's reported, is acceptable to bonifaces and the union will cooperate by giving such an office immediate recognition. However, there are several bugs to be worked out, one of which will be distribution of talent. Under a cooperative setup, it's believed that many hotelmen might be envious of shows at a competing inn, and would clamor for the same type of display. Distribution of headliners would be another sore-point. It's believed that these facets can be worked out.

So far, no deal has been finalized as yet. Formation of a co-op would be contingent upon terms contained in the settlement of the strike. Union is seeking higher scales and a guarantee of employment whereby class A spots would book 12 acts weekly and B inns would hire nine acts per week. Should the union gain both points, then a co-op office would be virtually mandatory because of the higher costs of entertainment.

Lilli St. Cyr Hits 2G Peak for Las Vegas Peel Teeing Sept. 12

Lilli St. Cyr is hitting the tall coin with her booking at the El Rancho Vegas, Las Vegas, Sept. 12. Stripper is booked for \$2,000 weekly, her highest salary to date. She's current at the Samoa, N. Y., where she has a guarantee and percentage arrangement.

Miss St. Cyr will play other Nevada dates around that time and negotiations are on for a Coast nitery display. She played Ciro's, Hollywood, recently.

TONY MARTIN GETS 20G AT LONDON PALLADIUM

Tony Martin has been signed for the Palladium, London, Aug. 13 for two weeks at \$10,000, with deal set by the William Morris Agency through the Harry Foster office in London.

The Palladium is still negotiating for Sid Caesar and Imogene Coca.

Laine, Morgan Hit 7½G In Troy Concert Date

Frankie Laine and Marion Morgan drew a smash gross of \$7,700 at \$1.20 to \$2.40 in Rennselaer Polytechnic Institute Field House Saturday (2). The attendance, with standees, was approximately 6,000.

Attendance surpassed that for the Billy Eckstine-George Shearing date promoted at the Field House last fall, but the gross fell short of the duo's because of a lower scale. These two concerts and one by the Boston Symphony Orchestra pulled the strongest of the many attractions booked into the Field House this season. Top-billed Laine had not made a previous Albany area appearance.

Alma Mater Honors Froman

Kansas City, June 5. Singer Jane Froman will be honored with a service award by Christian College, Columbia, Mo. today (Tues.) after a trek in from the Coast where she made recordings for her biopic. Her appearance comes exactly 25 years after her graduation from the college for women. She is on the agenda for a concert.

Singer is to be further honored at the Cincinnati Conservatory of Music, where an honorary doctor's degree will be conferred upon her Thursday (7).

Herb Jacoby to Operate Cape Cod Atlantic House

Herbert Jacoby, who operates the Blue Angel, N. Y., in conjunction with Max Gordon, takes over the Atlantic House, Provincetown, this season. Wally Cox* and Joan Nichols have been signed for the preem bill June 29.

Last year spot was operated by Julius Monk, manager of Le Ruban Bleu, N. Y.

The Blue Angel will shutter its main room around June 30. Bar will continue throughout the summer with the two-plane team of Eddie & Rack. New bill going into the Blue Angel tomorrow (Thurs.) has Josh White, Jane Dulo and Joan Nichols.

32-Day 'Icecapades' Wins a Record 540G At Los Angeles Aud

Los Angeles, June 5. "Icecapades of 1951" grossed a record \$540,000 in 32 days at the Pan Pacific Auditorium. Stand, from May 3-June 3, was approximately 25% ahead of last year's take.

Blade show lays off until July 19 date at Convention Hall, Atlantic City. The 1952 production featuring "Cinderella" will be tried out there Aug. 24.

DES MOINES DEBUT FOR AUTRY RODEO

Hollywood, June 5. Gene Autry will open his annual rodeo tour June 20-22 in Des Moines. Other appearances arranged thus far are Miles City, Mont., June 27-29; Mandan, N. D., July 2-4, and Colorado Springs later in July.

Cowpoke will transcribe two radio shows, June 23 and 30, and will be off the air until Aug. 4. His schedule also calls for a one-day appearance at the Illinois State Fair, Springfield, Aug. 10.

Atlantic City Holiday Tills 500G Ahead of Last Yr.

Atlantic City, June 5.

Everyone here encouraged over Memorial Day business, up \$500,000-plus over same holiday last year. Deposits last Thursday (31) totaled \$3,134,133, as against \$2,623,319 on May 31 of 1950. Fact that there were some 12,000 Rotary International members in town helped.

Reflecting business for the first four months of the new year, luxury tax receipts were down \$18,822. Ninety percent is paid by visitors as a tax levied on hotel rooms, amusements, liquor and cigarettes. Collections so far amount to \$282,257, against \$301,079 for same period last year. Convention business for the first four months this year was very poor.

Revived K.C. Stadium Tees With Auto Maniacs

Kansas City, June 5.

New amusement enterprise opened here last week (29) with Riverside Stadium booking of the Joie Chitwood auto daredevils for two days. Years ago, Riverside was the scene of horse racing in this area, but it has not been used since the nags went out in the mid-30's. Grandstand and grounds were taken over recently by Sam Jarrett, and extensive remodeling has been going on for several months. Associated with Jarrett is Jimmy Nixon, longtime local legit impresario and booker.

Stadium followed its opening with dirt track auto races Sunday (3) and will carry assorted art fresco events through the summer.

Chi's Palmer House Bills

Chicago, June 5.

Merriell Abbott, Hilton entertainment director, has signed the summer and early fall lineup for the Palmer House here. June 28 bill has Brion & Durand, Arlene & Carver, Nita Bieber Dancers, and Bill Hughes. Mata & Hari, Jane Morgan, and Ross Harvey move in July 26. Evelyn Knight headlines the Aug. 23 revue, with Ted & Phyllis Rodriguez and Paul Sydel filling the rest of show.

On Sept. 20 Miss Abbott does a revue with Mary McCarty, Cliff Norton, the Cabots, Bambi Linn and Rod Alexander.

Presto-Changeo—Big Biz

Continued from page 48

carried on for a while but have now retired. I don't believe there are any large illusion shows in the country today. But there are many itinerant magicians traveling the hinterlands, via trailers, trucks, etc., playing schools, churches, clubhouses and small opry houses. And a few like George Jason who are going around the country doing a two-and-a-half-hour show on the concert circuit.

The old vaude bills played many magicians. They gave novelty and pace to the bills. I can recall many of the great gentlemen of the wand and abracadabra with whom I played in vaude. Roland Travers was the first magic act with whom I ever played. Others were the Asahi Troupe, Herbert Brooks, Judson Cole, Claude Golden, Houdini, Jarro, Martini and Maximilian, Mercedes, Great Leon, Anna Eva Fay, Allan Shaw, Adelaide Herrman, Horace Goldin, The Zaneigs, Nate Leipzig, Ching Ling Foo, Carl Rosini, Amedeo, Long Tack Sam, Great Lafayette, Van Hoven, Gus Fowler, Norman Prescott, Atra, Nelson Downs, and so many more.

But the youngsters today have picked up their wands and are carrying on. I wouldn't even try to mention the names of these really swell magicians, comedy and otherwise, for fear I will leave out somebody who really should be mentioned. But these boys have the advantage of knowing all the old tricks and have added a modern touch to them. Many compare favorably with the best of the old-timers.

The deans of magicians are Al Baker and Jean Hougard. Baker is known all over the world of magic as one of the wittiest, subtlest magicians, besides being the originator of many tricks. Hougard, the dean of international magicians, has the distinction of having written more books about magic than anyone else. These two gentlemen received a tremendous ovation when introduced to the convention, and rightly so, because they have helped the tyros and have given valuable advice to already-established magicians.

The greatest amount of work for magicians today is club work. Nightclubs play a few, and some cocktail bars use the "closeup" workers. There are about half a dozen lady magicians who are really very good, of whom Dell O'Dell is probably the tops. TV has opened a new field for magicians and the ones who have appeared in this new medium have made good.

You pick up a lot of odds and ends at these conventions. For instance, the wand is not only a symbol but is also useful in carrying out certain moves. Cups-and-balls is the oldest trick. Tricks most used by magicians are billiard balls, rope-cutting, Chinese rings, silks bowls of rice. The Chinese created a sensation with the bowl-of-water trick, the next sensation was the Houdini escape stuff, then came Horace Goldin with the tops in magic-sensation, "Cutting a Woman in Half," and then came the type of manipulator of cards and cigarettes as done by Cardini. These tricks, like any new trick (or gag), were abused. Everybody did them. There hasn't been a sensational trick since.

A large room was set aside for the dealers, who showed their wares, and it was jammed from the minute it opened to the time it closed (about 1 a.m.). This room to me showed the great fellowship of magicians, they exchanged gimmicks, etc. Can you imagine a convention of comedians that would give each other their (?) jokes?

All the magicians I spoke to agreed that the greatest illusion today in the U. S. is the dollar. It looks like a dollar, feels like a dollar, but when you go to spend it, it turns out to be 50c. I'll bet these guys will discover a gimmick where all they have to do is to wave their wand and say "Hey, dollar, be a dollar." There is a definite spot in America for magic and magicians.

Saranac Lake

By Happy Benway

Saranac Lake, N. Y., June 5. A carnation to Joe (IATSE) Sinchari, backstage at Broadhurst Theatre, N. Y., for his continued time out to aid the less fortunates of this colony.

Ray (IATSE) Van Buren, NBC television technician, registered in as a new guest. He is now sapping up Adirondack ozone while under observation.

Mrs. George Clark, PTA executive, has been appointed supervisor of the William Morris Memorial Park for the coming summer season. The colony's famed park is for the local kiddies.

Lottie Hutchinson, former dancer of the old N. Y. Hippodrome, now the wife of Ed Lamy, champ ice skater, was tendered a birthday party at her downtown cottage. She married Ed when he was featured at the Hipp about 35 years ago.

John Streeper, Atlantic City technician, all agog over his recent clinic and progress that rated him pictures and minor privileges. Ditto Frank E. Walters, Apollo circuit manager, who just returned from a 10-day furlough in Atlantic City and Philadelphia.

Joe (IATSE) Fallon, Houston backstage, after a longtime routine of the observation period, is scheduled for an operation.

Bob (Harmonica) Coffey mastered his observation period with an ace clinic that upped him for all meals and a move into the up department, a very notable comeback.

Dorothy Grenville shot in unannounced from Brooklyn and a bedside chat with Forrest (Slim) Glenn, whose progress is a certainty for the up department.

Robert R. Tarr, Oil City, Pa., backstage, who received his first real good clinic that upped him for all main dining room meals, left the observation department to join the up gang, a nifty comeback. (Write to those who are ill.)

BUSTER BURNELL

HOTEL EL RANCHO VEGAS Las Vegas

Now in Record-Breaking 9th Week Hold Over Indefinitely

HOME ADDRESS: 5 Ardmore Court Fairlawn, N. J.

COMEDY MATERIAL

For All Branches of Theatricals BILLY GLASON'S FUN-MASTER THE ORIGINAL SHOW BIZ GAG FILE 6 Nos. 1 thru 35 @ \$1.00 each (Sold in Sequence Only) SPECIAL—FIRST 13 FILES FOR \$10 ALL 35 FILES FOR ONLY \$25 3 Bks. PARODIES per book \$15 6 MINUTE BUDGET 535 6 4 BLACKOUT BKS. 66 64 925 6 HOW TO MASTER THE CEREMONIES 15.00 GIANT CLASSIFIED ENCYCLOPEDIA OF GAGS, 9250. Worth over a thousand NO C.O.B.'s PAULA SMITH 200 W. 54 St., New York 19 Dept. V Circle 7-1120

"THE COMEDIAN"

Fun-Master's Monthly Gag File (Not a Magazine) 11th Issue (May) New Ready! \$10 per Year! Available Only to Those Who Purchase ALL 35 Issues of Billy Glason's Fun-Master Gag Files. \$25.00 PAULA SMITH 200 W. 54th St., N. Y. C. 19 Dept. V

JACK BENTON

WORLD'S GREATEST COMEDIAN WADSWORTH HOTEL PORTLAND, MAINE "Personal Opinion"

EILEEN AND CARVER

Just Concluded: 5 Weeks—WEDGWOOD ROOM Waldorf Astoria, N. Y. Currently: Return Engagement—OVAL ROOM Capley Place Hotel, Boston

Chicago's NEW LAWRENCE HOTEL

Serving Pool—Restaurant—Cocktail Lounge—600 Bedero Kitchens—Act. and Show—ing Room full with Tub and Shower—Bodory Appointments—Boatlifting Lake and Park. SPECIAL PROFESSIONAL RATES

Summer Replacement
Management
MARK LEDDY
LEON NEWMAN

MAXINE SULLIVAN

Currently at New York's VILLAGE VANGUARD APOLLO RECORDS
Personal Direction JOE MARZOLAIS

"Refreshing Beauty and Talent"

JIM O'CONNOR, "GENE KNIGHT," Journal-American

"She is Absolutely Superb"

LEE MORTIMER, N. Y. Daily Mirror

"Won The Hearts of New York"

LOUIS SOBOL, Journal-American

"Took Over Manhattan's Most Prestigious Rendezvous"

FRANK FARRELL, World-Telegram-Sun

"Purty—Personable and Musical"

EARL WILSON, N. Y. Post

"Has Them Standing in The Streets"

IGOR CASSINI, "CHOLLY KNICKERBOCKER," Journal-American

"Natural, Wholesome Freshness"

ROBERT W. DANA, World-Telegram-Sun

"A Sure Fire Hit"

ROBERT SYLVESTER, N. Y. Daily News

"Completely Captivating"

BEN SCHNEIDER, Women's Wear Daily

"She Proves Everything in Hollywood Isn't done with mirrors"

DANTON WALKER, N. Y. Daily News

"Cafe Society Turned Out EN MASSE"

CHARLES VENTURA, Society Editor, World-Telegram-Sun

"Charm that wins her audience"

RUSSELL RHODES, Journal of Commerce

"Really a KNOCKOUT"

ALMA ARCHER, Beauty Editor, N. Y. Daily Mirror

"Sensational Performance"

FRANCES MERRON, N. Y. Daily Mirror

"A Hit—Engagement Extended"

LOUELLA PARSONS, Journal-American

"Glittering New Star"

HY GARDNER, Herald Tribune

"Outstanding Beauty and Voice"

RUBE DORIN, The Morning Telegraph

"Thrilling is the word for Gloria De Haven"

AL SALERNO, Brooklyn Eagle

"A MUST for Television"

TV-SHOW MAGAZINE

Gloria DEHAVEN

Held over for extended engagement

Versailles

NEW YORK

● 20TH CENTURY-FOX
PICTURES

● DECCA RECORDS



GAC

Lido, Paris

Paris, June 1.

Pierre Louis-Guerin & Rene Fraday production of two-act satirical revue. Staged by Louis-Guerin and Fraday; dances by Donn Arden, assisted by Guyon Verdon. Features Les Charlivels (3), Catherine Trevil, Dick Smart, Peiro Bros. (2), Amin Bros. (2), Fred Sanborn, Frakson, Arden-Fletcher Dancers (4), Les Bluebel Girls (4), Les Mannequins (4), Les Modells (4), Ben, Stern & Dante (band trio), Andre Lyne, Jo Milan, Sueni Swanson, Forrest Bonshire, George Reich, Rene Louder, Vina Stephens, Loyal's Pigeons; Rene Leroux orch; music, Rene Leroux, Jean Gruper, Jean Pierre Landreau; lyrics, Andre Horowitz; costumes, Fort, executed by Marcelle Turpin, Henri Lebrun, Vicario, Catherine Marinette-Aumont. Grossbox: 2,000 francs tender \$6; minimum.

Easily the best floorshow in Paris and perhaps the best of the series since Pierre Louis-Guerin and Rene Fraday took over the operation and shows, their 1951 revue, "Rendez-Vous," is a lesson for nitery operations the world over. Certainly there's nothing in London at the moment, as reviewed last week by this roving VARIETY mugg, in comparison to the showmanship that is typical of New York's Latin Quarter and Copacabana. Chi's Cher Parce, etc., what the Yanks pack in personalities and tempo they lack somewhat in the resourcefulness which results in this socko floorshow. It is certain to trap the tourists and natives alike for the rest of the season.

By blending good but not costly American acts and an American line (Arden-Fletcher Dancers) with such local faves as the Charlivels (3) and an extraordinary Egyptian risley team, the Amin Bros. (2), the talent fundamental is insured. Add sartorial splash and broad dosages of dames, including four nudes who wear open-toe sandals right up to their necklines, and the end result of "Rendez-Vous" is boffo all the way.

Traditionally, London has capitalized on American attractions in the best West End cafes, from the prewar heyday of bands like Paul Whiteman, Ted Lewis and Duke Ellington; novelty combos like the Yacht Club Boys; and personalities like Marion Harris and Sophie Tucker. And today in London, save for Beatrice Lillie, who is due to succeed Kay Thompson at the Cafe de Paris; the Mayfair, Trafalgar, and Berkeley Square bolies are loaded with such U. S. imports as Pearl Bailey, Margaret Phelan, Nancy Donovan, Julie Wilson (anchored for the nonce in "Kiss Me Kate," in London, hence can't double for six months), with more to come.

And so Paris. Dick Smart is a good vocalist, although his boyish good looks have the edge, which is OK with the fun-loving capital, which is prone to sacrifice talent for pulchritude. The Peiro Bros. with their amazing wood-block, hats and other juggling, are U. S. standards despite their Latin antecedents. Frakson, the magician, goes with the lease on the Statler, Hilton and kindred hotel circuits. Fred Sanborn, the comedic xylophonist, is strictly NVA.

The Charlivels, the multi-threat Espagnols who terp, play good rhythmic musical instrumentation which, in actuality, they throw away as an incidental to their unison acro-comedy and versatile novelty-dances, spins and whirles, belong almost 50% to the U. S. since Lou Walters imported them to his Latin Quarter, N. Y., last year.

Then there are the Arden-Fletcher Dancers, U. S. girl and boy line, the male quartet being unique in that, once again, Rene Fraday, while he was in N. Y., doing the casting, thought a personable quartet of young American boys would be a novelty.

Transcending the toute ensemble is the Yank influence in the music. Virtually every tune is from the "If I Parade" or the current musicoeddy crop. The Merman-Nype duet from "Call Me Madam" is a standout in its French adaptation as done by an excellent French comedienne, Catherine Trevil, who works hard and often in all the music numbers, vis-a-vis to Dick Smart. To U. S. insiders, the big laugh is "Abadaba Honey-moon"—a "abadaba" part of it even defined French translation.

As for the Continental quotient, the cast is equally socko. Besides, Miss Trevil and the Charlivels, the line of girls is frequently utilized and consistently to good purpose. That's where the Louis-Guerin and Fraday staging, with choreography by Donn Arden, comes in.

If it's an exotic mamba number, they make it stand out. It's the "Rendez-Vous Oriental." Better, a huge tent canopy on suspended runners tops the floor and the genie of Aladdin's folly comes out

in the person of George Reich. He is a Lionel Strongfoot type juve wearing a waxed wig and an ornate athletic supporter, the focal point of the houris, to give the gals out front a thrill.

"If it's the 'Rendez-Vous Fleuri' number, a tree that suddenly grows on the Champs-Elysee is whisked out on the centre floor. Floral arbors that flank the entire floor light up to give it a dramatic theatrical effect, and for good measure Loyal's Pigeons further enhance the pastoral picture.

There are dozens of such details that add up to a socko sum total and which, from management viewpoint, pay heavy dividends for minimum expenditure. This has been traditionally a Parisian trademark—the resourcefulness of novelty as offset to short budget. In any language that spells showmanship.

The Egyptian risley act, Amin Bros. (2) rate more than the rather cursory billing accorded them at the tag end of the Oriental "rendez-vous" (each category gets that sub-billing, viz. "Rendez-Vous Magique" (Frakson), "Rendez-Vous Exotique" (the babes), etc. The Amins are one of the best risley freeres extant. This is not Paul Remos and his Toy Boys, as he bills the midget Germans; nor is the topmouther here an undersized, featherweight Jap whom the understanding pedals around. Both Amins are stocky gents, and what the pedal-pusher does with twirling and whirling his partner would make a diablo look like parcheesi.

The second portion, save for more Frakson magic and Smart songs, features Fred Sanborn's one and only specialty (making his the softest job in town; just one 12-minute stint a night. It also reprises some highlight numbers from the past. Boogie is from the "Revue Confetti" show (1948), the "Jungle Fantasy" is reprised from the "Revue Bravo" (49), and in between are the specialists.

A neat boxoffice touch is the 2,000 francs minimum per person, which is coincidental with the 2,000th anniversary of Paris. Considering that 2,000 francs is just under \$6 a head, and that doesn't include "service," perhaps it's a good thing for tourist and local alike that this isn't the 5,000th annl. But it's worth the six bucks from any viewpoint.

PS—the minimum is for drinks only; food is extra.

PFS—wine is 4,000 francs (\$12), "consummations" (drinks) 900-1,200 francs (\$2.70-\$3.60, approx.), a copy.

Desert Inn, Las Vegas

(PAINTED DESERT ROOM)

Las Vegas, May 29.

Al Morgan, Betty & Jane Kean, Gaudsmith Bros. (2), Walter Rinner, Arden-Fletcher Dancers (8), Deke Moffett, Carlton Hayes Orch (11); no cover, no minimum.

Al Morgan, Chi TV 88'er and folksy warbler, shares equal billing this frame with Betty & Jane Kean, comedienne-chirps. Both acts dish up middling to good fare, although not sufficiently known to corral capacity. Show is bucking tough competition elsewhere on the Strip as well.

Morgan, with his freakish keyboard mitt flailings, has managed to get a step ahead of cocktail lounge pianistics and adds a plus figure by simple tune chanting. Pulls out long array of oldies from abundant song kit, including "Who's Sorry Now" and "Smile Darn You Smile." Intros original cooked up by himself and personal conductor this junket, Deke Moffett—"No Season On Love,"—and grabs plenty interest with "Old Phonograph Records" which encases three evergreens. Hit London biscuit, "Jealous Heart," gets peak kudos.

Betty & Jane Kean fill their stint with constant patter aimed more for smart set than for average tourists. Many of their asides, little subtle quips, even very funny sight gags cause only mild titlers. Gals are clever but a great bundle of their material travels into limbo. Betty essays most of the comedy chores, with Jane tossing setups. Neat mimicry by Betty, "Cavalcade of Show Biz," etches some Pat Rooney hooding. Gertrude Niesen chantoosing; Jane's Louella Parsons segues into Arthur Godfrey sexh for medium returns. Whether this is Kean's room is a question mark.

Gaudsmith Bros. resort to always-failing trombling tricks and mauling of two French poodles. Keep up constant patter, with nines brushoff of every command tickling a audience throughout. Emerge as okay opener.

Arden-Fletcher line waves through a couple of holdovers, guided by emcee Walter Rinner's warbling. Carlton Hayes orch capable as always in backstopping, with maestro taking hiatus while Deke Moffett podiums for Al Morgan. Will.

Waldorf-Astoria, N. Y.

(STARLIGHT ROOF)

Xavier Cugat's Orch (24) with Abbe Lane, Trini Reyes, Dalcina, Otto Bolivar, El Gringo, Otto Garcia, Tato & Julia; Mischa Borr's Orch; cover after 9:30, \$2.

It's somewhat belated at this stage of the game to start sounding off on the attributes of Xavier Cugat's Latin orch, and it's likewise belated to comment on the audience reception wherever he may play. Suffice to state that the "king" of the rumbas has maintained the high standard that has enabled him to occupy his high niche these many years. There can be no questioning his draw at the Waldorf.

Cugat is reopening the Waldorf's Starlight Roof for the season, and he has with him a nifty complement of performers who contribute a varied entertainment of music and dance. And there's no doubt of Cugat's ability to play for the patron darsanation. His one-two-three beat, needless to say, has the floor crowded all the time.

Notable among his troupe is Trini Reyes, the young, fiery flamenco dancer who wallows home with an assorted series of steps, all done with a personality that has none of the sham salesmanship that one associates frequently with such acts. Senorita Reyes, clad in a form-fitting costume, has a gracious manner of bowing off, too, that very few performers have these days.

El Gringo is a tainbourine artist who has a few moments on his own, and he, too, clicks strongly just preceding Trini Reyes. Tato and Julia are dancers in the Latin idiom, and they do well enough in an act that suffers in comparison with Raul and Eva Reyes, who do a similar kind of turn.

Abbe Lane is Cugat's featured vocalist, and probably the show's weakest spot. Miss Lane is inclined to be a little too studied in her mannerisms in over-selling, and towards the close of the show she, among others in the troupe, engage in an audience-participation dance bit.

About the maestro himself: he's still the ingratiating showman that he ever was, and this because he has a neat way of underselling himself. It's a big outfit that he has, and whether it's for dancing or show purposes, it's a clicko aggregation all the way.

Not to be undersold is the Waldorf's longtime standby band, Mischa Borr's Latin outfit for the interlude dancing. Borr's small unit does a nifty job on the hoof, as always.

The Starlight Roof was jammed for the opening last Thursday night (31), and the reservations did not comprise just the music bunch, who are always out in force at a Cugat opening. It was a motley collection of music people and the general run of chi-chi opening-nighters.

Palmer House, Chi

(EMPIRE ROOM)

Chicago, May 31.

Weavers (4), Nip Nelson, Chandra Kaly Dancers (4), The Dassies (2), Harbors & Dale, Eddie O'Neal Orch; minimum \$3.50; cover \$1.

It's not often that five acts play this supper room; and it's not often either that five acts barrel across with the socko impact of these, with hardly a lull or off-the-floor gaze by a customer evidenced during the 75-minute show caught (31).

To keep the pace fast, producer Merriel Abbott has dispensed with her line gals and utilized the Chandra Kaly troupe in the production capacity. It works out well, though it's perhaps a bit too much of the rubber-necked dancer and his gals. Team does three of its modern East Indian specialties for an opener, with its routine orb motions and hard stylings, then return later for more of the same in the Cuban idiom.

Weavers, three guys and gal, don't entirely eschew their past disk clicks, but they wisely toss 'em together in a medley in case some of the customers haven't had the pleasure. They do give their current "Smoky" the full treatment, boot across "Tena" with Anglo-Yiddish lyrics, and wind solidly with "Saints Go Marchin' In." Team shows plenty presentation savvy and has some cute chatter interlarding the numbers. Probably wouldn't have harmed them had they poured on more of the offbeat folk tunes, which they seemed to have passed over. Their "Rock Island" item in this idiom sets solidly as does the gal's solo vocal on "Troublin' Mind," a standout.

Nip Nelson, impressionist, is back for his seventh crack at this room and dispenses some sure-fire mimicry that clicks all the way.

Lads nails the nither effect of "Third Man" theme neatly, has some cute parodies on ciggie commercials, an a hokey montage of radio mystery shows that has the customers slapping the tables. Another solid bit is his corned-up carbon of Hearst's Coast gossip scribble.

Dassies, French acro zanies, don't do much more than stand toe to toe and slug each other silly. Between rounds, they do some memorable acro feats off table tops, and have a neat trick in double somersaults landing upright in a chair. It's as broad a brand of slapstick as has ever been seen in this room but pulls constant chorles.

Harbors & Dale enhance the show with some effectively executed ballroomology. The Eddie O'Neal orch, per custom, is excellent on both the backstopping and dance sets.

Copley Plaza, Boston

(OVAL ROOM)

Boston, June 2.

Evelyn Knight (2), Eileen & Carver, Larry Green Orch (11), Bob Taylor trio. \$1.50.

Current stanza finale the floor-show policy at plush Oval Room for the season, and choice of Evelyn Knight as closer appears to be a wise one, for she winds an otherwise spotty semester in solid fashion. It's the first time in three years that the thrush has played here and from reaction of ringsiders, it's been too long.

Miss Knight, a svelte blonde impeccably gowned in a blue creation topped off with several orchids, captures the audience from her walk-on and following her intro song, "Listen to the Green Grass Growing," is in solid. Kidding a couple of ringsiders via "The Man at the Ringside Table" and "You Leave Me Breathless" is a nifty job of showmanship done with warmth and neat spirit of joshing, with the objects of her chirping apparently enjoying the attention. Her "I Wish I Could Understand Texas," with credits to Walter O'Keefe, scores solidly and she winds with an oleo of her disk clicks, "Powder Your Face With Sunshine," "Dance With a Dolly" and "Little Bird Told Me." Gal has plenty of poise; her vocalizing, whether delivered perched atop the piano or wandering around the floor, garners nifty mitting.

Eileen & Carver, here for the second time this season, purvey some neat terping, accenting whirls and grace. Larry Green grabs opening spotlight for slick pianoing of "Malaguena" and batons show nicely. Bob Taylor trio furnishes pleasant lull tempos. Biz fair.

Oasis, Los Angeles

Los Angeles, May 30.

Dinah Washington, Jackson Bros. Orch (15) with Ned Tracy; \$1.50 cover.

Dinah Washington's lowdown blues bawling and leering lyrics signalize a strong session here. Filling in between Louis Armstrong and Stan Kenton, who opens June 18, Miss Washington is flanked by the Jackson Bros., hot new quintet that's been kicking around on local club dates and one-nighters. They're ripe, after a few touches here and there, for better things.

Miss Washington, accompanied on the keyboard by Winton Kelly, dispenses a half-hour of unfur-belowed straight singing. Equally facile on ballads and jump numbers, gal projects 'em capably but, like many other recording artists, neglects the visual aspects. Ditties include "Cool Kinda Papa," "I Apologize," "Please Send Me Someone to Love," "Harbor Lights," "Only a Moment Ago," "Fast-Movin' Mama" and "I Got a Dentist Seven Feet Tall." Latter a blue entry that's strictly for Minsky's.

Jivey Jackson combo is composed of Harold Jackson, bassist-batoneer; Wilfred Jackson, piano-vibes; Billy Jackson, tenor sax; Charley Norris, guitar, and Rudy Pitts, drums. Billy opens with "Blow, Billy, Blow," a sizzling sax item hyped by a heap of bebop and some mad gyrations by the blower. Wilfred spikes "After Hours" with some remarkably clean-cut 88'ing.

Ned Tracy, oafy singer, joins the group with some hard-driving arrangements of "Getting Sentimental," "Ol' Man River" and "For You." Baritone, is okay except for some disconcerting gestures. Norris is featured for a packet of weird, "gone" chords on "Guitar Rongie." Billy's sax sugars up "Come Back to Sorrento," and Pitts wraps it up with some bravura skinbating on "Liza," drumming the ringsiders' table tops and leaping like a fugitive from a subway rush hour.

Hotel Pierre, N. Y.

(COTILLION ROOM)

Jo Sullivan, Russell Swann, Stanley Worth Orch, Chico-Relli Rumba Orch; \$2 cover after 9:15 Fri.-Sat., holidays; \$3 minimum week nights.

Russell Swann is dishing out his usually smooth comedy legerdemain as the headliner at the Cotillion Room, and the customer reaction is strong all the way.

Jo Sullivan, diminutive soprano, is holding over.

Swann, with an attractive brunet assistant who handles his props, as usual is drawing a large quota of laughs and entertainment with his hokey magic such as the floating geraniums, the disappearing rabbit, card tricks, etc. Swann indulges in some audience-participation stuff that gives the act a greater intimacy, and the light manner in which he handles himself and the patrons is as important as the sockover of the tricks themselves.

Swann is doing considerably new material since his last visit hereabouts, and the use of the girl, instead of his former male aide, is a distinct asset because of the gal's s.a. Swann works fast, and the ringsiders were loathe to let him go when caught.

Jo Sullivan goes through a series of mixed tunes such as "Too Young" (in which the too-near violinist aide is a distraction), "Waltz Song" from "Romeo and Juliet," "Somewhere Over the Rainbow" and "Whistle a Happy Tune" (from "King and I"). She goes over with a voice that shows obvious classical training.

Stanley Worth and the Chico-Relli orchs play for the straight and Latin dancing, respectively, and each draws its share of customers to the dancefloor. Kahu.

Copa, Pittsburgh

Pittsburgh, June 1.

Nancy Reed, Jackie LeMaire, Michael Doves, Hy Edwards Orch (15); \$1.75, minimum.

First time around here for Nancy Reed, Pittsburgh girl, since she hit the big time. Gal left here several years ago, after chirping with a number of local bands. Just a promising singer then, she has returned with that promise fulfilled.

Miss Reed has developed into a smart stylist with plenty of savvy, and a voice that rings the bell all the way. Girl's phrasing has sharpness and definition, and on those jazz riffs, her punch is on the button. Looks good on the floor, too, and when, late in her turn, she sits down at the piano, the 88 stands up and says uncle.

Nice show around her, too. Jackie LeMaire takes care of the m.c. chores and on his own dons hillbilly garb, packs his electric guitar (the used to play with the late Hal Kemp's band) and yodels some Ozark stuff contagiously. When he settles down to the guitar exclusively, the guy really goes to town; instrument's putty in his hands.

For an opener, Michael Doves spills some okay legerdemain, specializing in making doves appear and disappear, which probably accounts for his last name. That tieup's just a little corny, but the turn isn't.

400 Casino, Albany

Albany, June 1.

Hamtree Harrington & Louise McCarrall, Lorraine Knight, Rosemarie McCoy, Suzanne, Knight Boys and Girls (6), Jack Dozier Orch; minimum, \$1.50.

Herman Halpern, who courageously if mistakenly opened the 400 Casino last September with elaborate floor shows starring names, switched to sepien entertainment in February. Recently, he had been featuring Negro bands, but booked "Bronze Revue" (one ofay act), for current show.

Layout moves for the most part at a zinky pace, although in a few spots it turns noisy and blue. Standard vaude team of Harrington and McCarrall registers solidly with comedy. Both display fine enunciation, a phase to which some Negro performers give insufficient attention.

Lorraine Knight holds patrons' attention, next to closing, with acrobatic dancing. Her mixed line, well trained and nicely costumed (except for men's shoes), scores in "Holland Nocturne." They maneuver neatly on the rather small floor.

Rosemarie McCoy, jump songstress, was indistinct in spots at the first show (the band's volume should have been cut), but came through clearer on the second. Suzanne, lone white turn, is a tall, undulating dancer. Bits of her routines run to off-color, but customers don't disapprove. All participants join for a lively finale. Bandleader Jack Dozier doubles as host. Jaco.

Latin Quarter, N. Y.

Frank Sinatra, Sonny (2), Chaz Chase, Les Pablos (2), Gail Bennett, Alex D'Arcy, Gloria Leroy, Mazzone & Abbott Dancers (3), Jime, Kameroza line, Art Wauer, Buddy Harlowe Orcha; minimums \$4, \$5.

With Frank Sinatra's booking at the Latin Quarter, the three major niteries have considerable name value concentrated in the New York area at one time. The three cafes have been doing virtually all of the niter business around and, curiously enough, they are not in competition. There's rope's up business at each of these spots (the other two are the Copa, N. Y., and Riviera, Ft. Lee, N. J.).

Sinatra provides a further lift to what has been one of Lou Walters' best efforts in the operation of this spot. It's a show where virtually every act is a hit in its own right and Sinatra does a job of smash proportions.

Swooner is one of the more relaxed performers and at this spot reaches the point where he can virtually do no wrong with the audience. At his opening show (3) he was on for 44 minutes, and according to mob sentiments could have stayed on for a few more numbers.

Sinatra mixes old and new material. He did some of his standards, including "Black Magic," "I Got a Woman," and "When You're Smiling," and "Soliloquy" from "Carousel." Latter, delivered with style and feeling, has about seven minutes of lyrics. It is probably the strongest in Sinatra's catalog and gets top treatment. Among the new tunes, "Too Young," "Hello, Young Lovers" and "I'm a Fool to Want You," are delivered niftily.

Sinatra's strong point is informal mien. He can clown engagingly, produce affable small talk and give each femme the feeling that he's addressing the lyrics to her exclusively.

In the surrounding show, the Sonny's impress as one of the best dance teams extant. They have an ethereal quality in their straight terp passages, and induce gasps during their flashy lifts and spins. Both are highly schooled dancers with considerable ballet training. They get excellent mits.

Les Pablos score with novelty work. Male does a mechanical doll turn and femme provides a comedienne touch by feigned inability to fathom the doll's movements. It's a pleasing turn.

Chaz Chase hits a high comedy note, has never been as effective as in his current engagement. He's pruned all the excess out of his act, and the essentials make for a strong hand.

The Mazzone-Abbott dancers break up the joint and their break-away furniture with the adagio. Ringsiders, who are in peril with flying barrel hoops, reply with applause.

Alex D'Arcy and Gloria Leroy do well in the production singing. Gail Bennett, the perennial showgirl at this spot, has developed a half-man-half-woman specialty a La Leila Moore which goes over nicely. The line is expensively costumed and energetically routine to make a tremendous splash. In all, one of the top shows on the cafe belt.

Jose.

Hotel Nicolet, Mpls.

(MINN. TERRACE)

Minneapolis, June 2. Dorothy Lewis Ice Show, with Manuel Del Toro, Ochoa & Griffin, Skating Ryles (4), Lewis Lovelies (4) and Mildred Stanley; Cecil Gully Orch (10); Friday and Saturday cover \$1; \$2.50-\$3.50 minimum.

Once again, for the 12th consecutive season in this smart room where she's now an institution, attractive Dorothy Lewis, producer as well as performer, has gone and done it. She has concocted an ice show, "Mardi Gras Fantasies," that boasts flash, glitter, color, fast movement, beauty and plenty of production values. Set for its usual summer run here, it promises to be a magnet for local cafe society, spelling filled tables. Miss Lewis comes through in amazing skate-terp-production fashion, especially when considering the small skating space and probable comparatively modest budget. The show carries out its theme effectively, moving through New Orleans down to Basin street for flings at the blues and introducing sundry characters, including masked revelers. There are guest masks at the tables and the room is alive with balloons, confetti and other sparkling decorations. These and the signposts make for proper atmosphere.

Miss Lewis employs a costume shop backdrop, curtains and props to provide further striking backdrops for the numbers. The three changes of costumes are colorful and flashy. The four Love-

lies live up to their title, and they and the boys, along with Miss Lewis, show outstanding proficiency on the blades.

A street scene outside of a costume shop is the initial locale wherein chefs and gaily costumed guys strut their stuff. For a fish market number, Miss Lewis and handsome partner, Manuel Del Toro, who also sings, click in solo routines and also put on a sock duo.

Mildred Stanley sings and skates and Ochoa & Griffin, two boys, come through with dashing routines. Music and song provide rich trimmings for various ice capers. While the current show is reminiscent in comedy, it affords a large measure of thrills supplied by a Danish act, the Four Skating Ryles, men and women, whose daring spins and whirls at breakneck speed and with the men swinging the women, usually performed only on roller skates, stir up excitement.

The Cecil Gully orch plays the show and for dancing expertly. Room packed for Saturday matinee.

Rees.

Clover Club, Miami

Miami, June 3.

The Redheads (3), Lynne Fader, Luis Gomez & Beatrice Dancers (6), Tony Lopez Orch; minimum \$1.50 & \$3.

Owner Jack Goldman has come up with a good bet in the current booking of the Redheads. The trio handle bass, piano and guitar with plenty of skill, but concentrate their talents on special material and group-movement ideas.

Open with fast switch on "Sabre Dance" and segue into "Oh Man River," then work in the laugh biz on precision dance-instrument idea for okay returns. Hit with old-timey banjo-backed special for one of their best bits. Takeoffs on Frankie Laine, Jose Iturbi, Phil Harris, Mel Torme and Elio Pinza are well handled, though roughly routine at times. More work should smooth out the spoofing, for stronger laughs. Same applies to their American Legion convention types.

Encore with biz on piano, banjo and bass; a mentalist bit with all the old wheezes which could be eliminated, and a broad lampoon on "Daisy Mae" and "Lil' Abner." Latter is a fresh idea but needs retiming to make for a top spot. Overall they had the mits coming heavily.

Luis Gomez & Beatrice holdover effectively with their dance ideas, solo and groupings. At show caught, the duo wrapped up with their lifts and spins, ballet ideas and the finale, a "Slaughter On Tenth Avenue" interl with the gal foursome that brought them back for begoff.

Lynne Fader is adequate in the song slot. A forthright thrush, she sells her pops in okay fashion, but loses reaction in a too deliberate phrasing.

Lary.

Hotel Ambassador, L. A.

(COCOANUT GROVE)

Los Angeles, June 1.

Donald Richards, Bambis Lynn & Rod Alexander, Eddie Bergman's Orch (15); cover, \$1.50-\$2.

There's little to cheer about in this floor attraction, though a letdown was to be expected after Lena Horne's record-shattering three weeks. Nor will there be any added voltage in the weeks intervening before Tony Martin makes a return stand to try to better his old mark, which was scuttled by the songstress.

What Tony Cabot booked into this chintzy room won't pull more than normal trade, which encompasses regular habitués and out-towners, who like to dress and go class. The tipoff on what to expect from Donald Richards comes when he pours out "Glory Road." That immediately stamps him as a dramatic bary, against the more favored romantic purring of the Martins and the Hornes. The addition in the Grove is to stylists and Richards just doesn't fit into this department.

The odds were against Bambis Lynn & Rod Alexander before their entrance. Interpretative dances with a touch of ballet are not on the preferred list of this tavern's clientele, and what makes it all the more a losing fight for them is their lack of name power. They've worked in many Broadway musicals, where ballets are standard, and they are undoubtedly skilled in their peculiar footwork, but in this town if they don't know you is a tepid reception. All these hard working youngsters got was cold hands.

The sitters must have felt shorted on talent and took it out on the dance floor. Bergman's house band continues to improve with fresh arrangements.

Helmut.

Bagatelle, London

London, May 31.

Margaret Phelan, Edmundo Ros & Rumba Orch, Arnold Bailey's Swinget; minimum \$3.50.

The Bagatelle is making a big pitch for Yank tourist trade by bringing over name Broadway attractions. Policy seems to pay off, as this Berkeley Square cafe is doing near-capacity sit nightily.

Margaret Phelan, making her London bow in this four-week stint, already is booked for a return date to follow Nancy Donovan, who comes back at end of month. Chipper has a well-trained voice and a bunch of original lyrics, including a few spicy numbers, adding up to two breezy interludes. But somehow her personality is not projected to the customers, which results in a loss of intimacy and warmth.

Miss Phelan has a wide warbling range and can handle the emotional tunes as deftly as the saucy numbers. And she displays her chirping skill with a fine operatic aria as her bow-out in the first half. Her best bet in this part of the show are "You Can't Take It With You" and "It's A Great Big Wonderful World," but her husky and gypsy numbers are not quite right for Mayfair tastes.

Her original numbers got a sock reception in the 1 a.m. show which over half an hour and embraced nine songs. "Breaking In The Next One," "I'm the Dumbest Girl in Town" and "The Lovers Had a Problem" are standouts. Although she does nicely with her other tunes, they aren't in the same class.

The Arnold Bailey Swinget gives its usual first-rate backing, and the Edmundo Ros combo provides the alternate hoofing music.

Myro.

Flamingo, Las Vegas

(FLAMINGO ROOM)

Las Vegas, May 31.

Desi Arnaz & Orch (15), Durand & Brion, Lenny Kent, Joe Carico, Chuy Reyes Orch (3); no cover, no minimum.

New casement in Flamingo Room is unusual in that it's an all-male cast, the only females being harpist in Arnaz orch and Lenny Kent's wife, who is used merely as stooge. Of all shows, this one could have been dressed up with dance line, which might materially aid in luring more male attendees. Casino depends upon such trade mainly.

Latin bandleader Desi Arnaz, volatile vocalist and congo drum mper, sparks show throughout. Roms on to fling his pipes around "Guadalajara" as opener, with comedy assists from his entourage of studio musicians. Intros guitarist Jose Carico, who finger-flicks "Holiday for Strings" and "Chihuahua." Maestro then steps aside for song dueters Durand & Brion.

Pair stand up to uncork show-tune type setup with seldom a gesture; are attired in white tie and tails. Both warblers are young, possess excellent legit style voices with Brion, bary, and Durand, tenor. Belt in serious mien highlights "Almost Like Being in Love," "Autumn in New York," "If," and "Be My Love." Durand solos while keyboarding "La Vie En Rose," and Brion displays his prowess with "Heart and Soul." Retire to heavy mits, Lenny Kent moves in with bagful of gags, although many went amiss at show caught due to comic's wrestling with laryngitis. Inserts good bits—lampoon of Arnaz, also Jack Cole terpy. "Texas" character hits for good risibilities but short of boffo by many degrees. Kent's mimicry of Billy Daniels' "Black Magic" is sock, pulling appreciative kudos. Windup uses gal to walk in late, allowing comic a rapid reprise of complete show for ribtickling response.

Arnaz takes final slot to toss in song and drum licks. "Straw Hat Over Your Eyes," pulling neat hands; and chuckles from special materi "Guy That Broke the Bank at the Flamingo." Garners roars of approval with trademarks "Cuban Pete" and "Babalu," latter giving him opportunity to frenetically thump his big congo tub while cruising about stage between vocals. Interim terp sashes have alternate handling by Chuy Reyes orch.

Will.

Hotel Bellerive, K. C.

(EL CASAB)

Kansas City, June 3.

The Sportsman (4), Joe Vera Orch (3); \$1.50, \$1 cover.

64 of sharp booking brings songstress from the Jack Benny troupe in here for their first cafe date of the summer season, fresh from their stand at the Chicago Theatre. It's first appearance for the foursome in K. C. and a well-come date for this deluxe room. Biz is sturdy with one of better takes in recent months in sight. While vocal harmonies are at the

bottom of it all, Sportsmen prove highly visual with thorough dressing of choreography, gyrations and maneuvers embellishing their variety of numbers. Comedy line threads prominently through entire route, neatly derived from novelities, parodies and wealth of original material. Workmanship is polished, and 40-minute turn comes off as unusually entertaining session.

Orch leader Joe Vera starts proceedings with pair of piano intricacies, a rumba for Latin flavor and Gershwin melody for general toning up. Sportsmen take it from there to warble their tuneful output. Opener is "High Time," with Benny in the proceedings via transcription to bring comedy into early play. "You Only Want It Cause You Haven't Got It" parodies English tune, and "Tear Bucket Jim" from Leo McCarey's pen works out as barbershop satire. Four get into folk songs with "Sippin' Cider," and veer into pop-song parodies in "United We Sing." Keep flavor perking with "Whiffenpoof Song," and return to parody on pinch-penny Benny with "Enjoy Yourself." Closer is another McCarey tune, "My Wife Has Gone and Left Me," back in the comedy groove.

Foursome of Bill Days, Jay Meyer, Marty Sperzel and Gurney Bell, with Charlie Bagby backing at the keyboard, have their music well turned. Should prove a strong entry on list of club dates set for summer months. In the fall it's back to Benny for the sixth straight year.

Quin.

Club One-Two, Toronto

Toronto, June 1.

Four Guadalajara, Gracie Frankel & Connie Barleau; no cover or minimum.

Authentic Mexican band quartet in native costume, the Guadalajara are snaring capacity business for Ruth Love's Club One-Two, with Gracie Frankel at piano and Connie Barleau on warbling also working up their own enthusiastic followings. Guadalajara have just signed with Decca and will be given a day off this week to fly to New York for recordings with Bing Crosby. They have guested on broadcasts with Fred Allen, Bob Hope, Benny and Crosby; appear in the film, "Mr. Imperium," with Lana Turner and Elio Pinza. When caught here Sat. opening, they were a little too loud and would benefit by items the customers can identify. Latin-American music having that consistent beat monotony that can become a little tiring, plus those Spanish choruses.

First time in the east after Coast engagements in niteries, plus guesters with Hope and Benny, the Frankel-Barleau duo are o.k. and look and sound like TV material. With Gracie Frankel doing the arrangements and accompaniments, Miss Barleau exhibits a contralto voice in the musicomedy style, but not too robust in this 350-seater, though that situation could easily be corrected by proper mike adjustment. For those in the inner circle, Miss Barleau is excellent in dramatic delivery of "Gambler's Gal" and "Cirrus Rag."

The girls were obviously feeling out the customers on opening night with smart and special material but ran up against that can't-hear-you handicap. In her solo stints, Miss Frankel reveals herself as an outstanding pianist whose variations of "Don't Blame Me," "You Made Me Love You" and "My Man" drew not only ovations from the customers but the envious if good-natured accolades of professional pianists present.

McStay.

JOSIE BAKER'S COAST DATES ON 50% DEAL

Josephine Baker has been signed for the Golden Gate Theatre, San Francisco, on a deal which calls for 50% of the take from the first dollar. She plays the house July 11.

Miss Baker will precede it with a week's stand July 4 at the Hill Street Theatre, Los Angeles, on the same terms. Both are RKO houses.

Josh White Booked For Scandinavian, Brit. Tours

Josh White will present a concert of folk songs at Town Hall, N. Y., Saturday (9) as his last appearance in the U.S. before embarking on a three-month tour of Europe. He is skedded for several dates in the Scandinavian countries during the summer and will give 25 concerts in England during October.

White recently returned to the U.S. from another long concert swing on the Continent.

Last Frontier, Las Vegas

(RAMONA ROOM)

Las Vegas, June 1.

Peter Lind Hayes & Mary Healy, Nils & Nadyne, Jean Deryn Dancers (7), Al Donahue Orch (11), Don Baker; no cover, no minimum.

Return of Peter Lind Hayes and Mary Healy to local niter belt after two years of flitting about cathode circuit in the east is being marked by bulging reservation lists and capacity rooms every show. Appearance is also being heralded as sort of homecoming, what with his mere, Grace Hayes, owning a Strip bistro and having been longtime Las Vegas resident and taxpayer.

Pleasant sophistication, clean routines and blithe spirits fill entire layout as couple sock over 40 minutes of new material, with never a letdown. Easy opening "Getting to Know You" slides into "Disk Jockey Blues," encasing her miming of Lena Horne, Rose Murphy, and his Jack Smith, Ethel Waters. "Dear John" limns her boked dramaturgy a la soap opera, followed by amusing "Peony Bush," in which she chirps lightly and poetically, brazenly bashed by her mate's wild vocal licks.

Telling laugh returns come with Hayes' serio-comic drunk sketch, "One For the Road," continue on rising curve through "If You Feel Like Singing, Sing," framing howlingly funny Nelson Eddy & Jeanette McDonald, highly improbable Judy Holliday & Mario Lanza, cleverly carboned Russell Nye & Ethel Merman.

Mile's etching of Gary Cooper in "Movies Are Better Than Ever" shows amazing caricature, and rousing finale, miniature musical Dailly & Grable "Cheboygan," insures begoff.

Nils & Nadyne spot deft ballrooming with necessary amount of lifts and trickery to garner okay plaudits.

Devlyn Dancers look good in both routines, "Bali Hai," fronting vivid brunet Renee Hallett, and "Mambo," setting off gyrations by comphy Betty London. Al Donahue orch backdrops in usual capable manner, stepping aside during portions of dance sashes for organist Don Baker.

Will.

Ice Review**London Melody**

(EMPRESS HALL, LONDON)

London, June 1.

Claude Langdon in association with Henry Hall's presentation of musical ice show in two acts (13 scenes). Written and directed by Eric Bradfield; music, Robert Farnon; lyrics, Patricia Nash; Empress Hall orch under Harry Robinson's direction. At Empress Hall, London.

With Belita, Norman Wisdom, Leslie Straninger, Evelyn Dove, Diana Grafton, Tommy Jover, Jack & Julian, Kate & Joe Stark, Allen Ross & June, Richardson, Jackson, Thomas Roud, Bruce Gordon, Ben Johnson, Joel Ruardan, Betty Hales, Markby Ryan, George Tills, Terence Donahue, Guy Martin, Laurence Goodwin, Lorna Mason, Manfred Felix & Gaud.

A new ice show by Claude Langdon is always an event and this one should provide a good variant to the current diverse attractions of Festival-conscious London.

The accent is less on ice than in any previous Empress Hall production, being a combination of Ruritanian romance, vaudeville, pantomime and ballet. The skating chorus supplies colorful wing groupings to the main set, which is a boarded stage centering on the rink. There is a slender thread of romance linking the scenes in a White Horse Inn type of mountain background. Characters include an impoverished exiled king, sinister anarchists, comic waiters and maids and Belita as a love-crossed girl who gets her man in the end, despite his temporary infatuation for a much married actress. She is more at home in her specialty ballet and skating numbers, gliding with impeccable grace and skill through intricate steps and in a cunningly devised illusion of underwater swimming.

There is some spectacular adagio dancing by the Allen Bros. & June and excellent clowning by Norman Wisdom, who gets most of his laughs with comic tumbling and the aid of a jalousy that falls apart in the Harry Tate tradition. Some stirring vocal numbers are rendered by the talented company, chiefly by Louise Straninger, Evelyn Dove, Tom Round, Joel Ruardan, Diana Grafton, as Belita's mother has a good sense of comedy. Effective probable dancing by Evie & Joe Stark maintains the high standard of novelty attractions.

Show should prove profitable, although more skating and less stage show would be more acceptable.

Clem.

U. S. LEGIT GROSS \$48,216,600

Cagey Eve Arden to Pass on Strawhat Press Lists; Other Hayloft News

Eve Arden, who has already raised the blood pressure of straw-hat managers with her terms for appearances this summer in "Here Today," has come up with an unprecedented gimmick in her demands. She insists on approval of the press list for all performances of her engagements in the play.

Reason for the new wrinkle, it's explained, is that the actress claims to have been defrauded through the misuse of the pass list on the part of one barn producer last season, when she toured to profitable business in "Over 21." It appears that during the engagement in question, Miss Arden became suspicious when her nightly boxoffice statement showed substantially lower receipts than had been indicated by advance reaction to her appearance and the solid audience response to the performance.

When she investigated and learned that the house was sold out, she demanded an explanation and was told that press passes accounted for the difference between the house capacity and the actual receipts. Convinced that she was being fleeced, but unable to prove it, she determined to try to avert any similar episode this season by retaining control over the free list.

Several managements have reportedly protested against the new stipulation in Miss Arden's contract, but just as they agreed to her financial terms of \$2,000 guarantee.

Stewart Bros. Continue To Carry on Family's Tradition in Theatre

Joseph Stewart, 13-year-old brother of Johnny Stewart (latter withdrew last week from the adolescent-lead in "King and I"), has joined the cast of "Happy Time" as understudy to Warren Berlinger. The part is the juve-lead, which 15-year-old Johnny created and then left to go into "King and I." It's Joseph's first legit assignment.

Johnny's real name is John Joseph Williams, but he took the stage name of Johnny Stewart because there was already a John Williams in Actors Equity, and the union rules forbid two players using the same name. Stewart was the youngster's mother's maiden name. Joseph's real name is Herman Joseph Williams. A sister, Kay Williams, 18, is a club date singer, and there are two other sisters, Ann, 10, and Rose, 8. The father has been a meter-reader for 23 years for Consolidated Edison. Family's only previous show business connection were with several of Mrs. Williams' brothers and sisters, who are musicians.

There was apparently some misunderstanding about Johnny's withdrawal from "King and I" for a Columbia picture deal. The youngster had not, as reported, refused a run-of-the-play contract and would have wanted such a deal, but believed it wasn't offered to him because the management wanted to be protected against the

Griffies Finally Set To Retire at Ann Arbor

Ann Arbor, Mich., June 5. Ethel Griffies, who has been on the stage for more than 70 years, and announced plans for retirement about four years ago, has again set the date. Her final professional appearance will be the last performance of "The Royal Family" in the Lydia Mendelssohn Theatre, Ann Arbor, June 16. This performance will also close the 1951 Ann Arbor Drama Season. Miss Griffies was in "The Autumn Garden," which closed its Broadway engagement June 2. She plans to return to England (Isle of Man) after the Ann Arbor production, scheduled from June 12 to 16.

Hartmans to Play Barn Circuit—Separately

Paul and Grace Hartman are set to do a swing of summer theatres—separately. Mrs. Hartman is currently on the Coast visiting her son Ted Luce and is planning to do Helen Faith Kean's "See How They Run," a satire on television. Hartman will do "Burlesque" in the east.

Duo were recently separated, both artistically and maritally.

Why Road Mgrs. Go Slowly Nuts

How expenses in connection with travel, hauling and transfer, etc., have reached the prohibitive level for most touring shows, was illustrated recently in the three-performance engagement of "Where's Charley?" at the Rochester (N. Y.) Auditorium. Although the musical played to absolute capacity for the stand, grossing \$19,863 in two evenings and at matinee, March 12-13, at \$3.50 top, plus tax, the engagement lost \$1,538.78.

Theatre's share of the gross was \$4,965.75, while the payroll for cast, conductor, crew and staff came to \$8,299.73. Other sizable expense items included \$950.91 for advertising, \$1,237.43 for musicians, \$1,887 for royalties and \$1,345.65 for hauling, transfer, storage and travel expense. The previous full week on Broadway, with a gross of \$38,684.50, netted \$1,485.77.

The Rochester date, booked on the personal plea of the local mayor, was en route to the Coast, where the Ray Bolger starrer has since played highly profitable engagements, finally closing May 26.

Late New Haven Tryout

New Haven, June 5. The Shubert, dark for the past several weeks, is bringing in its tardiest newcomer in a number of years. Premiere of "Two On the Aisle," set for week of June 11, is bucking the fact that the house is not air-conditioned, with weather that week a distinct b.o. factor.

Also competing that week is Ringling Bros.-Barnum & Bailey Circus, playing its first stand hereabouts since the disastrous fire in Hartford, some seasons back.

'50-'51 SEASON'S MARKED DROPOFF

By HOBE MORRISON

The professional theatre in the U. S. and Canada had gross receipts, excluding admission taxes, of something over \$48,216,600 during the 1950-51 season just concluded. That was exclusive of local stock, either the strawhat variety or such major operations as the Dallas, St. Louis and similar operetta seasons, but it included the N. Y. City Center and lesser Broadway stock ventures. The total was based solely on boxoffice returns, so it does not take into account the sizable amount involved in ticket broker fees (or scalper markups), or various sources of subsidiary revenue such as film sales, foreign and stock rights, etc.

The \$48,216,600 total, including \$27,886,000 from Broadway and \$20,330,600 from the road, was a marked drop from the previous season. Then the \$49,015,800 total included \$28,614,500 from Broadway and \$20,401,300 from the road. As shown by the accompanying tabulation, that was also a sharp decline from the 1948-49 total of \$52,498,600, including \$28,840,700 from Broadway and \$23,657,900 from the road. For the 1947-48 season the Broadway total was \$28,826,500, but no road total is available. Figures are not available for either Broadway or the road for the seasons prior to 1947-48.

Decline in Shows

The decline in the number of shows on the boards, as indicated by the total weeks played by all productions, has also been consistent the last four seasons. That applies particularly to the road, just as it does in the case of grosses. As indicated by the breakdown according to key cities, however, the decrease in playing time and total receipts has not affected all stands, at least over the last two seasons.

While the steady shrinkage of the last 20 years continued in most towns and was even accelerated in some, the trend was at least temporarily reversed in others. For example, San Francisco improved in playing weeks and took approximately a 50% jump in grosses during 1950-51, to go ahead of Boston and Philadelphia, although both the latter communities registered increases. Los Angeles also took a sizable gross rise, although the playing time there went down.

No record was kept of the season's total grosses of the lesser legit stands, including split-weeks and one-night stands.

'Unknown' Author's Musical for Martin Next on 'Pacific' Quartet's Agenda

Dorothy McGuire Back To B'way in 'Departure'

Hollywood, June 5.

Dorothy McGuire will return to Broadway this fall for the first time in eight years. She has signed to star in "Point of Departure," on the Theatre Guild schedule for October.

Miss McGuire, due to start work shortly in Samuel Goldwyn's indie film, "I Want You," came to Hollywood in 1943 after appearing in "Claudia" on Broadway.

ATPAM Red Ban; Bankroll Perky

Assn. of Theatrical Press Agents & Managers has voted to bar members of revolutionary organizations from the union. A constitutional amendment recently adopted provides that "No person shall be eligible to membership or to retain membership in this union or any local group affiliated with this union who shall be a member of any organization having for its purpose the overthrow, by force, of the constitution and government of the United States of America or the government of the Dominion of Canada."

Latter stipulation stems from the fact that ATPAM has jurisdiction and membership in Canada. The same amendment also bars from membership anyone who is also a member of any organization with jurisdiction claims or interests opposed to those of ATPAM or any of its affiliate unions.

The latest financial report of the union shows a bank balance of \$31,079.18, an increase of \$5,853.06 over a year ago. The organization's operating expense is now \$4,233.75 a month, nearly \$300 less than the amount authorized by the board of governors.

Art Smith in 'Sly'

Houston, June 5.

Edward Perry's "The Shop at Sly Corner," with Art Smith in the featured role, opens tomorrow (6) at the Playhouse Theatre for a two-week run.

"Saturday's Children," current production with Dickie Moore, was held over for an additional week a closed last night (4).

The next show by the Rodgers-Hammerstein-Logan-Hayward team which created "South Pacific" will be a musical adaptation of two short stories by an "unknown" author, and is planned as a vehicle for Mary Martin for the spring of 1953. The work will be "ebullient," gay and in a comic mood and will probably be a completely new type of presentation, unlike anything the collaborators have done before. Contracts haven't yet been signed.

The identity of the author of the two stories to be adapted is a closely-held secret, but friends of the collaborators reveal that one of the pieces has not yet been published. The author is understood to be relatively unheard of. The show is expected to be an unclassifiable blend of realism and fantasy, with a locale described as "the whole world" and taking place in the present, past and future.

Preliminary discussions of the treatment are believed to be currently in progress, with actual work on the writing of the book by Oscar Hammerstein, 2d, and Joshua Logan likely to start in a month or so. Besides making suggestions on the book and lyrics, Richard Rodgers will supply the score. Logan will stage the show and all three will be partnered with Leland Hayward.

Speculation that the next show by the quartet might be a musical

(Continued on page 58)

Alvin & Hammerstein Swap-Deal Drops 2 In Partnership Shuffle

With the renewal last week of the swap-lease deal between the Alvin and Hammerstein Theatres in New York, the partnership operating the former house was revised. Under the name of Cullbro Associates, the group now consists of Howard S. Cullman, legit backer and chairman of the N. Y. Port Authority; producer Leland Hayward, and legit backer Horstense Hirsch. Withdrawing as partners were attorney Arthur J. Cohen and legit backer Mrs. David Levy. However, the latter two remain as partners in the ownership of the Hammerstein, which is operated by CBS as a radio studio.

The new swap-lease agreement is for three years. The old deal, which expires Aug. 31, is for five years. The unusual setup stems from fact that at the time Cullman and his associates bought the Hammerstein, it was already being used by CBS. Rather than pay the rent asked by the new owners, the network purchased the Alvin, with the idea of switching broadcasts there. But when the cost of removing the radio equipment from the Hammerstein and installing it in the Alvin was considered, the swap deal was worked out, with CBS retaining use of the Hammerstein and the Cullman group operating the Alvin as a legit. Under the agreement, a nominal rental of \$100,000 for each theatre is exchanged.

Ticket Code Sessions Set to Resume Shortly

With James F. Reilly, executive-director of the League of N. Y. Theatres, due back from vacation in mid-June, negotiations between the ticket code authority and the ticket brokers may be resumed in a few weeks. The old code officially expired last August, but the agencies have continued to operate under a "gentleman's agreement" that the existing regulations would remain in force until the adoption of a new pact.

After a number of meetings this spring, the brokers agreed to draft a set of proposals for a new code. Their program was finally submitted in a letter to the League the day before Reilly was to leave on vacation.

Total Boxoffice Grosses

Comparative figures, based on VARIETY's weekly boxoffice reports, of total grosses, number of productions, etc., for recent seasons on Broadway and the road.

BROADWAY				
	1947-48	1948-49	1949-50	1950-51
Number of productions	67	63	59	83
Number of weeks played by all shows during season	1,325	1,231	1,156	1,139
Total gross of all shows	\$28,826,500	\$28,840,700	\$28,614,500	\$27,886,000
ROAD				
(Excluding stock, ice shows, etc.)				
Number of weeks played by all shows during season		1,152	1,019	913
Total gross of all shows		\$23,657,900	\$20,401,300	\$20,330,600

KEY CITY TOTALS

(Parenthetical figures are for the previous season)

Weeks Played By All Shows				Weeks Played By All Shows			
Total Gross	Shows	Bookings	Tryouts	Total Gross	Shows	Bookings	Tryouts
Chicago .. \$3,631,900	155	23	6	Toronto ... \$380,600	18	15	2
(\$4,056,100)	(164)	(28)	(0)	(\$479,200)	(23)	(22)	(2)
Los Angeles \$3,039,800	114	35	3	St. Louis .. \$364,200	17	15	0
(\$2,551,600)	(178)	(37)	(0)	(\$329,700)	(24)	(17)	(0)
San Francisco \$2,250,800	73	22	2	New Haven .. \$349,800	22	22	17
(\$1,505,900)	(61)	(14)	(3)	(\$316,900)	(26)	(26)	(18)
Boston .. \$2,185,900	110	42	24	Cleveland .. \$302,700	13	13	3
(\$1,913,500)	(103)	(43)	(19)	(\$301,400)	(21)	(18)	(4)
Philadelphia \$2,007,700	97	40	27	Pittsburgh .. \$263,000	13	10	2
(\$1,537,000)	(85)	(42)	(22)	(\$204,200)	(19)	(17)	(2)
Detroit .. \$755,900	36	24	4	Baltimore .. \$227,700	11	9	1
(\$1,035,800)*	(42)	(21)	(3)	(\$24,200)	(27)	(24)	(1)
Washington \$644,000	25	19	7				
(\$225,600) @	(12)	(6)	(0)				

*—Included Civic Light Op in productions.

@—Season started in March with the opening of the Gayety as a legit house.

Packages, Star Demands, High Costs

Chief Barn Problems, Sez Skinner

Olney, Md. June 5.

How to make a profit without raising prices in the face of increased costs seems to be the problem of many strawhat producers this summer. Anyway, it's the one facing Evelyn Freyman and Richard Skinner, co-producers of the Olney Theatre here. Skinner, who is also the barn's general manager, hopes to come out ahead by increasing his business this year. The two are entering their fourth season as operators of Olney, and each season the average weekly biz has increased. Last year the average over the season was 80%. Theatre had only one losing week out of 15.

Barn ops' chief problems, as Skinner sees them, are the increased costs in every direction (costumes, scenery, etc.), upped salaries, and package shows. Producers have to take packages, because they need the big names involved. Packages usually have several supporting actors attached, so regular resident troupers have to stand by. Sometimes a barn carries as many as six extra people that way.

Skinner has set a 16-week season this year, one week more than last, starting this Friday (8) with "The Silver Whistle," starring John Cardine. He's doing four tryouts, the most new shows he's done in one season. Main reason, he says, is the lack of new scripts from the current Broadway season. None has yet been released for stock. One of the four tryouts, "Souvenir of Italy," if it looks promising, will be brought to Broadway in the fall by Skinner and Miss Freyman themselves. It's a current Paris hit, written by Louis Ducreux. Herbert Berghof has translated it, and will direct and play the lead for the Olney tryout, with June Dayton as femme lead.

Other three tryouts will be Jan de Hartog's "Four Poster," with Jessica Tandy and Hume Cronyn; George Oppenheim's "Mirror, Mirror," with Kay Francis, and Leon Pearson's "Jamboree," with Victor Moore. Other presentations will include Sylvia Sidney in "The Innocents," Eve Arden in "Here Today" (opening an 11-week barn tour here), Arthur Treacher and Vicki Cummings in "Clutterbuck," Olivia de Havilland in "Candida," Luise Rainer in "Kiss For Cinderella," Basil Rathbone in "Gloconda Smile," and Veronica Lake in "The Curtain Rises."

Skinner has a \$3 (tax included) top, which he won't raise. House seats 750 and can gross between \$11,500 and \$12,000 weekly. His staff will include S. Syrjala, designer; William King, stage manager; Dale Parkhill, assistant stage manager, and Anne Sloper, press. Harry Ellerbe will direct the first three shows.

Stage Relief Fund Is Folding End of Month

The Stage Relief Fund, which has assisted needy actors for the last 18 years, will fold June 29. According to an announcement this week by the group's executive committee, the entry of Actors Equity into the legit benefit field in behalf of its welfare fund crowds out the SRF, since it's figured the costs of Broadway shows cannot be asked to play any more charity performances.

The SRF was founded in winter of 1932-33 to meet needs arising from the depression. The Actors Fund, which antedates it and which also derives major income from benefit performances, is continuing, but has recently been operating at a deficit.

Day Out of 'Kate'

Marilyn Day, who plays Lois Lane (Blanca) in "Kiss Me, Kate," leaves the Cole Porter musical next Sunday (9) to play two summer stock dates. She'll do the femme lead in "Finian's Rainbow" at the Pitt Stadium week of June 17 and after a rest will play the Mary McCarty part in "Miss Liberty" at the Dallas State Fair for two weeks beginning Aug. 6. Her last previous Broadway appearance was in "Small Wonder."

Betty George, who's been playing the part in the touring company that closed Saturday (2), succeeds Miss Day.

Plays Out of Town

Guys and Dolls

San Francisco, June 5.

San Francisco Civic Light Opera Assn. presentation of *Guys and Dolls* production in two acts, with music and lyrics by Frank Loesser; book by Jo Swerling and Abe Burrows. Stars Allan Jones, Pamela Brown, Jan Clayton, Julie Oshins, Maxie Rosenbloom, features Jack Prince, Sid Melton, Ralph Riggs, Paul Reed, Dave Starr. Staged by George S. Kaufman. Sets and lighting, Jo Swerling; costumes, Alvin Kuli; dances and musical numbers, Michael Kidd; musical director, Samuel Farber. At Curran, San Francisco, June 4, '51.

Nicely-Nicely Johnson	Jack Prince
Retty Southstreet	Julie Oshins
Rudy Charlie	Carl Eberle
Sarah Brown	Jan Clayton
Arvid Abernathy	Ralph Riggs
Mission Band	Eddie Hearn
Harry the Horse	Dorothy Tennant
La. Brannigan	Paul Reed
Nathan Detroit	Julie Oshins
Antie the Ox	Chas. Britton
Miss Adelaide	Pamela Brown
Sky Masterson	Allan Jones
Joey Baltimore	Chester Williams
Mimi	Roya Curie
Gen. M. B. Cartwright	Kate Tomlinson
Big Boy	Maxie Rosenbloom
Drunk	Philip Nasia
Water	Ralph Beaumont
Dancers	Merrett Thompson, Roy Wilson, Carl Eberle, Philip Nasia, George Allen, Alvin Kuli, Ralph Beaumont, Tom Penco, Anthony Ross, Shela Harkett, Roy Curie, Jean Linton, Olga Kipitovich, Desdee Wood, Noll Miller, Anne Romaine, Sonya Beant, David Lane, Singas, Chas. Gale, Richard Humphrey, Bill Jones, Lou Vasek, Tom Bennett.

Smash is the word for the national company version of "Guys and Dolls" which, living up to all advance notices and its New York success, garnered the cheers of an opening night turnout here Monday (4). Showing all the finess of top staging, costuming, production, direction and pinpoint casting, the vehicle drew braves for a solid performance throughout with all departments scoring to the hilt.

Entire production is of high-level New York bracket, with all principals earning laurels for individual and collective efforts. Allan Jones (Sky Masterson) clicks with impact in handling of tunes and material, with Jan Clayton (Sarah Brown) equally effective. Comedy chore by Pamela Britton (Miss Adelaide) is particularly socko, drawing heavily for a big slice of audience kudos. Julie Oshins (Nathan Detroit) is likewise excellent in all business.

Top hand for the night was accorded to Jack Prince (Nicely-Nicely) for the tune "Sit Down, You're Rockin' the Boat." Items handled by Maxie Rosenbloom, Sid Melton, Ralph Riggs, Paul Reed and Dave Starr are surefire throughout. Girls and boys of ensemble are of major league calibre. Audience reaction was definitely that it was not seeing a road company, but tops in all phases.

Love's Labour's Lost

Cambridge, May 23.

Brattle Theatre production of comedy by William Shakespeare. Stars Ian Keith, Hurd Hatfield. Directed by Albert Marre. Sets, Robert O'Hearn; costumes, Robert Fletcher. At Brattle Theatre, Cambridge, May 23, '51; 10:00 top.

Servant	John Killy
Ferdinand	Jerry Lally
Longaville	Robert Fletcher
Donain	Paul Sparrer
Born	Hurd Hatfield
Contard	Paul Ballantyne
Dull	Fred Gwynn
Armado	Ian Keith
Moth	Dennis DeBruyn
Princess of France	Jan Cooke
Rosaline	Nancy Marchand
Katherine	Jan Farrand
Boria	Priscilla Morrill
Holofernes	Violet Lane
Boy Nathaniel	Earl Montgomery
Mercede	Thayer David
	Albert Duclos
	Carl Herwitz

In about as unexpected a Shakespearean production as the Hub has seen in a long time, the Brattle Theatre has clicked again for top prestige payoff with "Love's Labour's Lost." In its first mounting hereabouts in 50 years or more, it isn't quite up to a Broadway revival, with the script the sole weakness, but it's sock off-Broadway stuff.

The coup in this production is the moving up of the period to early Victorian, allowing a fine array of both costumes and props. The play, an odd, uneven affair with plenty of obscurities of allusion and symbol, responds to this era with remarkable verity.

To the role of Armado, Ian Keith brings an imaginative, whimsical approach suggesting the deep-lying pathos of this highly symbolic character. He by no means dominates the local company, however, as it is uniformly sound. Standouts are Jerry Killy as the King of Navarre; Hurd Hatfield (the other visiting star); Fred Gwynn as Dull (in a Keystone con outfit); Paul Ballantyne and Thayer David, among the men; and Nancy Marchand, Jan Farrand, Priscilla Morrill and Violet Lane, among the women.

Top credit goes to Albert Marre, who conceived and directed this original conception. Elie.

Critical Toughness

During the 1950-51 season, as usual, the New York drama critics proved to be more lenient in their reviews than the public response at the boxoffice. In the individual records shown below, the keys to abbreviations are as follows: SR (shows reviewed), F (favorable notices), U (unfavorable notices), N (no opinion), Pct. (percentage of favorable reviews.)

	SR	F	U	N	Pct.	Last Season
ROBERT GARLAND (Journal-Amer.)	20	6	8	6	300	388
ROBERT COLEMAN (Mirror)	81	31	47	3	383	408
HOWARD BARNES (Herald Trib.)	46	18	27	1	391	304
OTIS L. GUERNSEY, JR. (Her. Trib.)	33	13	19	1	394	
RICHARD WATTS, JR. (Post)	75	30	37	8	400	375
BROOKS ATKINSON (Times)	78	33	37	8	423	277
JOHN MCCLAIN (Journal-Amer.)	57	28	27	2	491	
WILLIAM HAWKINS (Wld.-Tel.-Sun)	76	40	23	13	526	489
JOHN CHAPMAN (News)	75	40	24	11	533	458
ARTHUR POLLOCK (Compass)	80	44	31	5	550	446
Combined averages	621	283	280	58	456	394

VARIETY (combined) 82 30 52 0 366 245

For the 1950-51 season, of the 82 shows included in the above tabulation, the indicated popular successes number 22, or 26.8%. For the 1949-50 season, of the 51 shows included in the tabulation, eight ultimately were boxoffice hits, or 15.7%.

This season, the first-stringers wrote 58 "no opinion" reviews, or an average of 9.3%. Last season there were 23 "no opinions," or an average of 6%. However, indications are that the dropping of the VARIETY Critics' Boxscore probably was not a factor in the higher rate of on-the-fence notices this season, since the average was actually higher (8.6%) before the announcement that the feature was being discontinued than it was after (6.3%).

VARIETY now indicates the favorable, unfavorable and "no opinion" reviews in the first week's boxoffice report of each show. If the number of yes-and-no reviews shows a consistent increase, VARIETY may resume the Boxscore, which was originally intended primarily to discourage such double-talk.

Legit Bits

Richard W. Kraheur has optioned for fall production "The Philomen Complex," the Ladislav Bush-Fekete and Mary Helen Fay adaptation of Jean Bernard Luc's Paris comedy. Under a pre-production deal 20th Century-Fox has paid \$100,000 for the screen rights.

Also on Kraheur's schedule are a musical, "Casey Jones," and a straight play, "Twilight Park." Samuel J. Friedman, already press-agenting the incoming "Courtin' Time," also took on "Season in the Sun" this week, and Maurice Turet has joined him as associate.

Jose Ferrer will produce and direct a second company of "Stalag 17," to open Aug. 15 on the Coast. Victor Jory takes over the male lead in "Season in the Sun" in a few weeks as co-star with Nancy Kelly.

William Lynn has returned to the cast of "Twentieth Century" after a Hollywood stint and George Mathews has succeeded John Glenning as the Maneyesque press-agent in the show.

On the theory that the London production of "Little Hut" will run through next fall and that Robert Morley will thus not be available for the Broadway edition, Rex Harrison and Lilli Palmer will see the comedy on their arrival in England.

James Cronin, president of the ticket takers' and ushers' union and staff supervisor of the Henry Miller Theatre, N. Y., recuperating at University Hospital, N. Y., after minor surgery. He's a daytime employee of a bank, in charge of calculating machines.

Bibi Osterwald has succeeded Yvonne Adair as second femme lead in "Gentlemen Prefer Blondes." The cast having accepted a 50% salary cut, "Kiss Me, Kate" is continuing on Broadway at least four more weeks.

Jesse Moss, attorney for the ticket brokers' association, has been elected New York State commander of the Department of New York Jewish War Veterans.

Alan Schneider's in-the-round production of "Glass Menagerie" revived for a two-week run by the Arena Stage, Washington. Fred F. Rogers, ticket taker at the St. James, N. Y., is writing a show business novel.

Len Mence, who has been out of the cast of "King and I" for several weeks as a result of a heart attack, resumes the part of the assistant prime minister next Monday (11).

His understudy, Ed Preston, has been substituting George Vosburgh has succeeded Eddie Weston in the dancing ensemble of "Gentlemen Prefer Blondes."

Gertrude Lawrence, star of "King and I," flew to East Dennis, Mass., Sunday (3) and her husband, Richard Aldrich, planned from Washington, where he's been on duty with the Navy. They spent the day opening their cottage, which will be occupied by friends for the summer.

Henry Wadsworth replaces Oliver Cliff next Monday (11) as the school principal in "Happy Time." Jane Wyatt, who closed Saturday (2) in "Autumn Garden," planned Sunday (3) to the Coast to join her husband and son. Their other son, in boarding school in the east, goes home when the term ends.

Actress has no film or legit commitments, but hopes to get another Broadway play in the fall. . . . Lois Nettleton has

replaced Kim Hunter in "Darkness at Noon," and Edward S. Bryce has succeeded Norman Roland in the same cast. Edward G. Robinson may take over the starring role when the show tours in the fall, as Claude Rains is returning to Hollywood.

Ed Gifford to be advance director for six-week summer circuit trek of Joan Bennett in "Susan and God" . . . Francis Robinson, back from Met Opera tour and working on boxoffice details, to vacation in July. . . . Harry Benson out of N. Y. Carnegie Hall box, with Rib Bistis in . . . Sam Stratton to go out ahead of Met Opera's touring "Die Fledermaus," with Harry Benson back.

Stewart

Continued from page 35

possibility of his growing out of the part of the crown prince of Slam. Producers Richard Rodgers and Oscar Hammerstein, 2d, were told that he had refused a run-of-the-play contract unless given featured billing and a substantial salary rise. His parents deny the story.

Similar situation apparently existed when young Stewart was in "Happy Time." In that instance, too, he had a two-week deal, although he would have preferred a seasonal agreement, but thought the producers were trying to cover themselves in the event he outgrew the role of the awakening teenager.

Although Stewart got the part in "Happy Time" on his own, he was represented in salary and contract negotiations by agent Richard LaMarr. He had no agent for "King and I." However, Martin Baum, of the Baum-Newborn agency, handled the Columbia film deal for him.

By coincidence, Jackie Collins, 13, who succeeded Johnny Stewart in "King and I," was also his replacement when Stewart left "High Button Shoes" in the fall of 1948 to go into "Love Life." In fact, Collins, at that time a classmate of Joseph Stewart, was suggested by the latter for the "Shoes" assignment.

Young Collins was introduced to Stewart's manager, Mrs. Eleanor Raab, and the latter took him to George Abbott, who had directed "Shoes." It was his first stage part, as it had been Stewart's. Mrs. Raab no longer manages Collins, but went to Mexico last week on location with Stewart, for whom she is legal guardian.

Johnny Stewart's deal with Columbia reportedly involves an eight-week guarantee at \$750 a week, with a likelihood that shooting on "Boots Malone," in which he's to play the featured role of a jockey, will run 12 weeks or more.

However, at the end of the eight-week period, the studio has an option on the actor's services at \$500 a week, with yearly renewals and increases up to \$1,750 for the seventh year. He got \$225 in "King."

Legits Sold to Films

The sale of film rights to stage shows, which increased sharply last season after several years of relative inactivity, rose again during the 1950-51 season. Deals set from June 1, 1950, through May 31, 1951, included:

Title	Season Produced	Buyer	Price
"Goodbye, My Fancy"	1948-49	Warners	\$80,000
"Come Back, Little Sheba"	1949-50	Hal Wallis (Paramount)	\$100,000, plus percentage
"All You Need Is One Good Break"	1949-50	Strick Film Co.	\$2,500, plus percentage
"Privilege Car"	Unproduced	Columbia	\$12,000
"Aaron Slick of Pukin Creek"	non-B-way	Paramount	\$5,000
"Me and Molly"	1947-48	Paramount	\$60,000
(Included rights to the "Goldbergs" radio series)			
"Skipper Next to God"	1947-48	Cooperative General Cinema Francaise	Percentage
(French language rights only)			
"Where's Charley?"	1948-49	Warner	\$200,000
"Clash By Night"	1941-42	Wald-Krasna	\$40,000
"The Man"	1949-50	RKO	\$20,000
"Country Girl"	1950-51	Paramount	\$137,500
"Happy Birthday"	1946-47	Columbia	\$75,000
"Happy Time"	1949-50	Stanley Kramer	\$125,000, plus percentage
"Affairs of State"	1950-51	Goldsmith \$125,000 down payment against 10% of gross or 25% of net	
		Stanley Kramer	\$15,000
"Four Poster"	Unproduced on B-way		
"Brigadoon"	1946-47	Metro	\$125,000 down, plus four yearly payments of \$25,000 each
"Years Ago" (*)	1946-47	Metro	\$100,000
"Death of a Salesman" (*)	1948-49	Stanley Kramer	\$150,000, plus percentage
"Member of the Wedding" (*)	1949-50	Stanley Kramer	\$100,000, plus percentage

Note: (*) Indicates contract has not yet been signed, although basic terms are set.

'Faith of Fathers' Revise Scores In D. C. Reprise; Seen Far Better Show

Washington, June 5.

The revised "Faith of Our Fathers" opened Friday night (1) for its second season in the Carter Barron Amphitheatre, in Rock Creek Park, here, as a completely rewritten and considerably better show than last year's original version.

Playwright Paul Green, who authored the symphonic drama, has done more than revise. He has in effect written a completely new pageant. The 1950 edition dealt with the post-Revolutionary War period of the new nation, its adoption of the present Constitution, its wrangles over state's rights, its riots, and other tribulations of its growing pains. It dealt with many obscure phases of the time with which the public is not well informed, and it failed to make them sufficiently clear.

In the new "Faith," Green reaches back to the Revolution and pre-Revolution, bringing in events well-known and well-beloved in American history. He opens with Gen. George Washington bringing Martha Washington to Mt. Vernon as his bride in 1759; points up the developing discord between England and the Colonies, and carries through in the mainstream of American history.

Depicted are "the shot heard round the world" at Lexington, Mass., signing of the Declaration of Independence, Washington crossing the Delaware to rout the Hessians, the terrible winter at Valley Forge, the French alliance, and ultimate victory.

In the second act is concentrated the portion which was the entire play last year—Washington as first President, planning the new capital city of Washington, putting down rebellion against the young nation, and the final victory of constitutional government.

This is a lot of history to crowd into a single evening of entertainment. However, with few exceptions, it is done and done well. The play moves faster than in 1950 because the narrators have been eliminated. Where narration is needed on occasion, one of the characters

(Continued on page 59)

GUILD OFFERS CHI SIX PRODUCTIONS NEXT YR.

Chicago, June 5.

Chicago theatregoers will view six Theatre Guild plays next fall and winter, instead of the five which they saw this past season. Although subscription season has just gotten underway, Harriet Watt, Chicago guild head, reports a fine response.

Definite for the fall are "Member of the Wedding" and "Darkness at Noon." Also being offered now are "Country Girl," "The Happy Time," "Saint Joan" with Uta Hager, "Poin of Departure," with Doris McGuire; "Cocktail Party," and an Elia Kazan production of "Man Who Made the Mountain Shake."

'Music' Tryout at Olney; Hammerstein Dickers Rathbone as Co-Star

"Music in the Air," Reginald Hammerstein's revival of the Jerome Kern-Oscar Hammerstein, 2d, hit of 1932-33, will probably play a preliminary tryout for a week, beginning Sept. 25, as the closing bill at the Olney (Md.) Theatre. The idea would be to continue the tuneup tour with at least a fortnight stand at a regular road city, possibly Philadelphia, before bringing it to Broadway in mid-October.

Although no one is set for the cast, Basil Rathbone is reportedly being sought for the original Tullio Carminati part. It would be his first appearance in a musical. Others understood being considered for leads include Celeste Holm, Patrice Munsel and Robert Emhardt. Besides touching up the show's book, Oscar Hammerstein will stage the production for his brother.

The revised script is currently getting a preliminary test, closing next Saturday night (9) at the Paper Mill Playhouse, Millburn, N. J. However, it is not the same production, and the cast, headed by Brenda Lewis, differs from the one that Reginald Hammerstein will ready for Broadway.

Dallas '51 Ends Season; Changes in Rep Planned

Dallas, June 5.

Several changes will be in effect when Theatre '51 opens its fall season, according to Margo Jones, managing director. The season will again run for 30 weeks, from November, 1951, to June, 1952, with eight plays to be presented. However, the repertoire repetition of plays, which heretofore have been concentrated in a six-week cycle at the close of the season, will now be scattered throughout the season.

The new plan calls for one week of repertoire every seventh week. The extra week will be used for an extension of a current play or a return of an earlier production. Miss Jones plans to present five new scripts and three classics. Up for consideration are "Midsummer Night's Dream," "Measure for Measure" and "Love's Labor Lost." Another might be O'Neill's "Anna Christie." She also would like to present another musical, like this season's "Wall's Rise Up."

Season closed here Saturday (2), with Miss Jones and Manning Gurian leaving for New York to throw (6), where they will produce "I Am Laughing."

Thelma Johnson Street, painter-dancer, to present her theatre-dance in her first Broadway performance at the Ziegfeld Theatre June 17.

Earning Your Keep

In connection with the present attitude of stars toward straw hat appearances, frequently demanding large guarantees plus a percentage of the net, Theron Bamberger, who operates the Bucks County Playhouse, New Hope, Pa., recalls an experience he had 20 years ago with the late Alice Brady. The actress, daughter of Grace George and the late William A. Brady, starred in a revival of "Let Us Be Gay," at the County Center, White Plains, N. Y., which he was operating that summer.

Terms for her appearance included a guarantee of \$300 against a percentage. When the gross was only \$1,600 for the week, Bamberger was rather shamefaced when he went backstage Saturday night to pay off. However, Miss Brady was philosophical about it. "That's all right," she remarked. "Father always says, 'If you don't bring it in, you shouldn't get it.'"

ST. L. MUNY OPENS WITH 145G FUND, ITS LARGEST

St. Louis, June 5.

The Municipal Theatre Assn. tees off its 33rd consecutive season in the Forest Park all fresco playhouse Thursday (7), with the largest guarantee fund (\$145,425) in the organization's history. A total of 1,250 individual and firms made the donations through a committee headed by Robert B. Brooks, a consulting engineer who headed it for seven consecutive years.

This year, as in the past, 50% of the subscribed amount will serve as a working capital before the season starts, and the remainder will be collected only if needed. Subscriptions are returned at the end of the season and in no instance has a guarantor lost any money.

An 11-night run of "Nina Rose" will open the season.

'Moon' Backers Get Another 25G Mellon

Backers of "Moon Is Blue" received another installment of \$25,000 on their investment last week, bringing the total return thus far to \$50,000 on the \$75,000 venture. Show is current at the Henry Miller, N. Y.

On the touring company of the play an initial payment of \$30,000 was made last week. Latter production was separately financed at \$60,000, but the backers of the two editions are virtually the same. The second company is at the Harris, Chicago.

Shows in Rehearsal

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama), O (Operetta).

"Two on the Aisle" (R)—Arthur Lesser, prod.; Abe Burrows, dir.

HOLLYWOOD

"Three Wishes for Jamie" (MC)—Albert and Arthur Lewis, prods.; Edwin Lester, Val Rosing, dirs.

Westport Barn Seen Showdown Spot In New ATPAM Organizing Drive

Finklehoffe Plans N. Y. Preem of Alcott Play

London, June 5.

Fred Finklehoffe, who recently acquired "Eight Cousins," play with music from Sally Benson, intends to do the show in N. Y. in November, with tryout in October. Play is based on Louisa May Alcott's stories of same name. Finklehoffe and Barron Polan, latter the manager of Julie Wilson, are in Paris for the purpose of making arrangements to produce film there with Joan Fontaine, now in Paris, as star. Sally Benson has scripted the film.

4 Independents Win In Equity Election; May Ease Alien Setup

Four members of the independent ticket were named to the Actors Equity council in the annual election held last week at the Astor Hotel, N. Y. They were Tom Ewell, Mildred Dunnock and Scott McKay, for five-year terms, and Kent Smith as a one-year replacement. In addition, Gerald Savory, a regular nominee endorsed by the independents, was re-elected for a five-year term and Richard Whorf, a regular nominee unopposed by the indies, was elected recording secretary.

Those elected, with the votes received by each, included Whorf (740); Savory (856); Donald Cook (666); Lee Tracy (656); Ruth Matton (640); Ewell (636); Edith King (630); Miss Dunnock (620); Chester Stratton (591); Wynne Gibson (562); and McKay (557), for five years; Smith (607), one year, and Paul Kelly (608), three years.

The defeated candidates, with their classification and number of votes received were Charles Campbell (regular, 547); Leigh Whipper (R, 547); Warren Coleman (R, 545); Whitner Bissell (independent, 529); John Marriott (I, 522); Eugene Francis (I, 503); Ossie Davis (I, 488); Jackie Cooper (I, 486), all nominated for five-year terms; Enid Markay (R, 514), one year; Betty Field (I, 528), three years. There were 355 straight ballots for the regular ticket and 233 for the independent. For the first time, no Negro was elected, although each faction nominated two.

In his annual report as executive-secretary, Louis M. Simon revealed that the council had voted to appoint a committee to negotiate with British Equity and the British Ministry of Labor on the possibility of relaxing the restrictions on the interchange of players between New York and London. If progress toward that end is made, a delegation may be sent to London to try to work out details for such a setup, or British representatives may be invited here.

Arthur Kennedy Forms Coast Legit Workshop

Hollywood, June 5.

Group known as the Theatre Workshop has been formed here by Arthur Kennedy, purpose being to hypo legit activity on the Coast. Kennedy's last Broadway show was in "Death of a Salesman." He's slated for N. Y. lead of Arthur Miller's new show, which latter is currently writing.

First presentation is "An Evening of One-Acts," which will include an original play to be directed by Hugo Haas, Christopher Fry's "A Phoenix Too Frequent," to be staged by John Ireland, and one of Eugene O'Neill's one-acters to be directed by Kennedy.

'Tattoo' or 'Smoke' Due In London This Fall

London, May 29.

One of two plays by Tennessee Williams opens here in September. Choice falls between the "Rose Tattoo" and "Summer and Smoke," with a decision expected very soon. Williams is currently negotiating with Hugh Beaumont of the Ten-nent organization.

During a week in London, Williams caught most of the new plays. He intends to motor to Rome where he has an apartment.

First real showdown in the current drive of the Assn. of Theatrical Press Agents & Managers to organize the straw hat sold may be with the management of the Westport (Conn.) Country House, Philip Langner, who is operating the spot this summer, having received title from his former, Lawrence Langner, is refusing to sign with the union. As a result, ATPAM representatives have declared the barn "unfair" and are considering picketing it, in which case members of the stagehands' union and Actors Equity will be asked not to cross the lines.

In a statement last week, young Langner argued that by keeping operating costs at the spot at a minimum, Westport had been able to try out many plays considered too non-commercial for Broadway, three of which ("Silver Whistle," "Come Back, Little Sheba" and "Angel in the Pawnshop") — he failed to include "Texas, Li'l Darlin'") subsequently went to New York to provide employment for ATPAM members. All members of the Playhouse staff have to double up on duties, which he said ATPAM members probably wouldn't do. Finally, he asserted, his pressagent and manager had been employed there 11 and five years, respectively, the former having been refused admission to ATPAM several years ago.

In revealing the blacklisting of Westport, a union official declared that ATPAM is ready to cooperate with Langner or any other producer in meeting the economic conditions prevailing in the straw hat field. He claimed that the union had offered to let Langner pretty much name his own figure for the

(Continued on page 60)

Road Mgrs. and Brandt Form Production Pool To Do Touring Shows

As predicted in VARIETY some months ago and revealed in detail several weeks ago, a group of road theatre managers have joined subway circuit operator George Brandt in a cooperative deal to produce touring shows. The plan is designed to reverse the steadily shrinking lineup of bookings for the road. The out-of-town theatre-men will put up \$50,000 toward a production fund and Brandt will supply the balance. All shows will tour on the regular theatre terms, with operating profits being shared by the partners in the venture.

Attending a meeting in Cleveland last week at which the setup was worked out were Paul Belman, of the American, St. Louis; Milton Krantz, Hanna, Cleveland; Gabe Rubin, Nixon, Pittsburgh; Robert Boda, Hartman, Columbus, O.; Ernest Rawley, Royal Alexandra, Toronto, and His Majesty's, Montreal; Richard Kemper, Erlanger, Buffalo; Robert Coriss, Auditorium, Rochester; John Antonello, Music Hall, Kansas City; Frank Cavanaugh, Playhouse, Wilmington; D. C. Peterson, WRNT Theatre, Des Moines; W. A. Keyes, Victory, Dayton, and Manny Davis, representing houses in Allentown, Pottsville and Reading, Pa. Not present, but having already approved the plan, was David Nederlander, representing the Shubert, Detroit; Lyceum, Minneapolis, and Town Hall, Toledo.

'QUIETLY' LOOMS AS UNLIKELY IN LONDON

London, June 5.

"Taking Things Quietly," a new play by Ronald Wilkinson, was presented by Alec L. Rea & E. P. Clift with Roy Limbert at the Ambassadors Theatre, May 30. It is a mildly amusing comedy of an impoverished lawyer who takes to crime, but proves to be no "Raffles."

Basil Radford heads the cast as the glib pupil of a retired burglar, imitatively portrayed by veteran character actor Eliot Makeham. Supporting cast is hand-picked with competent direction by Charles Hickman. No big name in cast to draw well, and its chances are rated slim.

Play on Broadway

Oklahoma

Theatre Guild production of musical play in two acts (with revised lyrics by Lynn Riggs; music by Richard Rodgers; book and lyrics by Oscar Hammerstein, 2d. Directed by Rouben Mamoulian. Dances staged by Agnes de Mille; settings, Lemuel Ayers; costumes, Alice White; production under supervision of Theresa Helburn and Lawrence Langner; reproduced by Jerome Wigton; musical conductor, Peter Laurini; orchestration, Robert Russell Bennett. At Broadway, N. Y., May 26, 31; \$4.50 top.

Aunt Eller..... Mary Marlo
Curly..... Ridge Bond
Laurey..... Patricia Northrop
Cord Elam..... Owen Martin
Fred..... Warren Schmidt
Will Parker..... Walter Donahue
Jew..... Robert Early
Jud Fry..... Henry Clarke
Ado Annie Carnes..... Jacqueline Bondi
Al Hakim..... Jerry Mann
Gertie Cummings..... Patricia Johnson
Kate..... Judy Rawlings
Armina..... Joanne Parsons
Child in Pigtails..... Patricia Barker
Girl Who Falls Down..... Audrey Wilton
Andrew Carnes..... Dave Mallon
Laurey in Ballet..... Claire Pauch
Curly in Ballet..... Philip Cook
Jud in Ballet..... Valentin Freeman
Slim..... Charles Scott
Mittie.....

Dancers: Edmund Cooper, Glenn Forbes, Joseph Ribera, George Stacher, Edmund Howland, Peyton Townes, Betty Gourd, Carmen Freeman, Nancy Milton, Marjorie Living, Joanne Parsons, Audrey Wilson, Josephine Andrews, Jean Blodson, Muriel Ives, Patricia Brooks, Robert Early, James Fox, Donald Swann, John Addis, George Cayley, Beth Johnson, Dolores Kempner, Knud Little, Virginia Walker, Judy Rawlings, Ellen Coffman, Sara Jane Wilson.

Eight years after its original opening and five years to the night since it finally closed as the longest-run musical in Broadway history, "Oklahoma" returned to town last week to reconquer blasé first-nighters with its audience magic. If the excitement of discovery is now missing, it is offset by the emo-

tional overtones of the by-now established popularity of the music and lyrics. So "Oklahoma" stacks up as a strong summer boxoffice prospect, particularly at the \$4.50 top. It will probably tour again in the fall.

Besides demonstrating again the unique qualities of gayety, tenderness, melody, humor and honesty that have made the show a genuine American classic, this return engagement offers a graphic illustration of how much composer Richard Rodgers and lyricist Oscar Hammerstein, 2d, have expanded and developed the musical play form since this first collaboration. But despite advances in technique since then, "Oklahoma" remains an irresistible show whose appeal is not lessened by familiarity.

Inevitably, there are minor imperfections in this touring production, as against the memory of the original. Certain of the principals seem to lack the personal magnetism of those who first played the parts on Broadway and whose identities and performances have been given a degree of permanence through the record album. And the lyrics of such numbers as "Kansas City," "I Can't Say No" and "Aller Nothin'" have lost much of the surprise element that was an important aspect of their initial success. Also, the show must compete with idealized memory, so the opening night's performance of this return engagement took a while to win over its audience. But the inherent quality of the material, the Rodgers and Hammerstein artistry and the verve of the cast presently drew an enthusiastic response and received an ovation at the curtain.

If some of the present leads seem

a trifle paler than the memory of the original, others are more legitimate and preferable. Ridge Bond is a lively, likable Curly. If lacking some of the vocal distinction and ingratiating quality of Alfred Drake, Patricia Northrop is appealing and vocally acceptable as Laurey, and her romantic pretence with Bond are rather touching. Walter Donahue seems a trifle mature and big-cityish as Will Parker, and he and Jacqueline Sundt, as Ado Annie, somehow suggest vehemence rather than underlying humor in their comedy numbers. Jerry Mann has a contagiously broad comedy style as the peddler, Mary Marlo catches just the right element of good humor as Aunt Eller, Henry Clarke is vocally good and dramatically adequate as Jud Fry, Dave Mallon is hokey but funny as Ado Annie's shotgun-tooth father, and Claire Pauch is attractive as Laurey in the dream ballet. But Audrey Wilton lacks the pixie quality that made Joan McCracken a standout as the Girl Who Falls Down, and Patricia Barker hasn't Bambi Linn's memorable coquishness as the Child in Pigtails. (Incidentally, the original program identified the latter two parts merely by the names of the characters, indicating that the management didn't anticipate the click they'd score.)

Agnes de Mille's ballets, which set a standard for legit musicals, are still knockout, although not as smoothly integrated as both she and Rodgers and Hammerstein have since done. Rouben Mamoulian's original staging, reproduced by Jerome Whyte, is excellent. And the stunning physical production, with brilliant sets and backdrops by Lemuel Ayers and vivid costumes by Miles White, looks immaculate despite the long tour.

Hobe.

Legit Followup

Twentieth Century (FULTON, N. Y.)

Was an important cast change made Monday night (4), and some not for the better, this venerable farce-comedy revival still gets something of a shot in the arm. Maybe it's the new-broom motif, or a clearing away of the laissez-faire or lassitude the previous principals had slipped into. Either way, laughs came freely, the old hokum rings out amusingly, and "Twentieth Century" is fun.

And this despite a disappointing performance by Binnie Barnes, replacing Gloria Swanson as the stage star, Lily Garland. Big and alluring, Miss Barnes plays the role broadly, eschewing any of Miss Swanson's finesse. The role is almost burlesque and that's the way it's now played, with the horseplay laid on thickly, so that it cloy. In the quieter moments, as when Miss Barnes meditates on the ephemeral status of a stage star's career, she's much better.

Pleasant surprise is Robert Preston, in for Jose Ferrer as the mercurial, hammy producer, Oscar Jaffe. Holding himself in check, but letting out the stops when required and showing some very neat timing. Preston makes a convincing phoney out of the impresario, in a role that's rich and humorous.

George Mathews is more convincing and amusing than was Robert Strauss as the press agent, William Lynn is still the play's chief delight as the manufacturer with a missionary complex. Donald Foster, as Jaffe's general manager; Eva Leonard-Boyne, as Miss Garland's loyal maid, and Ralph

Bunker, as a philandering businessman, are still steady and reliable. John Carroll, back as Miss Garland's agent and boy-friend, is also a sock addition. Some of the dialog has been changed and freshened to keep up with changing times, and is an improvement. Some of the stage business and lines, however, have been coarsened and cheapened, for a few extra laughs.

Bron.

Holliday-Girl in Round Debut at Pitt Arena

Pittsburgh, June 3.

Judy Holliday will appear in the round or the first time when she does "Dream Girl" for Sam Handelman at Bill Green's Arena Theatre here week of July 23. Decision to debut in central staging here was fact that her director will be Morton DaCosta, who staged the recent N. Y. City Center production of the Elmer Rice play with Miss Holliday. DaCosta has been signed by Handelman for the entire 10-week season.

Latter has also set Joan Blondell in "Happy Birthday," July 2; Bert Wheeler in "Harvey," July 9, and "Miss Mabel," Robert C. Sheriff's new one with Lillian Gish, Aug. 13, which will be the finale. Arena Theatre opens Saturday (9) with Edward Everett Horton in "Springtime for Henry," followed in turn by Kay Francis in "Let Us Be Gay" and Arthur Treacher in "Clutterbuck." A commitment with Sidney Blackmer has been erased; he had planned originally to do "Come Back, Little Sheba" with Miss Blondell, but she's decided to go it along on "Birthday."

Weekly Charts of Broadway Grosses for 1950-51 Season

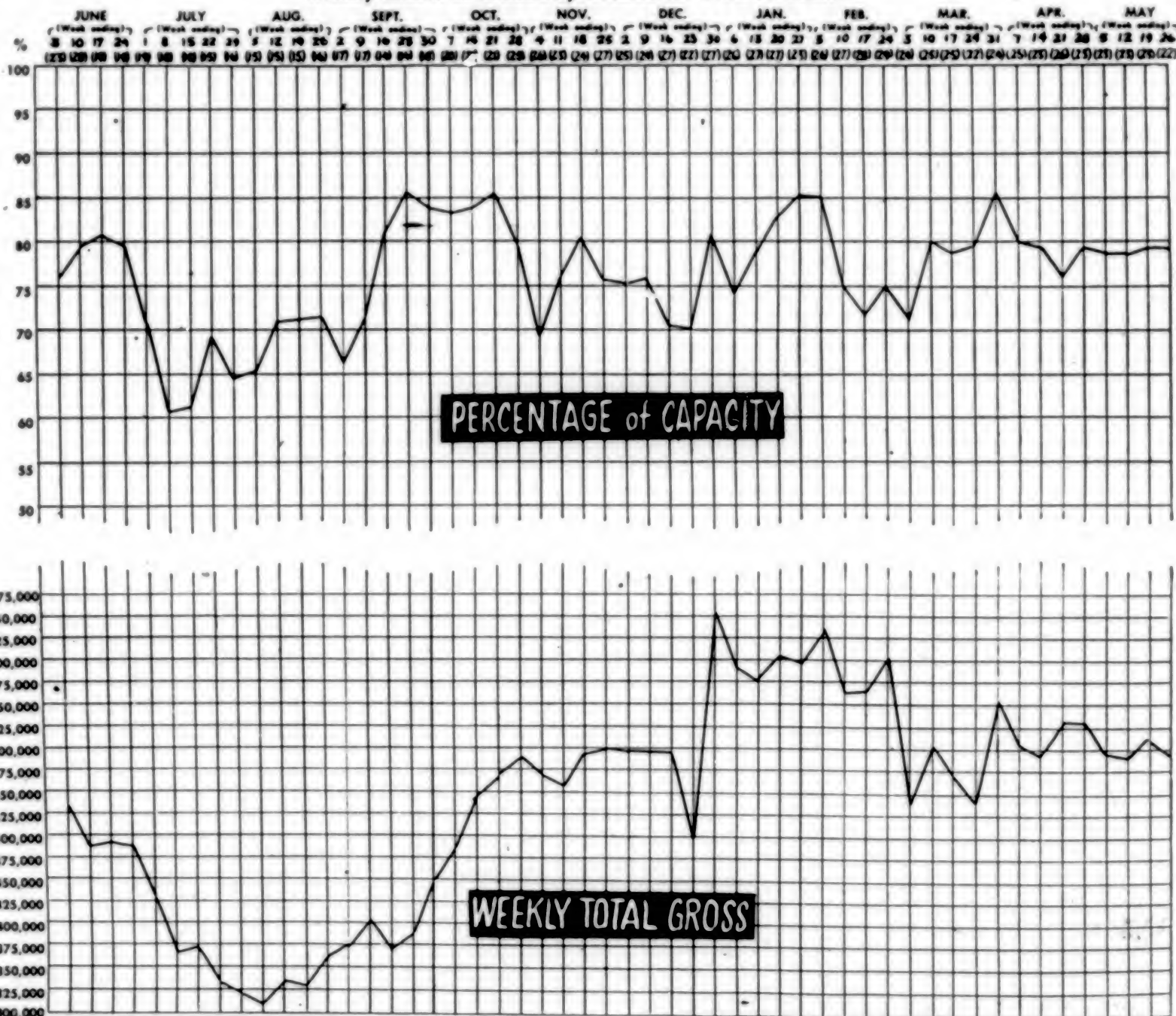


Chart at top shows the weekly business according to percentage of capacity. The bottom one indicates the weekly total gross. According to the weekly figures the median average for the entire season was 76.2% of capacity. If every show had sold out every performance during the entire season, the total gross would have been \$36,886,000. But the total receipts for all shows during the season were actually \$27,886,000. So the seasonal average for the entire 52-week period came to 76.6%.

The chart indicates the invariable attendance decline during the summer and pre-Christmas periods, and shows how receipts drop immediately after the Christmas-New Year week and then recover. Since a few shows always sell out (and are generally the top-grossing productions), they tend to stabilize the weekly percentage of capacity. Conversely, the borderline shows tend to vary more than the overall average indicates. Parenthetical figures indicate number of shows current that week.

Inside Stuff—Legit

Obviously aroused by some of the harsh notices of the recent N. Y. City Center drama season, Vernon Rice, N. Y. Post drama editor, devoted his column Sunday (3) to pointing out that productions at the pop-price house are on a stock basis, with a skimpy budget, only two weeks' rehearsal and everyone (including stars) on Equity minimum. He wrote, "Critics, believe it or not, are human. They have to be told these things. Hesitancy on somebody's part on making the reviewers aware of this fact over and over again, has made them think that they are reviewing another Broadway show with three or four weeks' rehearsal in New York and at least two weeks on the road. This reluctance may have its tragic effect. It is all very well and good for actors, directors, and even Mr. Evans himself (Maurice Evans is artistic supervisor of the project, serving without salary.—Ed.), to make personal sacrifices for the love of the theatre and to bring back the audience lost with the coming of high costs and prices. Some day some of these people are going to wake up to careers wrecked by bad or indifferent notices, and that's not going to be worth the toil and trouble done in the line of civic duty. Getting the right people for the right parts and the right jobs may not be so easy to do if the present trend of the critics continues."

Unusual severity of some notices during the recent spring season at the Center puzzled the trade as well as Center officials. Robert Garland, of the N. Y. Journal-American, was particularly rough in reviewing the three productions, although Center representatives said they knew of no explanation for the intensely personal tone of the pans. As a result of the situation, however, there appears to be some question of whether several of the production staff will return next season to take another personal shellacking for doing a nominal salary job, in some instances at the sacrifice of lucrative commercial theatre opportunities.

No one, it's explained, suggests that the critics should pull their punches. But it's felt that the reviews should merely take into consideration that the productions are done on a stock basis, with two weeks' rehearsals and minimum expense for scenery, costumes and lighting, etc., and that they play to a \$3 top.

Ironie angle of the recent resignation of Richard Aldrich and David Holtzmann from the Stock Managers Assn. in protest against the release of the rights to "Brigadoon" to the Boston Summer Theatre prior to the show's production at the South Shore Music Circus, Cohasset, Mass., is that the two led the SMA drive three years ago against exclusive release of plays. At that time the organization was fighting exclusive deals for "Voice of the Turtle." Aldrich, currently on duty with the Navy and not actively in charge of his four New England strawhats, spearheaded the "Turtle" campaign. Holtzmann, Aldrich's attorney and at that time the legal rep for SMA, subsequently resigned the latter duties and is now supervising operation of the Aldrich summer theatres. Walter Liebman is now SMA attorney.

Aldrich and Holtzmann quit the SMA several weeks ago over alleged pressure by the organization's board to force the release of "Brigadoon" to the Boston Summer Theatre. Holtzmann sought to delay production of the musical at Boston until after his presentation of it at nearby Cohasset.

Comment on working conditions for dancers at the Radio City Music Hall, N. Y., was expressed recently by a chorus member of the touring "Kiss Me, Kate," in a newspaper interview in her Ottawa hometown. The terper, Doris Atkinson, who stopped off to visit her family and be interviewed by the Ottawa Evening Citizen, was quoted as saying of her six-week employment at the Rockefeller vaudeville showcase, "We did Ravel's 'Bolero' and I hated it. We had to count to 42 before going on stage, count 13, run up some steps, count some more and something else. I might as well have stayed at home and studied math."

"At the Music Hall you always kneel on your left knee and start on your right foot. It's not dancing, just mechanics—like being in the army, although it looks awfully good from the other side of the footlights. Nobody knew your name. We did four a day, never got our clothes washed and I used to be afraid if I fell I'd get trampled."

Publication by Samuel French last week of "Sight Unseen," comedy by Hollywood writers Rosemary Foster and Warner Law, is an example of how to get a play published. Script was originally rejected by French in 1948, the editors explaining that it was too unorthodox and difficult to produce for amateurs. Authors felt otherwise, and sent the play to Seattle's Tryout Theatre, which produced it. Next, Gilmor Brown staged it arena-style in his Pasadena Playbox. Piece then snowballed up and down the Coast, having nine community theatre productions, with consistently good notices, and winning the Stanford Dramatists Alliance comedy award. Two years after the first rejection, the script and clippings were sent back to French, which then accepted the play for publication.

Sam Handelsman had hoped to get John Garfield in "Golden Boy" and Olivia de Havilland in "Candida" for his new Bill Green's Arena Theatre in Pittsburgh this summer, but both stars turned him down because they didn't want to do the shows in the round. Most of their bookings are in the conventional strawhats, and Garfield and Miss de Havilland felt that switching suddenly to another style after doing the shows in regulation theatres would require too much additional work and preparation on short notice.

Unknown

Continued from page 35

version of "Tribby" is apparently off the beam. Although the "Tribby" idea was given to Hayward, who passed it on to the others, there's believed to be little likelihood of Rodgers, Hammerstein and Logan doing anything definite about it, at least until after the undisclosed vehicle for Miss Martin is on the boards. None of those involved is inclined to guess beyond that.

Hammerstein is now working on book revisions and is set to stage his brother Reginald Hammerstein's scheduled revival of "Music in the Air," which is slated for an October premiere on Broadway. Rodgers is concentrating on the current production of "South Pacific," which is undergoing several important cast changes currently, and "King and I" and "Happy Time." Hammerstein goes to London late in October to sit in on final production preparations and rehearsals of the British edition of "South Pacific," and Rodgers will probably go over in time for the premiere. Logan's immediate plans are not revealed.

Current Road Shows

(June 4-16)

"Courtin' Time" (Joe E. Brown, Billie Worth) (tryout)—Nixon, Pittsburgh (4-9) (Reviewed in VARIETY, May 30, '51).

"Guys and Dolls" (Allan Jones, Jan Clayton)—Curran, San Francisco (4-18) (opening) (Reviewed in VARIETY this week).

"Merry Widow" (Carl Brisson, Jane Pickens)—Philharmonic Aud., Los Angeles (4-16).

"Mister Roberts" (Henry Fonda)—Geary, San Francisco (4-16).

"Moon Is Blue" (Maggie McNamara)—Harris, Chicago (4-16).

"Seventeen" (tryout)—Shubert, Boston (4-9) (Reviewed in VARIETY, May 30, '51).

"South Pacific" (Janet Blair, Richard Eastham)—Shubert, Chicago (4-16).

"Two on the Aisle" (Bert Lahr, Dolores Gray) (tryout)—Shubert, New Haven (11-16) (opening).

Soprano Dorothy Sandlin will be starred in three productions of the South Shore Music Circus' summer season in Cohasset, Mass. "New Moon," July 2-7, "Chocolate Soldier," July 9-14, and "Merry Widow," Aug. 6-11.

'Kate' Closes Tour In Montreal With 35G

Montreal, June 5. "Kiss Me, Kate" closed its current road tour at His Majesty's last week, drawing a near \$35,000 for the stanza. House was scaled to a \$4.50 top.

Theatre now shutters for extensive alterations, which tentatively include a new lobby entrance, more than 200 additional seats (presently 1,579), and if steel is available, the elimination of several posts in the orch which at the moment make a number of seats worthless.

'Roberts' Record \$35,687, Frisco

San Francisco, June 5.

"Mister Roberts," with Henry Fonda, climbed still higher last week, chalking up a record capacity \$35,687 for its fifth week at the 1,530-seat Geary. Show, scaled to \$4.80, is the first straight legit to play the Geary at such a top since its opening 19 years ago. Nearest to record biz set by "Mister Roberts" was the \$30,000 recorded by "Harvey." Latter was scaled to \$3.60, but played nine performances a week. "Roberts" plays only eight.

"Guys and Dolls" premed at the 1,775-seat Curran last night (4). Show, starring Allan Jones, Jan Clayton, Pamela Britton, Julie Oshins and Maxie Rosenbloom, is second in the Civic Light Opera series. Set for eight stanzas with \$4.80 top.

"The Square Needle," with Victor Jory and Wayne Morris, shuttered suddenly Sunday night (27) after a thin second week at the 1,858-seat Downtown. House was scaled to \$3.60 and take for two frames approximated \$11,000.

Andrews Co. \$26,600, D. C.

Washington, June 6. "Mister Roberts," with Tod Andrews starred, closed last Saturday night (2) after a four-week stand at the Gayety, concluding the local legit season. Final week's gross was \$20,600, bringing the total for the engagement to nearly \$91,100.

The show shuttered here for the summer, but resumes the tour about mid-September with Andrews back again as star.

'Widow' Not Merry With Profitless 47G, L.A.

Los Angeles, June 5.

Civic Light Opera's "The Merry Widow," town's only offering last week, started its four-week stand with \$47,000. Tally is below the break-even point for the Carl Brisson-Jane Pickens star.

Ivar rekindled last night (Mon.) with "Detective Story," starring Chester Morris, and Las Palmas relights Friday with "Hocus Pocus," new Harold Sherman comedy.

'Faith'

Continued from page 37

acters take up the chore. A 19-piece orchestra has been added, together with scantily-clad Indian warriors, horses and scenes of war on stage.

The dancing, on the whole, is better than last year's, but improvement is needed in the choral work so that the audience can clearly get the words of the songs. Failure of the lyrics to come through clearly is largely the fault of the amplification system, which also went sour several times in picking up speaking voices.

Polish is needed also for the action highlights of the spectacle—the battle scene at Lexington and crushing of the rebellious rioters after the war. There is possibility for very great dramatic impact in both of these but, on opening night, the action was wooden.

Biggest improvement in the cast this year is the selection of Charles V. Grunwell, Jr., for the part of Washington. He is head and shoulders above last year's two Washington's and makes the first President appear as a person instead of merely a symbol. Outstanding actor is the holdover John Tate, well-known Negro performer, as Billy Lee, Washington's body servant. Tate brings comedy and ease to the role and serves to lighten the entire production.

B'way on Warm Weather Toboggan; Only 'Guys,' 'Pacific,' 'King' Go Clean; 'Okla' Fair \$24,100, 'Stalag' \$14,700

Business took a sharp dip on Broadway last week. Attendance was brisk Monday and Tuesday nights (28-29), but the Wednesday matinee, falling on Memorial Day, was disappointing; and there was the traditional sag that night. Instead of recovering on the weekend, the slump continued. That seems to indicate that with the arrival of Memorial Day—the summer boxoffice pattern of light weekend trade—has started.

The total gross for all 23 shows last week was \$371,200, or 70% of capacity (for the corresponding week last year the total for 23 was \$533,900, or 76%). The previous week's total for 22 shows was \$396,700, or 78% of capacity.

"Oklahoma," with unanimously enthusiastic notices, got away to a fair start, a limiting factor being the opening week performance schedule of five evenings and three matinees. This week should offer a better indication of the show's return-run potential. Business skidded at three of the new musicals, "Tree Grows in Brooklyn," "Make a Wish" and "Flahooley." Two-for-ones are apparently hyping "Rose Tattoo," but aren't providing much help for "Season in the Sun" or "Gramercy Ghost."

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama), O (Operetta).

Other parenthetical figures refer, respectively, to top price, number of seats and capacity gross. Price includes 20% amusement tax, but grosses are net: i.e., exclusive of tax.

"Affairs of State," Music Box (36th wk) (C-\$4.80; 1,012; \$26,874). Nearly \$25,500 (previous week, \$26,900); June Havoc succeeded Celeste Holm as star this week.

"Autumn Garden," Coronet (13th wk) (D-\$4.80; 1,027; \$28,378). Almost \$16,000 (previous week, \$13,700); closed Saturday night (2) after 101 performances, at a loss of about \$70,000; will tour in the fall.

"Bell, Book and Candle," Barrymore (29th wk) (C-\$4.80; 1,064; \$28,000). Nudged \$28,200 (previous week, \$28,300); closed Saturday night (2) after 233 performances, because of the withdrawal of Rex Harrison and Lilli Palmer; reopening is uncertain.

"Call Me Madam," Imperial (34th wk) (MC-\$7.20; 1,460; \$51,847). Had unsold boxes Wednesday night (31), but standees took the gross over capacity at almost \$52,200 (previous week, \$52,300).

"Country Girl," Lyceum (30th wk) (D-\$4.80; 995; \$22,845). Nearly \$11,000 (previous week, \$12,400); closed Saturday night (2) after 236 performances; will tour in the fall.

"Darkness at Noon," Royale (21st wk) (D-\$4.80; 1,035; \$27,100). Almost \$15,500 (previous week, \$17,800); due to close June 23.

"Flahooley," Broadhurst (3d wk) (MC-\$6.60; 1,160; \$40,200). Over \$24,800 (previous week, \$37,800 with three parties).

"Gentlemen Prefer Blondes," Ziegfeld (78th wk) (MC-\$6; 1,628; \$48,244). Nearly \$31,200 (previous week, \$34,500).

"Gramercy Ghost," Morosco (6th wk) (C-\$4.80; 912; \$24,300). Over \$4,300 (previous week, \$3,900).

"Guys and Dolls," 46th Street (28th wk) (MC-\$6.60; 1,319; \$43,904). The limit again at \$44,400.

"Happy Time," Plymouth (71st wk) (C-\$4.80; 1,063; \$29,019). Over \$11,100 (previous week, \$14,100).

"Idiot's Delight," City Center (2d wk) (CD-\$2.88-\$2; 3,025; \$41,000). Nudged \$18,700 (previous week, \$22,000); closed Sunday night (3) after 16 performances, concluding the spring season.

"King and I," St. James (10th wk) (MD-\$7.20; 1,571; \$51,717). The limit again; over \$51,700.

"Kiss Me, Kate," Shubert (125th wk) (MC-\$6; 1,361; \$40,847). Almost \$22,100 (previous week, \$25,100); Robert Wright went in as male lead this week, succeeding Ted Scott.

"Make a Wish," Winter Garden (7th wk) (MC-\$6.60; 1,519; \$50,000). Over \$24,000 without parties (previous week, \$34,200).

"Moon Is Blue," Miller (13th wk) (C-\$4.80; 920; \$21,586). Had empty seats at the midweek matinee; over \$20,100 without parties (previous week, \$21,200).

"Oklahoma," Broadway (1st wk) (MC-\$4.80; 1,900; \$46,912). R turn engagement opened Tuesday night

(29) to unanimous raves; five evenings and three matinees drew nearly \$24,100.

"Rose Tattoo," Beck (18th wk) (D-\$4.80; 1,124; \$28,000). Over \$16,700 (previous week, \$16,000).

"Season in the Sun," Booth (36th wk) (C-\$4.80; 766; \$20,235). About \$6,500 (previous week, \$7,500).

"South Pacific," Majestic (111th wk) (MC-\$6; 1,659; \$50,186). The limit again; about \$50,800. Martha Wright succeeded Mary Martin this week as femme lead.

"Stalag 17," 48th Street (4th wk) (CD-\$4.80; 921; \$21,547). Almost \$14,700 (previous week, \$14,400).

"Tree Grows in Brooklyn," Alvin (7th wk) (MC-\$7.20; 1,331; \$47,167). Nearly \$37,100 (previous week, \$44,700).

"Twentieth Century," Fulton (23d wk) (C-\$4.80; 976; \$23,228). Almost \$20,400 (previous week, \$22,000); Robert Preston and Binnie Barnes took over this week as stars, succeeding Jose Ferrer and Gloria Swanson.

FUTURE SCHEDULE

"Courtin' Time," National, June 13 (trying out).

"Seventeen," Century, June 21 (trying out).

"Two on the Aisle," Hellinger, July 12 (rehearsing).

"Saint Joan," Cort, Oct. 4.

'S.P.' \$49,200, Chi; 'Moon' \$20,800

Chicago, June 5.

Just the two attractions, "Moon Is Blue" and "South Pacific," but both doing lush business. Irene Bordoni took over the Bloody Mary part in "SP" this week.

Memorial Day, surprisingly enough, was sock for both plays, with "South Pacific" matinee a sellout.

Estimates for Last Week

"Moon Is Blue," Harris (5th week) (\$3.80; 1,000). Fine \$20,800, with advance orders sturdy.

"South Pacific," Shubert (29th week) (\$5; 2,100). Keeps near the turnover figure with \$49,200.

'SEVENTEEN' \$24,700, 'LOVE'S' \$4,200, BOSTON

Boston, June 5.

"Seventeen," breaking in at the Shubert, received generally favorable reviews, with result that biz has been strong and figures to hold up for the current, final week. "Love's Labour's Lost," at the Brattle, picked up during the second week as result of extra matinee on the holiday.

Estimates for Last Week

"Love's Labour's Lost," Brattle (2nd wk) (\$3.60-\$3) (460). Picked up to near \$4,200 for second round, following okay \$3,960 for first.

"Seventeen," (Shubert) (1st week) (\$4.20 during week; \$4.80 Sat.) (1,750). Fair \$24,700, for first week. Final current.

'Courtin' Time' Slowish \$14,500 in 1st Pitt Week

Pittsburgh, June 5.

New musical, "Courtin' Time," had everything going for it except business last week at Nixon. Show resumed its tryout engagement here to give Joe E. Brown an opportunity to brush up on the role he had taken over from Lloyd Nolan. But even with newspapers opening up wide to embrace the first legit attraction here in two months, and in spite of two excellent notices out of three, take was \$14,500 at \$3.50 top (\$4.55 with taxes).

Booking of "Courtin' Time" was pretty much of a last-minute thing, but space it got in the dailies couldn't have been topped if tuner had been on the way for months. Nixon hadn't had anything since the Jeanette MacDonald-Gene Raymond "Guardsman" Easter Week, and the local sheets really did a job on steaming up the public on the show. Obviously the inoculation didn't take, however. Lateness of the season, fact that the Nixon's been dark so long and cautiousness of locals over anything untried, all combined to produce plenty of red all the way around.

Cagey Eve Arden

Continued from page 55

ante plus 50% of the profits, they have okayed the pass angle. Other producers, upon hearing the explanation, willingly accepted the proviso.

Incidentally, besides getting \$2,000 plus a percentage for herself, Miss Arden is taking several featured players on tour with her.

Harmon Preps Clinton

Clinton, Conn., June 5.

Lewis Harmon, former operator of the Chapel Playhouse (now

reverted to original church status), in Guilford, who has taken over at Clinton's Andrews Memorial Theatre, announces a July 2 opening of his nine-week season with Lillian Gish in "Miss Mabel." Also on sked is a July 30 booking of Olivia de Havilland in "Candida."

In shifting from Guilford to Clinton, Harmon has abandoned his \$1 top, no-name policy, in favor of the higher-tariffed star system. His claim that the new location warrants a different policy is no doubt based on the proximity of

Ivoryton and Norwich strawhats, both of which play names.

'Ado' At Yellow Springs

Yellow Springs, O., June 5.

Yellow Springs Area Theatre is launching its summer season with "Much Ado About Nothing," produced on an experimental three-level stage with the conventional old English costumes. Play will be presented June 9, 10, 16, 17 and 22 on the front campus of Antioch College.

Meredith Dallas, of the Area Theatre staff, will direct.

Lake Tees Off Norwich

Norwich, June 5.

Norwich Theatre strawhat season gets underway June 18 with Veronica Lake in "Curtain Rises."

Ambitious lineup for the 11-week season includes "Streetcar Named Desire," Margaret O'Brien in "Junior Miss," John Garfield in "Golden Boy," Ella Raines in "Night of January 16th" and Victor Moore in "Lightnin'." Musicals booked are "Brigadoon" and "Alice in Wonderland." Pencilled attractions include Melvyn Douglas and Signe Hasso in a tryout.

Herbert L. Kneeter again heads the operating setup.

Westhampton Getaway

Westhampton, L. I., June 5.

The Westhampton Playhouse will open its summer season July 2 with a tryout of "Four Poster," two-character drama by Jan de Hartog, with Hume Cronyn and Jessica Tandy (Mrs. Cronyn) starred. Couple are touring the circuit in the play, with a break-in at the Grand, London, Ont., with the idea of taking it to Broadway in the fall.

Other productions during the Playhouse's nine-week season include a tryout of George Oppenheimer's "Mirror, Mirror," starring Kay Francis, July 9; "Happy Birthday," with Joan Blondell; "Connecticut Yankee," with Buddy Ebsen and Paula Laurence; "Rain," with Lawrence Tibbett; "Streetcar Named Desire," "Brigadoon" and one show to be selected.

Strawhat Notes

Katharine Cornell will co-star with Brian Aherne in a revival of "Constant Wife," with Guthrie McClintic staging, at Central City, Col., for a three-week run opening Aug. 4. . . . Melvyn Douglas and Signe Hasso are co-starring this week in a tryout of "Sacred and Profane" at the Somerset (Mass.) Summer Theatre. . . . The Dixfield (Me.) Summer Theatre opens July 3 for its third season under Edwin Child. . . . The Lakes Region Playhouse, Laconia-Gilford, N. H., opens for the season July 2.

Before starting the season as resident director of the Cape Playhouse, Dennis, Mass., Arthur Siroom will stage the Alexander Ince-Joel Schenker production of R. C. Sherriff's "Miss Mabel," starring Lillian Gish, which opens a strawhat tour with a break-in at New Hope, Pa., week of June 18. . . . The Valley Players open their 10th season June 18 at the Mountain Park Casino, Holyoke, Mass. . . . Mary B. Winslow's Monomoy Theatre, Chatham, Mass., opens June 27 for its ninth season.

Westport

Continued from page 57

resident manager's salary, and is ready to accept the spot's present pressagent for membership.

'Reasonable' Demands

Explaining that the union, with an urgent unemployment problem facing its membership, has no intention of making unreasonable demands on the rural theatres, the official conceded that some spots may not be able to afford hiring ATPAM members, even at concession rates. On the other hand, he argued, Westport is one of the more profitable barn operations. The union is determined that all such theatres should hire union managers and agents on some basis.

In regard to the union's recent letter to the League of N. Y. Theatres warning that henceforth all pre-Broadway tryouts in summer stock must employ ATPAM managers and agents, it was explained that the idea is to establish the principle as general practice rather than to impose a hard and fast rule. Genuine tryouts put on by small, remote barns probably won't be pressured on the issue. However, it was pointed out that a specific case of what the union has in mind is the scheduled Theatre Guild revival of "Saint Joan," which is announced to play a break-in date at Westport before being brought to Broadway. That is merely a tryout tour. ATPAM officials believe, and the production should have a union manager and p.a. whether it plays barns or regular road stands.

In general, it's noted, the established strawhats have agreements with ATPAM and employ union members; usually under modified conditions. Among the spots thus organized are the Bucks County Playhouse, New Hope, Pa.; the Lambertville (N. J.) Music Circus; Boston Summer Theatre; the Olney (Md.) Playhouse; McCarter Theatre, Princeton, N. J., and the three Richard Aldrich spots on Cape Cod. Not yet organized are the Spa Theatre, Saratoga, N. Y., and the new Lewis & Young musical tent at Sacramento, Cal., plus numerous smaller barns.

Plays Abroad

The Love of Four Colonels

London, May 24

Linnet & Dunfee production of drama in three acts by Peter Ustinov. Starring Peter Ustinov, Moira Lister. Directed by John Fernald. At Wyndham's Theatre, May 23, '51, 82 top.

Col. Wesley Brittenpiggel . . . Colin Gordon
Col. D. Rinder-Sparrow . . . Colin Gordon
Col. Anne Frappet . . . Eugene Beckers
Col. Alexander Ikonenko . . . Theodore Bikel
An Immortal . . . Peter Ustinov
An Immortal . . . Gwen Cherrill
The Princess . . . Moira Lister
Mrs. Brittenpiggel . . . Patricia Jones
Mme. Frappet . . . Diana Gravoe
Mrs. Rinder-Sparrow . . . Mary Hignett
Mme. Ikonenko . . . Mona Litton

An awkwardly constructed satirical comedy with an original idea is not entirely successfully interpreted here. If judiciously cut, its value likely would be enhanced. Its unusual theme and lyrical, cadacious lines make it a colorful and racy entertainment that should appeal to specialized audiences here. If tightened up, it might go over with Broadway patrons.

Much that is palatable in the play is clouded by an unnecessary overexuberance and the facetious clowning of the author in his personal characterization. He pokes fun, in the initial stage, at the varying national characteristics of the four main personalities—members of a military administration somewhere in Europe engaged in an abortive conference. This soon merges into fantasy when they are whisked off by an immortal messenger to an enchanted castle housing the legendary sleeping beauty.

Each man is given a chance to woo the princess in his own fashion. Each enacts a scene upon an inner stage before the critical eyes of the others. To the Frenchman the woman appears as a courtesan of the 18th century—to the American as a downtown harp. The Russian sees her as a willowy weed of the Tchekev era and the Englishman imagines her as the virgin victim of an early Crusader's lust. Much of the dialog is on Shakespearean and Russian classic lines. Attendant on these mystic frolics are a good and a bad fairy who bestow on the quartet the opportunity to remain and awaken the sleeper or go back to the humdrum world.

Peter Ustinov alternately pouts and revels with schoolboy glee in the role of the Bad Fairy, obviously thoroughly enjoying himself. The four colonels are skillfully contrasted with Colin Gordon getting most of the laughs as the imperturbable Englishman and Theodore Bikel's discenting Russian a close second. Gwen Cherrill is a perky little good fairy and Moira Lister makes the most of her opportunities in the four materializations of the eternal Eve.

Piece is smoothly directed by John Fernald, running effortlessly after brief provincial tour Clem.

Taking Things Quietly

London, May 31.

Alice Rea, E. P. Clift and Ray Lomholt production of comedy in two acts by Ronald Wilkerson. Directed by Charles Hickman. At Ambassadors, London, May 29, '51, 82 top.

Charles Verity . . . Basil Radford
Corrad Verity . . . Joan Haythorne
Charles Verity, Jr. . . . Barry Macgregor
Sir William Snike . . . Cameron Hall
Lady Snike . . . Rosamund Greenwood
Sid Gollert . . . Eliot Makeham
Mrs. P. Snike . . . Elton Tibbels
Elsa T. . . Mona Litton
P. C. Harris . . . Peter Martin

A slender comedy, with nothing outstanding to attract Festival visitors, nor big b.o. star to appeal to the normal regular theatregoer. It is well acted and staged, and received an encouraging reception. But its improbable story of a lawyer who turns to crime because he is flat broke is neither credible nor edifying, and its chances of survival are slim.

Basil Radford, best known for his partnership with Naughton Wayne as cricket enthusiasts in film and radio, is a jovial amateur crackman, while Joan Haythorne is her usual gracious self as his unsuspecting spouse. Barry Macgregor is a human, mischievous small boy and Peter Martin is a gem as a timid new police officer.

But the real honors of the evening must go to Eliot Makeham as the lovable old scoundrel whose pride in his old trade leads to all the trouble. Clem.

SAMUEL FRENCH

SINCE 1930

Play, Brokers and Authors' Representatives

25 West 45th Street, New York
7423 Sunset Blvd., Hollywood 46, Cal.

"A riotous comedienne!"

— JOHN CHAPMAN, N. Y. DAILY NEWS

"An uncommonly versatile performer."

— BROOKS ATKINSON, N. Y. TIMES



Yvonne
ADAIR

14 Months

"LEND AN EAR"

18 months

"GENTLEMEN PREFER BLONDES"

Beg. July 30

CIVIC LIGHT OPERA ASS'N, PITTSBURGH

"GIRL CRAZY"

Personal Manager:
HOWARD HOYT

Publicity
PHILLIP BLOOM

Literati

Fryer May Switch to H'wood

Thomas M. Fryer, of The New York Times' film department staff in New York, may succeed Tom Brady as the paper's Hollywood correspondent. Brady has resigned as of the end of June for a year of study in France.

No definite decision as to his successor has been made yet. Fryer is known to be favored for the post if a satisfactory replacement can be found for him on the N. Y. desk. He and Brady switched jobs for a six-week period several years ago to familiarize themselves with the other's chores.

Sobol's 'Broadway Beat'

Louis Sobol, syndicated Broadway chronicler for the N. Y. Journal American and others on the Hearst chain, has woven a colorful and highly readable collection of reminiscences and anecdotes of the Stem in "Along the Broadway Beat." This Avon pocket sized edition is one of the better buys and with a bit of enlarging might easily have retailed for 10 times that amount and still be a great buy. The tome has that much entertainment in it.

Sobol has warming memories of the Main Stem. He goes back to the Prohibition era and creates a nostalgic mood in his recollections of the excitement of that period. He's equally at ease in discussions of mobsters and phonies as he is in his writing of the top personalities that give Broadway its tone.

"Beat" is a collection of Sobol columns and pieces written for various magazines. One of his brightest chapters is that which deals with Lindy's. He biographs Joe E. Lewis and Milton Berle in a manner that pays tribute to both of them without creating any false impression. He writes understandingly of critics, first-nighters, fellow columnists, chorus girls and actors. He provides the outlanders with a glamorous picture of one of the most colorful arteries in the world, and the book is more valuable to hepers because of back history forgotten by many.

It's an excellent reference and even better entertainment. Jose.

1951 Year Book

New International 1951 Year Book, edited by Henry E. Vizetelly (Punk & Wagnalls), a compendium of the world's progress for the year 1950, is another great year book.

Besides the great international events of 1950, it also contains Highlights of the Theatre, by Bernard Sobel; Motion Pictures, by Kate Cameron; Music, by David Ewen, and Radio and TV, by G. Ross Henninger, all able boys and gals who know their business. There are illustrations, maps, charts and diagrams, besides a glossary of important new words and words in the news. There is also an index, which makes it easy for the reader to find what he's looking for. It is a fine job of editing. It tells you world events at a glance (if you can call 688 closely printed pages a glance). This book belongs in every man's library.

Joe Laurie, Jr.

CHATTER

George Wiswell, former Park East ed, back from Europe.

Actors Studio getting an 11-pix layout in the June 11 issue of Quik.

Evelyn Harvey, former Cue staffer, new amusement editor of Collier's.

Astrologer Myra Kingsley has book on Duell, Sloan & Pierce summer list.

Jessica Russell in Boston digging background for profile of Vaughn Monroe.

Mike Todd profiled by Maurice Zolotow in the June 9 Satepost under title, "Last of the Girl-Show Czars."

Mack Sennett's autobiography, "Don't Step on My Dreams," will be published in September by Doubleday.

Jimmy O'Neill, former Yank staffer and 20th-Fox flack, now with William Morris television department.

John McNulty collecting material for Holiday story on Little Yugoslavia, uptown section of New York. Dick Hanley photographing.

Jack Galub appointed publicity director for The Reporter mag. He was previously employer relations consultant with United Service for New Americans.

"Roadside Sonata," a novel of Southern California by Gerry Broderick and Erwin Nistler, will be issued in August by the Almat Publishing Corp.

N. Y. World Telegram & Sun music critic Louis Biancolli receiving Distinguished Service Medal of the Music Lovers League,

June 16 for his co-authorship of "Mary Garden's Story."

Richard Skinner, in summer stock for 24 years, and operator of Olney (Md.) Theatre the last four seasons, has readied an outline for a book on his theatre experiences, which Elizabeth Purdy is agenting.

Theatre Arts mag for June is a special summer theatre issue, first under new editorship of Eileen Tighe, with special features by John Chapman, Harriet Van Horne, Bob Sylvester, Burton Rascoe, Vernon Rice and others.

Herman G. Weinberg, foreign films publicist and title writer, named American correspondent for Les Cahiers du Cinema, new French monthly on motion pictures. Published in Paris, the mag is the successor to La Revue du Cinema.

Maurice Schapiro, city editor of the Troy (O) News, has been elected president of the Blue Pencil Club of Ohio. A. R. Sicuro, editor of the Ravenna (O) Evening Record, was elected vice president, and F. W. Maguire, Ohio State University Journalism professor, was renamed secretary-treasurer.

Coney Season

Continued from page 1

lesque is paying off. The moujiks of the metropolis are bug-eyed for the grinds and bumps of Coney's peepers.

Eden Musee, celebrated tabernacle of wax works, is now controlled by Sam Billig, veteran islander, who took over the establishment from Bill Melnich. Billig's bally is General MacArthur, whose wax effigy is between Woodrow Wilson and Franklin D. Roosevelt. Billig moans he paid 30 smackers for the military cap with all the scrambled eggs covering the MacArthur noggin.

Valentine Sherry completed his unusual film documentary of Coney Island and edited it from 10,000 to 1,200 feet. Titled "Coney Island, U.S.A.," it is in handsome color with fresh, arresting music by Albert Hague. Sherry, who produced and directed the film, will screen it at the Edinburgh and Venice film festivals this summer, and hopes to interest American exhibitors in showing it in the States. Music from the film may also be used in a French ballet and waxed for American consumption. Film is the first definitive recording of the seashore's uncensored spirit.

F & M Schaefer Brewing Co. again will sponsor the island's fireworks, this time picking up entire tab of \$15,000. A proposed Latin-American beauty pageant for Coney, under Chamber of Commerce auspices, is still up in the air, but a deal with the Brooklyn Eagle for a bathing beauty contest is set. Chamber re-elected Stanley J. Reiben president, and Monroe J. Ehrman continues as island's knowledgeable press agent while his brother, Sandy, is new manager of Ward's Baths.

Barney Ross, the ex-champ, has taken over the Sun Deck of the Atlantis Restaurant, where he will try to draw the athletic-minded with punching bags and weight-lifting machines. New police captain at the island is Edward Fagan, replacing Walter Winterhalter, retired. Handworkers, owners of Nathan's, opened a seafood restaurant next to their booming hot-dog establishment.

Feltman's Strike

Bartenders are striking at Feltman's, and a minor price war is on among merry-go-round operators. Steeplechase continues pre-eminent in attractions and is island's pace-setter in good taste. Luna Park site is a parking lot and eventually will become a Fred Trump housing development. Old Velodrome, scene of notable sporting events, mass meetings, etc., is torn down and will also become a parking lot. The new Aquarium for the island, however, is a long way off, but Surf Ave., island's main artery, is finally rid of its car tracks from West 5th to West 37th Sts.

For the station wagon set slumming at the island there's an archery range, sporting the sign: "The sport of man since time began," at four arrows for a dime, while down the avenue at a rifle range with day-glo targets, they will sell you 20 shots for 10 kopecks. Machine gun bullets are

a hundred for a quarter, and a "shoot your own photo" gimmick is new.

Habits and styles in eating at the island haven't changed much. The weenie (Coney Island chicken) is still the dominant gustatory delight, with potato knishes and pizza the runners-up on Surf and Stillwell Aves. For beach dining, however, the crowds continue to favor the three big b's—blintzes, bagel and belly lox, always out from the middle.

Vanderbilt

Continued from page 2

now make it obligatory to place your car in a locked-up place at night.

Spring weather in Europe has been awful. Many claim this is the coldest, wettest spring on record. Few hotels have heat; most of them, even the largest, only turn on their hot water a couple of hours a day. It has been pouring in most parts of Europe since March. There is a good deal of talk of crop-failure and flood on account of this. In the Alps, Vosges and Pyrennes snow is still falling at the 2,000-ft. level! Oldtimers believe the atomic-bomb tests have something to do with this. They use this as another reason for hating Americans who, they claim, may have helped win World War II, but have not discovered a recipe for preventing a third world holocaust except through over-arming themselves again. On the other hand, there is practically no wartalk here now, and if you were to ask the first 20 people you ran into in any town in western France today when they thought Europe would be plunged into the next war, it's pretty nearly a certainty the reply from 19 of the 20 would be: Not in our lifetime!

'Caruso' Tops

Continued from page 4

"Tales of Hoffmann" (Indie) round out the Big 12 list for May in that order. Several films in runner-up category were so spotty that in a better month they likely would not have made this classification. "Fighting Coast Guard" (Rep), and "Samson & Delilah" (Par), out on pop-price runs now; "Only the Valiant" (WB), eighth in April; "Bullfighter and Lady" (Rep) and "Half Angel" (20th) are the runner-up films in that sequence.

Strong Ones Coming Up

Besides "Caruso," which promises to be heard from additionally in June, some four productions look potentially strong as future bookings. "Fabiola" (UA) shapes up as a boxoffice bet predicated on some four initial playdates, which showed trade ranging from big to sockeroo. "Go for Broke" (M-G), with a flock of first playdates late last month, also looms as a winner. "On the Riviera" (20th) is in a like category, winning second money the last week of the month via robust-to-smash engagements. It was particularly good at N. Y. Roxy. Fourth picture is "Hard, Fast and Beautiful" (RKO), which shapes up okay based on good biz done on first playdate.

"Half Angel" (20th) has been mainly light to good thus far. "Dear Brat" (Par) was fairish and mild on first dates. "Little Big Horn" (Lip) did okay on its one initial engagement. "Sealed Cargo" (RKO) was only fair on its May launchings. "Fat Man" (U) was fairish to nice in the month. "Last Outpost" (Par) was rated fair on three dates in its final week in May. "Tokyo File 212" (RKO) did okay where given big bally, but was inclined to be spotty.

"Mr. Imperium" (M-G), also new, turned in one so-so week and another fair one in the latter part of the month, and has not been heard from since. "Along the Great Divide" (WB) ranged from average to slow in the initial week it was in circulation to any extent. "Kon-Tiki" (RKO) hinted future potentialities but was handicapped by having to play smaller theatres the same as "Tales of Hoffmann." "Valentino" (Col), which was seventh in April, added some nice coin in May but never rose above 10th place in weekly showings. "Kettles Back on Farm" (U), obtained additional bookings, doing best in smaller keys. "Man from Planet X" (UA) experienced some good to fair sessions.

"14 Hours" (20th) was largely as disappointing as in the preceding month. "Brave Bulls" (Col), stout in a few locations, was mild to

SCULLY'S SCRAPBOOK

By Frank Scully

Hollywood, June 1.

I think I have found the real clue as to why people die so young around Hollywood. It isn't the liquor, dames, conferences and cuts. It's that every now and then somebody who it was assumed couldn't write his way out of a paper bag comes up with additional proof that writing best sellers is easier for non-writers to do than frying an egg. The latest in this long line of five-star additions to the literati is Five Star Gen. Omar Bradley.

Just when Hollywood authors, directors and stars have about decided to turn to this escape-hatch, they find that some explorer, soldier, hitchhiker or safecracker has moved in and taken the authors', directors' and stars' places on bestseller lists. It's enough to depress the stoutest of hearts, and frequently does.

The way these outlanders learn to tie things together, and by their combined operations wrap up fat grosses, is also depressing to those who have spent their lives putting words together that have been suspicious of each other from the beginning. In the case of the Five Star Gen. the combined operation was breathtaking to older hands in the lower orders of letters. Here was the FSG in Washington testifying hour after hour in an attempt to prove that another FSG couldn't take orders and therefore was fired by the same guy who hired him. A very simple procedure unless you prefer coups d'etat, which apparently nobody around Washington does.

Next thing you knew the FSG was flying from Washington to L. A. for a weekend, promising to be back in the capital for more gab by Monday morning. In L. A. he was down to shill for UMT and make a few innocuous speeches. He had one at noon and another scheduled for a night showing.

6,000 Miles For An Apertif

Between times his publishers threw him a cocktail party in the Rodeo Room of the Beverly Hills Hotel. They impressed routine word racketeers that the party was pencilled in for 4:30 to 6 p.m., and anybody showing up in the Hollywood manner around 6:30 would have booked himself into a fool's errand, because the Five Star Gen. would not be there.

I clocked him as arriving at 4:57 and blowing before 6, but he acted as if literary teas had been his bread and butter since Kit Morley was at Haverford. He was gracious and sought to meet everybody at the party. William E. Buckley, vespee of Henry Holt & Company, did the introducing. He had flown out with the FSG's party and it had cost him a pretty penny.

First they wouldn't let him aboard unless he were in uniform. He thought faster than Mr. Moto and remembered that he had been a lieutenant in the Navy far away and long ago. But his uniforms were in New York and he was in Washington. So he had to buy a uniform. Otherwise, he would lose his chance to present his next month's author to west coast crix, booksellers and talent scouts.

He made it by the skin of his expense account and after letting the Five Star Gen. cruise among the Hollywood literati he stopped the nonsense and cut to the chase. He climbed on a chair, clapped for order, made a well-tailored little spiel about "A Soldier's Story," and then introduced the brightest of all the Bradley boys to tell how he wrote a story which he never intended to do.

Bringing the War to a Boll

He thought he was going to be the first general never to write his memoirs and he might have gone through with his firm resolution if he hadn't had a Boswell, an aide who kept a diary which at the end of the war ran to 750,000 words. When Henry Holt & Co. prevailed on him to squeeze all that into a book he found that on boiling the diary down he had run it up to 1,250,000 words! He kept hacking and hacking, and finally got it down to 230,000 words. That's the length of the Holt imprint.

Though by no means as dashing a character as his five star rival in the literary field, Omar the Phrase-Maker seems to know timing supremely well. His testimony before the senatorial quiz masters showed that he could top a phrase that had stood the test of time. For centuries it had been agreed that two wrongs don't make a right. Or a reich either. But it took Omar the Phrase-Maker to point out that four wrongs make even less of a right.

His high-pitched soft manner of speech is most misleading. People like that are usually easily pushed around. But even threats of citations for contempt of congress couldn't make Omar the Phrase-Maker veer from his avowed course not to kiss and tell on the boss.

All this naturally means caviar to booksellers of "A Soldier's Story." The dust jacket has a picture of the Five Star Gen. I'm trying to make up my mind whether this will hurt the gross or not. He looks like the best spud in a potato famine, but potatoes are not notorious for their pulchritude.

This faith in photos is one of the supreme errors of both politics and literature. Pictures of politicians repel voters more than they attract new allies. There are no pictures on the ballots, to the best of my memory. It is thus a great waste. Hollywood combs the world for faces to photograph and they don't find many worth photographing twice among the politicians or the military.

In fact, if I were trying to sell "A Soldier's Story" I'd have shelved his phiz and used Mrs. Bradley's instead. She was with him at the literary tea and a more gay bella donna has rarely graced the salons of the old world or this one.

Apparently she played her part in bringing the book to the post. She lost some skirmishes, too. "Those commas," she said. "We'd keep putting them in and they'd keep pulling them out. What's happened to punctuation anyway? It's certainly changed since I went to the U. of Missouri."

I told her that punctuation was finding that it had to conform to the whole general speedup of life or lose out altogether. Here and there a Hergesheimerian apostrophe is still holding out for the old order but in the main commas went out with the first comma and semicolons disappeared with the arrival of the first flying machine.

Not wanting to be cited for subversive activity I looked around and when it looked as if it was quite safe to do so, I whispered to her that newspapers were responsible for the collapse of the comma.

This struck both of us as treading on dangerous ground and we dropped the subject like a hot potato, which, oddly, was what I thought the general looked like all along. As a potato or a property they don't come hotter than Bradley is right now. And if that Col. Hansen, who was his Boswell, isn't in for a cut in this literary property I hope he kept his original notes.

If they contain the original, unexpurgated un-Caesarian commentaries of Lieut.-Gen. George Patton, especially what George said he'd do when it came to pushing the krauts over to General Montgomery's flank, I'm predicting a smash sale for the Col. Hansen journal.

Meanwhile, we will have to be satisfied with the chaste English of Omar the Phrase Maker. At least we now know what the war was all about and why it was fought the way it was. I hope Hollywood accepts this as final and quits substituting its own cockeyed versions.

light for the most part. "Up In Arms" (Got Me Covered, RKO re-issue combo, collected some sizeable coin, proving better than some of the new pix at the boxoffice.

"Queen for a Day" (UA) was annoyingly dull in nearly all spots. "Santa Fe" (Col), okay in some keys, shaped mild to lean in others.

"Apache Drums" (U) did okay in N. Y. "In Navy Now" (20th) turned in some okay to big stanzas. "Scar" (UA), which registered some good and okay rounds, was rated flimsy and thin in others. "Royal Wedding" (M-G) clocked some additional favorable weeks.

Broadway

Actress Lili Valenty taking in the London shows, art galleries, etc., then maybe to France and Sweden on a protracted European stay.

Twenty years writer Leonard L. Levinson promised his wife, Ruth, that they would honeymoon at Niagara Falls. He's keeping his word to her this week.

Actor Frank de Kova planed to the Coast yesterday (Tues.), reporting for 20th-Fox's "Viva Zapata." Marlon Brando-Jean Peters starrer now locationing at Del Rio, Texas.

"Uncle Henry" Berlinghoff, uncle of William Morris, Jr., presented with a scroll by agency employees on his 80th birthday. He's still active in the percentery's press dept.

Director Alfred Hitchcock will hit the road on a 12-city coast-to-coast trek ballyhooing "Strangers on a Train," which he directed for Warner Bros. Tour starts off in Boston, June 15.

Martin Block to include theatres in his forthcoming tour of State Fairs, etc., first jaunt of Block's "Make Believe Ballroom" into entertainment marts aside from his daily disk jockey shows.

Ellen and Irving Berlin flying directly to Eden Roc, at Cap d'Antibes on the Riviera, and from there to Paris about June 13 for a week. They were originally slated to fly to Paris first and then head for the Riviera.

Impresario Sol Hurok will receive tomorrow (Thurs.) the first of a series of annual awards by the Hebrew Arts Foundation for aid to creative Hebrew arts in the U. S. Hurok managed the U. S. tour of the Israel Philharmonic this season.

Minneapolis

By Les Rees

Janis Paige into Hotel Radisson Flame Room.

From Ballroom has Johnny Long orch for four nights.

George Shearing and quintet back into St. Paul Flame for one week.

Old Log strawhatter opens regular 14-week season June 13, again under Don Stoltz's direction.

Bob Hope and his Hollywood troupe into Auditorium here for one-nighter June 13, scaled at \$6 top.

Auditorium has Lionel Hampton's orch and Louis Armstrong and Esquire combination for concerts June 14 and 15.

Annual Dorothy Lewis ice show, "Mardi Gras Fancies," at Hotel Nicollet Minnesota Terrace, opening this week, has, in addition to Miss Lewis, Milti Dexter, Darlene Peterson, Mary Walters, Jean Russell, Manuel Del Toro, Rene Ochoa, Bill Griffin and the Four Skating Ryles.

Harry Hirsch, veteran showman here, incapacitated by illness for many months, to have testimonial show staged for him at Auditorium June 26 with all branches of entertainment industry participating.

Westport, Conn.

Arthur Kennedy off to Hollywood for film work.

Helena Bliss to St. Louis to star in "Nina Rose" for Municipal Opera.

Irish playwright Sir Shane Leslie visiting the Justin Sturms here for a month.

Radio's Bob Shaw ("Mr. District Attorney") to open a travel agency here as a sideline.

Playwright William Inge ("Come Back, Little Sheba") leased a summer home in Riverdale.

Los Angeles Philharmonic conductor Alfred Wallenstein and Mrs. Wallenstein visiting the Ward Frenches.

Paris

By Maxime de Belx

(33 Blvd. Montparnasse)
my Dauberson into lush nitery D'Or.

Cocteau finishing a new while on the Riviera.

Mistinguette back into the Paris night life on her return from U. S. Orson Welles has idea of basing next pic on the story of Noah's Ark.

Honey Johnson to London for a chantoisy stint at the Empress Club.

Henry Caldwell, of British TV, scouting Paris for talent and material.

Jacques Deval giving Rex Harrison an option on his Rayon des Jouets.

Jacques Becker signed Simone Signoret for next pic, "Casque D'Or."

Sam Marx held up here by his picture while his wife returns home by boat.

Harold Sachs expecting his wife

to join him here soon after her operation in U. S.

Marcel Achard breaking into repertoire of Comedie-Francaise with his play, "Jean De La Lune."

Inez Cavanaugh suddenly shuttering her new nitery at Boeuf Sur Le Toit to go on tour during hot weather.

Ray Ventura may produce "The Doll's House" after Ibsen's play. It would star Daniele Delorme, Gerard Philippe and Montgomery Clift.

Old Moulin Rouge hall to reopen with the former glamor under Jo France's aegis. May help Bal Tabarin to draw patronage back to fading Montmartre section.

Miami Beach

By Lary Solloway

New Vagabonds Club set for preem June 15.

Bernice Parks current at the Sans Souci Blue Sails Room.

Charlie Barnett and his new orch played two-nighter at Harlem Square Club.

Miguelito Valdez orch set for return to Saxony's Shell-I-Mar-Room, June 20.

Willie Hollander Trio into Delano's Zodiac Room; Lou Adler's orch plays the patio.

Honey Plaza reviving prewar Sunday cocktail - dansants and shows beginning June 24.

Copa City due to reopen at end of month. No decision yet on whether to use a legit play policy, or revue.

Alan Gale reopening his Celebrity Club on the 20th with himself starred, plus two or three supporting acts.

Tyrell & Winslow playing five-day date at Nautilus Hotel's Driftwood Room. They head for Coast and Biltmore Bowl for June date.

Five O'Clock Club shutters next Sunday (10) when Martha Raye leaves for Coast and Manhattan commitments. Club will reopen around first week in July, with new topliner.

Scotland

By Gordon Irving

Judy Garland plans return visit to Glasgow next year.

Deep River Boys due at Empire Theatre, Glasgow.

Felix Mendelsohn band doing tour of Scotland on one-night stands.

Tom Arnold's "Festival on Ice" slated for two weeks in Glasgow Sept. 3.

Despite all-round drop in spending, Howard and Wyndham, Ltd., theatre setup, reported net profit of \$525,000.

Stage and Screen Club to be opened in Glasgow shortly. Harry Gordon, Scot comic, will be honorary prexy.

Jack Elder, Scot film producer, received diploma from Venice Film Festival for children's film made in Denmark.

Logan Family back from Riviera vacation and starting their annual summer season of variety at the Metropole, Glasgow.

Ulster Group Players, from Belfast, guesting at Glasgow Citizens' Theatre with St. John Ervine's "Friends and Relations."

Comedies pulling biggest biz in Scotland. Wilson Barrett Co. registered strongly with the farce, "Perfect Woman," at Alhambra, Glasgow.

South Africa

By A. Hanson

"Samson and Delilah" playing to capacity houses in South Africa.

John Roberts recently returned from England to rejoin the Brian Brooke Co.

"Tales of Hoffmann" opened in Capetown with all cabinet ministers invited.

Tommy Trinder in pantomime "Cinderella" proved a great hit, doing big biz.

An Italian Opera unit opened in Johannesburg in April and played to full houses.

Ritz Bio-Cafe, one of oldest spots in Capetown, closed since building was sold.

Rawicz and Landauer are giving piano recitals at African Consolidated Theatre's houses.

Beniamino Gigli completed successful tour of South Africa, performing to packed houses.

A new 1,000-seater cinema, the Oranje, was opened recently at Brooklyn, a suburb of Capetown.

Brian Brooke Co. doing big biz with "Worm's Eye View," having played to over 20,000 people to date.

Andre Huguonet scored a hit with "Oedipus Rex" in Johannesburg after a successful run in Capetown.

A reel of film caught fire in the projection booth at the new Alvin Cinema, Capetown, but was extinguished before the firemen arrived.

London

Manning Sherwin hospitalized after a stroke.

Nat Karson interviewed over big-screen TV at the Festival Telekinema.

Nancy Donovan returning to the Bagatelle June 25 for an eight-week stint.

Julie Wilson hosted a cocktail party to Barron Polan and Fred Finklehoffe.

Them That Has: Ben Goetz, local Metro production topper, one of few that had Derby winner.

"Reluctant Heroes," current comedy at the Whitehall, reached its 300th performance last Wednesday (30).

Robert Slodmak, currently vacationing in Europe, due to come here later in the month.

The Abel Greens to Paris after a quick look at the Festival and some of the current shows.

Dalton Trumbo's "Biggest Thief in Town" going in for a short season at the New Boltons Theatre Club.

Arthur and Brenda Christiansen celebrating their 25th wedding anni. He is editor of the London Daily Express.

Anna Neagle to unveil bronze portrait bust of the late Sir Charles B. Cochran at the Adelphi Theatre in September.

Spencer Tracy and Ben Thau delayed their return and sailed on the Caronia June 5 instead of the Elizabeth last Thursday.

Fayette W. A.M.P., local Motion Picture Assn. of America chief, tossed cocktail party for John McCarthy at Claridges last week.

San Francisco

By Ted Friend

George Herman, chief of CBS Tokyo news bureau, in.

Ray Noble orch into Peacock Court of Mark Hopkins.

Perle Mesta doing the seven hills; ditto lectures, TV and radio.

Lloyd Bridges and Marie Windsor due in for Paramount personals.

Bing Crosby in for two waxings, with George Jessel guesting on initialer.

"Sight Unseen," final major Municipal Theatre production, preems June 7.

Josephine Baker set for two stanzas or more at Golden Gate starting July 11.

Lou Busch remains in town to front Jimmy Dorsey orch while wife Margaret Whiting warbles at Fairmount.

Steve Cochran, Virginia Mayo and Michael O'Shea back to L.A. after their personals at Paramount Market St. house.

Chicago

Tenthouse Theatre, local strawhatter, launched season last week with "The Heiress."

Jimmy Durante & Co. staged a 45-minute private show last night for Ashton Stevens, dean of drama crix, at the Stevens apartment.

Sid Caesar and Imogene Coca, set for Chicago Theatre June 8, will arrive two days early to play K. of C. benefit June 6 at Chicago Stadium.

John Fearnley, Rodgers-Hammerstein casting director, in town for Irene Bordon's debut as "Bloody Mary" in Chi "South Pacific" company.

Actors Frank Bering and James Hart returned to hostery chores in Sherman-Ambassador chain after Hollywood debut in "Aaron Slick of Punkin Crick."

Pittsburgh

By Hal Cohen

Bill Roos rewriting scenes for "Courtin' Time."

Dancer Ann Deasy is home visiting her folks before doing summer musicals.

John Michael King, actor Dennis King's son, in chorus of "Courtin' Time" at Nixon.

Joyce Bryant, at Monte Carlo, goes on Ed Sullivan's "Toast of the Town" Sunday (10).

John Craven will be the resident leading man this summer at Bill Green's Arena Theatre.

Anne Shelton, London musichall singer, making American nitery debut this week at Copa.

William Ross and Char Howard (Mr. and Mrs.) acting with Little Lake Theatre this season.

Sylvia Walters and Al Aldrich representing Pittsburgh local at AGVA Detroit convention.

Duquesne U.'s Tamburitzans linked for N. Y. Philharmonic Pop Concert series at Carnegie Hall.

Bandleader-booker Ralph Harrison has opened a new restaurant downtown, the Empire Coffee Shop.

Tentative bookings of Frankie Laine and Kay Starr at Vogue Ter-

race blacked out over salary demands.

Pat Campbell, last season's house manager at Playhouse, assigned to Medical Corps at Fort Sam Houston, Texas.

Diane Marsh, assistant to choreographer Theodor Adolphus for all fresco operettas, is comedian Benny Meroff's daughter.

Philadelphia

By Jerry Gaghan

The Beachcombers have forced the Little Rathskeller to reopen its main room, and lineup of names will keep it going for the summer.

Susan Peters, whose NBC network TV show originates here, was presented with the Junior Chamber of Commerce's achievement award.

Charley Ventura, bandsman and proprietor of the Open House Club, in south Jersey, has started a late night show over WCAM, Camden.

Harry Roach, who recently sold the 421 Club here, will open the Beachcomber Club (Wildwood, N. J.) July 2, with the Al Petty Trio and Stump & Stumpy signed for the summer.

Dancer Betty Lindell's engagement at the Holiday Inn (Morrisville, Pa.) terminated abruptly when she was struck by an auto in midtown Philadelphia and taken to Hahnemann Hospital. The car was driven by agent Tony Spagga.

Cleveland

By Glenn C. Pullen

Josephine Baker's show currently relighting Palace stage for week.

Maxie George, co-owner of Cabin Club, married to Isabel Haddad, school teacher.

Richard Gordon and Frank Stanley into Hollenden Vogue Room for a fortnight.

Eric Correa's orch back at Statler Terrace Room for summer, replacing Sammy Watkins.

Ann Anderson came up from Houston, Tex., to become Johnny Singer's vocalist at Bronze Room.

Claire Phillips here for personals touting "I Was American Spy," based on her book of wartime experiences.

Dark almost a year, Sam Borsellino's club is being reopened this week by Johnny Taylor's orch and floorshow.

Frederick McConnell taking his Play House troupe and half-dozen shows to Chautauqua, N. Y., for annual summer season.

Benno Frank, recovered from illness, rehearsing streamlined Gluck musical dubbed "Caravan to Mecca," from Karamu House.

Harold Greenberger, former manager of Esquire, downtown movie house that brooded, going into iron and steel business.

Frank Yankovic's polka band home again for two-week stand at Skyway Club and to check up on local investments.

Peru

Argentine band, Los Estudiantes, plus Cuba's "Dolly Sister," drawing capacity biz at Ciro's.

Erna Sack, German coloratura soprano following Marian Anderson at Teatro Municipal for three performances.

Lima Theatre Workshop rehearsing "Two Blind Mice" under direction of George Stone, former strawhat director.

Los Panchos, singing guitarists from Mexico, opening at the Bolivar Grill Room for a month's date in middle of June.

Mexico City

By D. L. Grahame

Pedro Vargas, tenor, topping Teatro Lirico bill.

Reva Reyes hit of floor show at Chavez's Place, intimate swank nitery.

Emilio Azcarraga in N. Y. buying equipment for his video station XEW-TV.

Pedro Infante, pic star here, recovering from brain operation in a local hospital.

"Cantinflas" (Mario Moreno), pic comic, feted at the Variety Club for his film, "Seven He Men" (Posa Films), doing well at the Cine Robles.

Federal government, by orders of President Miguel Aleman, donated \$17,340 for stage and film players sanatorium the national actors union is to build here at a cost of \$346,000.

Irasema Dillian, the Italian star who Rudolph Loewenthal imported to play the lead in his Spanish version of "Girls in Uniform," inked by Oscar Danziger to star in his "Every Day Is Sunday," production of which begins in June.

Hollywood

Marge and Gower Champion in from N. Y.

David L. Johnston laid up with yellow jaundice.

Tony Martin and Cyd Charisse to Washington, D. C.

Joseph M. Schenck returned from Florida vacation.

Jay C. Filppen lining up a tour of the strawhat circuit.

Robert Z. Leonards celebrated silver wedding anniversary.

Thelma Ritter in from N. Y. to report for work at 20th-Fox.

James Cagney hosted Dr. S. S. Liu, Chinese diplomat, at Warners.

Dorothy Lamour and her husband, Bill Howard, in from N. Y.

Jane Pickens cited for raising funds for Cerebral Palsy Foundation.

Kathryn Grayson to Honolulu for combined vacation and concert tour.

Red Skelton on the mend after emergency appendectomy in Santa Monica.

Lou Costello bought Major Al, a thoroughbred, from Harry Warner.

Nate Blumberg in for two weeks of huddles with Leo Spitz and William Goetz.

Sam Frey celebrated his 25th anniversary as a production staffer at Paramount.

Margaret McKay resigned from Steve Hannagan's staff to freelance for fan mags.

Charles P. Skouras appointed to head 1951-52 Los Angeles Community Chest campaign.

Allan Jones to San Francisco to start rehearsals for road version of "Guys and Dolls."

Archie, dog star, heading east on a personal appearance tour to plug "Behave Yourself."

Wallace Ford hospitalized for reconstructive surgery on his left arm, fractured last February.

Ruth Warrick joined Mel Ferrer and Diana Lynn on a tour of Army camps with "The Voice of the Turtle."

Albert Motschl, retiring, returns to native Switzerland after 19 years as a member of RKO's miniature department.

Atlantic City

By Joe W. Walker

Brighton's pool and Cabana club open with Joe Stern's orch furnishing music again.

Sigmund Romberg concert orch featured at Rotary International convention's evening session last Tuesday (29).

Red Ritson, who conducted a nightclub column for Tribune, doing daily stint for Evening Union's amusement page.

Frank Pace, secretary of the Army, featured speaker as 200 attended annual Headliner frolic here over weekend.

George A. Hamid, Sr., Steel Pier boss, urging Pennsylvania-Reading Seashore lines to re-establish one-day excursion trains here.

Tickets went on sale past week for show Bob Hope and Marilyn Maxwell will present in Boardwalk Warner Theatre for benefit of James ("Sonny") Fraser Cancer foundation.

Rome

By Helen McGill Tubbs

Spencer Tracy here on a vacation.

Townsend Netchers here for brief visit.

Vicki Ross appearing at the Open Gate Club.

Jack and Flo Haley in from Spain and off to Paris on their European trip.

Dr. Renato Gualino of Lux Films off to Paris for Franco-Italian production deals.

Walter Williams, Libby Holman's manager, currently making Rome his headquarters.

Lewis Cianelli, son of actor Edoardo Cianelli, active in writing and acting field here.

Humphrey Bogart took off for South Kenya, Africa, to go on location work on Sam Spiegel's "African Queen."

Washington

By Florence S. Lowe

Hal Marshall, area slack for Paramount, has resigned.

Variety Club holding annual Father's Day party June 23.

RKO exec Sol Schwartz in for funeral of D.C. rep Hardie Meakin.

Jack Foxe, Loew-Metro press rep for this area, vacationing in Florida.

Nat Glasser has resigned as Maryland district manager for Warner after 31 years with company.

Ambassador of Mexico and Senora de la Colina hosted a very social screening of Columbia's "Brave Bulls" at MPAA's Academia past week.

OBITUARIES

SERGE KOUSSEVITZKY

Serge Koussevitzky, 76, conductor emeritus of the Boston Symphony Orchestra, died June 4 at the New England Medical Center, Boston.

Dr. Koussevitzky, in poor health for about a year, had been forced to cancel a European tour as guest conductor. He had been working with composer Boris Goldovsky on the opera "Pique Dame," which was to be staged this summer at the Berkshire Festival. He retired from the Boston symphony after the 1949 season, finishing a 25-year tenure as its maestro, but continued his directorship of the Berkshire Music Center at Tanglewood, Lenox, Mass. His BSO salary ran to \$40,000 yearly.

In 1950, Dr. Koussevitzky came out of retirement to reorganize the Detroit Symphony Orchestra, even though he was then touring with the Israel Philharmonic Orchestra. The Detroit orchestra was officially put together last month and was to have had him as the first conductor.

The Russian-born maestro started as a double-bass soloist. In 1910 he gave up the double bass to be a conductor, forming an orchestra of 85 for tours of Russia. Later he formed orchestras in Berlin and Paris, returning to Russia in 1917 to become conductor of the State Orchestra for three years, resigning because of objections to the Soviet regime.

Dr. Koussevitzky is survived by his wife, the former Olga Naumoff, who had been his secretary 18 years; his first wife died several years ago; a nephew, Fabian Sevitzky, conductor of the Indianapolis Symphony Orchestra, and a niece, Mrs. Joseph De Pasquale, whose husband is first viola player in the Boston Symphony.

JOHN ERSKINE

John Erskine, 71, composer, novelist, translator of foreign plays, and title writer for foreign films, died June 2 in New York. His first opera, "Jack and the Beanstalk," for which he wrote the libretto to music by Louis Gruenberg, was produced on Broadway in 1931. In 1934, the Juilliard School produced "Helen Retires," with his libretto and George Antheil's score. He worked closely with the Met Opera Assn. and was president of the Juilliard School of Music, 1928-1937.

Erskine's pseudo-historical novels included the smash bestseller, "The Private Life of Helen of Troy," "Adam and Eve," "Solomon My Son" and "Venus, the Lonely Goddess." In 1927, he gave two piano recitals with Olin Downes, N.Y. Times music critic, and Ernest Urchs at Peterborough, N. H., and later appeared as soloist with the N. Y. Symphony orch under Walter Damrosch.

Surviving are his wife, the former Helen Worden, freelance writer, a son and a daughter, Anna, wife of playwright Russel Crouse.

MAURICE GREET

Maurice Greet, 70, actor and nephew of Sir Phillip Ben Greet, British thespian, died in Washington May 29. Greet made his stage debut at the age of five in "Midsummer Night's Dream," in which he played 1,000 performances. He later toured with the Ben Greet Players in England, coming to the U. S. with the group in 1904. For several years he was Richard Mansfield's private secretary. Later he managed George M. Cohan's production of "The Royal Vagabond" and "Laughing Lady," with Ethel Barrymore. His last N. Y. production was in 1932 when he managed and acted with Fay Bainter in "The Man Who Changed His Name." For the past 19 years he and his wife operated the Greet Academy of Dramatic Art in Washington.

Surviving are his wife and a sister.

MONTY F. COLLINS

Monty F. Collins, 53, silent film comedy star, for the past 10 years a writer, producer and director, died June 1 of a heart attack in his North Hollywood home. He had recently returned from Paris where he wrote and directed a Laurel-Hardy feature, "Atoll K." Collins, who wrote and co-produced Glenn McCarthy's "Green Promise" a few years ago, joined the Sennett stock company after World War I service and later moved to Educational Films to star in comedies. He switched to writing in 1940 and turned out a number of scripts for Edgar Kennedy.

He had been slated to join KTLA as a writer-director this week. Wife, daughter, sister and brother survive.

FRANK FARLEY

Frank Farley, 61, former chief production representative in Europe for Paramount Pictures Corp. and chairman and managing director of its affiliate, Paramount British Productions, Ltd., died in New York May 27. Farley joined Par in the U. S. in the 1920s and was assigned to a production post in Paris in 1929. He created production departments for the company in most of Europe's major cities and in 1940 moved his headquarters to London. Among the pictures made in England for which he was in charge of production were "Trio," "So Evil My Love" and "Daughter of Darkness."

Surviving are his wife and a half-brother.

GERTRUDE H. THANHOUSER

Gertrude Homan Thanouser, 71, former child actress and wife of Edwin Thanouser, former stock producer in St. Louis, died May 29 in Glen Clove, L. I. As Gertrude Homan, she created the role of Editha in Frances Hodgson Burnett's "Editha's Burglar" in 1896. She also starred in the child's part in "Bootsie's Baby," a comedy of that era. Her husband built the first plant in the U. S. to manufacture motion picture films, at New Rochelle, N. Y.

Besides her husband, a daughter, a son, five grandchildren and one great-grandchild survive.

SAM HAMBURG

Sam Hamburg, 65, owner of the Avenue Theatre, East St. Louis, which was seized two weeks ago by the U. S. Treasury Department for non-payment of Federal taxes, committed suicide last week when he plunged from the sixth floor window of a west end hotel owned and operated by his brother-in-law, Nat Koplar.

Besides his theatre interests Hamburg was a successful operator in St. Louis for years. Relatives said he had been ill and recently had been treated for a nervous disorder. Two daughters and a son survive.

M. A. ROSENBERG

M. A. Rosenberg, 53, film theatre operator, died in McKees Rock, Pa., June 4. A veteran of World War I, he bought the Rialto Theatre, Pittsburgh, after returning from service, and later acquired the Parkway and Colony theatres in McKees Rock.

Rosenberg was president for nine years and later board chairman of Allied Motion Picture Theatre Owners of Western Pennsylvania and the seventh president of Allied States Assn. of Motion Picture Exhibitors.

STANLEY GOSNELL

Stanley Gosnell, 42, since 1941 manager of Loew's Uptown Theatre, Toronto, died June 3 of a heart attack. He joined Loew's in 1928 as manager of Loew's Valencia, Baltimore, and later was assistant at Loew's Penn. Pittsburgh; Loew's State, Cleveland, and Loew's State, Boston. He was also president of the Motion Picture Theatre Owners Assn. in Toronto. His wife and two children survive.

WILLIAM L. BARLOW

William L. Barlow, 50, publicity director of WLW, Cincinnati, died Friday (1) at the Good Samaritan Hospital after a long illness. Barlow had been publicity chief at WLW since 1939 and also served in the same capacity at WINS, N. Y., for a period. Previously he was with Kroger Food Stores and before that he did newspaper work. He is survived by his wife, two daughters and three grandchildren.

DR. P. MARIO MARAFIOTI

Dr. P. Mario Marafioti, 78, vocal coach and physician to Enrico Caruso, died June 1 in Santa Monica, Cal. Dr. Marafioti gave up his practice in 1930 to be a voice coach at Metro. He was also an adviser at Columbia for the films starring the late Grace Moore.

Surviving are his wife and two daughters.

JOHN T. MCGUIRE

John T. McGuire, 74, longtime treasurer of Sid Grauman's Theatre enterprises, died May 29 in Los Angeles.

JOSEF B. FOERSTER

Josef Bohuslav Foerster, 92, Czech composer, died May 29 in Stara Boleslav, Bohemia. Foerster,

a professor at Prague Conservatoire, wrote four symphonies, four symphonic poems, two violin concertos, six lyric dramas, chamber music, songs and incidental compositions for plays.

He was married to Berta Lanterer, opera singer.

Ford Kieth, 27, of the Stamps Ozark Quartet, died May 29 in San Antonio. He organized the group three years ago and was its m.c., manager and second tenor. Before that he had appeared in programs on KWFT, Wichita Falls, Tex.

James Griffin, husband of Peggy Dougherty, onetime ingenue with George Sharp stock company at old Pitt Theatre, Pittsburgh, died May 21, at Veterans Hospital, Pittsburgh, after a brief illness.

Mrs. Erma A. Moore, on leave from executive staff of Station WMUR, Manchester, N. H., died May 25 in Manchester, from illuminating gas poisoning. Survived by her mother.

L. G. Scouten, 43, manager of Schine Theatre, Van Wert, O., died May 27 of a heart attack. Survived by wife and daughter.

Mrs. Charlotte Berkefeld, 67, dramatic coach and mother of the late Jay Mills, producer-actor, died June 1 in Lawrence, L. I.

Father of Patricia Flynn, of "Ice Capades," and Gloria Flynn, nitery singer and m.c., died May 28 at his Pittsburgh home.

Maurice B. Bentley, 37, Chi film salesman, died in Brunswick, Mo. May 31. Survived by wife and son.

Garry Owen, 49, former child actor in vaudeville and in recent years a film player, died June 1 in Hollywood.

Russell Conwell Hoover, 54, RKO cameraman, died May 30 at his Hollywood home.

Sister, 35, of Lou Levy, died in New York May 28. Levy is head of Leeds Music.

James Irving Barker, 65, propman at Radio City Music Hall, N. Y., died May 29 in New York.

Mrs. Margo Shafer, 38, nightclub dancer, died in Chicago, June 3. Survived by husband and son.

Art Thomas, 66, former manager of WJAG, Norfolk, Neb., died June 3 in that city.

William Marce, vaude actor known as the "One-Legged Marvel," died May 31 in N. Y. Wife survives.

Mother, 70, of comedian Jackie Miles, died June 5, New York.

MARRIAGES

Myrna Loy to Howland Sargeant, Fort Meyer, Va., June 2. Bride is a screen star; he's deputy assistant secretary of state.

Alice Parker Wilson to Stan Matlock, Greenfield, O., June 2. Bride was continuity staffer of WKRC-TV, Cincinnati; groom is WKRC newscaster.

Gladys Acheson to Nat Renard, Las Vegas, recently. He's a N. Y. agent.

Paula Purnell to Al Westbrook, May 26, New York. She's a singer; he's with AGVA.

Teddy Tavenner to Joseph Varpillat, New York, May 23. Bride's in "Courtin' Time" he's an actor.

Jane Taylor to Frank Lacinia, New York, May 30. Bride is an actress.

Ellen Drew to William Walker, Indio, Cal., May 30. She's a screen actress.

Eria Parker to Jerry Horwin, N. Y., last week. Bride is a singer; he's CBS-TV script editor.

Janet Leigh to Tony Curtis, Greenwich, Conn., June 4. Both are screen layers.

Exhib TV Plan

Continued from page 1

and is launching this "grass roots movement" to attain his goal.

Floyd's scheme for ending what he regards as an "uneven battle" between the video tube and the film house by uniting the competitors differs considerably from the "polite" proposals, as he describes them, put forth by others, all of which he scorns as "wishful thinking." It's a two-pronged affair, either route of which would re-

quire a new system of motion picture distribution. To critics in Hollywood who pointed out that such a change would be involved, he answers, "Better than no distribution of movies at all, and that's about what it's coming to."

Most radical of Floyd's proposals is that key pic houses become their own television-transmitting stations. He argues that there are plenty of channels available for short-range transmitting in the TV band's upper frequencies and estimates the price tag on such video installations, if enough theatres placed orders, could be held down to around \$80,000. This, he believes, would be a bargain investment if one views the added home audience for each theatre as equivalent to 10,000 additional well-filled seats.

The alternative idea, now being advanced by Floyd, would make the theatre the boxoffice for present TV stations, such as Phonevision, for example, wants to be. He'd have the telephone operator stick to her switchboard knitting and, instead of the stay-at-home family asking central to put the latest meller on the living room screen, it merely would call up the local participating theatres. The movie house, thus, would become a distributor as well as an entertainment medium. For example, Floyd points out, ads would invite the public to "see" the picture "current at the Gem Theatre at the showhouse itself or through the medium of your own TV screen."

Floyd says that he tried to prevail upon the Zenith company two years ago to utilize its Phonevision apparatus this way and, accordingly, give the exhibitor a chance to participate in the remote-control pix, instead of endangering their existence, but that Zenith executives' answer was "go home and sell your theatres."

In addition to his association with Ruben, the 38-year-old Floyd, a prominent showman in this territory for 20 of those years, owns bowling alleys and a large automobile agency, and has dabbled in radio and TV packaging.

BIRTHS

Mr. and Mrs. Don Otis, daughter, Hollywood, May 28. Father is a disk jockey.

Mr. and Mrs. Richard Venture, girl, Dallas, May 27. Parents are with Theatre '31 there.

Mr. and Mrs. Harold Novy, boy, Austin, Tex., recently. Father is manager of Paramount Theatre there.

Mr. and Mrs. Ben Segal, daughter, May 1, New Haven. Father is general manager for Broadway producer-theatre owner Anthony Brady Farrell and manager of the Shubert, New Haven.

Mr. and Mrs. Bill Probst, son, Pittsburgh, May 15. Father is office manager for U-I exchange.

Mr. and Mrs. Fred Kline, daughter, Santa Monica, May 28. Mother is Mary Roche, screen actress. Father is a Hollywood flack.

Mr. and Mrs. Parker Lee, daughter, New York, May 31. Mother is a Metro writer; father is a music arranger.

Mr. and Mrs. Richard Gillespie, son, Cincinnati, May 26. Father is WLW and WLW-T publicist.

Mr. and Mrs. Bernard Barth, daughter, Cincinnati, May 23. Father is WLW-T assistant director.

Mr. and Mrs. Russ Landers, daughter, Cincinnati, May 31. Father is WLW-T film booker.

Mr. and Mrs. Thomas Allen, daughter, Hollywood, May 31. Mother is Donna Allen, of RKO writing department. Father is in the Navy.

Mr. and Mrs. Robert Coburn, Jr., daughter, Pomona, Calif., June 1. Father, a member of Columbia's still department, is now in the Army Photographic Service.

Mr. and Mrs. Bob Stern, son, Burbank, Calif., May 31. Father is a record promotion manager.

Mr. and Mrs. Wallace Rooney, daughter, Milwaukee, June 1. Father is in Chi cast of "Moon Is Blue."

Mr. and Mrs. Charles E. Talley, son, New York, May 30. Father is on executive staff at Romy Theatre, N. Y.

Mr. and Mrs. Warren Munsell, Jr., son, May 29, New York. Father is company manager of "Darkness at Noon"; mother is the former Jane Keith, of the Theatre Guild subscription department.

Mr. and Mrs. Mario Lewis, son, N. Y., Father is exec producer at CBS-TV, N. Y.

Mr. and Mrs. George Bussman, daughter, June 4, N. Y. Father is music director of rad's "Philip Morris Playhouse"; mother is former model Liz Hastings.

CBS Woos Europe

Continued from page 1

ed. Web has an ace-in-the-hole, however, in the fact that the U. S. Government has given its system a blessing, via the commercial okay by the FCC, which was upheld by the Supreme Court. That will be used as the chief argument in Goldmark's pitch.

While no CBS exec will confirm the fact, it's believed the web regards the European try as a possible hedge against any snafu being tossed into general acceptance of its system in the U. S. Even though the web has now received full authority to proceed commercially.

Par-Rank Color Tie?

While attempting to line up all of Continental Europe for its color television system, CBS may also get its system into England, although on an indirect basis. This would be accomplished if a deal for color manufacturing is negotiated between Paramount Pictures and J. Arthur Rank.

Rank, while in New York last week, witnessed a demonstration of the Chromatron color TV tube, in which Par has a 30% interest. Tube is designed to work with the CBS tint system. Thus, if Rank decides to manufacture the tube in his British plant, that would mean England also might pick up the CBS color method.

cially, most of the top manufacturers, led by RCA, are pitching other systems in an apparent attempt to block adoption of the CBS method. CBS has invested an estimated \$5,000,000 in development of its tint and in fighting it through the various hearings. Adoption of the system in Europe will partially guarantee its getting that investment back, regardless of what happens in the U. S.

Major American film companies are expected to watch the outcome of the Geneva conference with interest. With the domestic box-office in a slump, the film companies look to the foreign market for as much as 50% of their income currently. If TV starts rolling at fullspeed in Europe, especially in color, it may mean a new threat for film biz abroad.

Syndicates Eye

Continued from page 3

panies, with the libraries figured as the major asset. Toted up this way, it quickly becomes evident that most of the firms have a per-share value of at least several times the present selling price of the stock.

The advantages to a purchaser of operating control are thus immediately apparent. If he can buy up, for instance, 1,000,000 shares of the stock at \$10 per share and thus gain control, he can then sell off the company's assets and declare a capital dividend of several times what he paid per share.

So far it is all theoretical, of course, since there is no hint that the controlling stockholders in any of the studios are ready to part with their holdings. Indicative, however, was the sharp flurry felt in Republic shares one day several weeks ago.

Subsequent inquiry by VARIETY as to the cause of the heavy volume and the upturn in price disclosed that back of it was a report on the Street that day that Herbert J. Yates was willing to part with control of his company. Rumors were that someone was buying it for liquidation of the film stockpile. Smart money, as a result, made a dive for the shares.

Report subsequently proved fallacious, but it was indicative of Wall St. thinking. Some of the same trend was back of the skip in the price of Warner Bros. shares during the negotiations by the Louis R. Lurie syndicate for acquisition of control. In that case, professional traders saw the liquidation value of the backlog further buttressed by the hefty income that would result from selling the theatre real estate.

Frillure of the WB deal somewhat put the skids under Wall St. interest in pic stock speculation. Many traders got their fingers burnt when the predictions fell through and the shares again wound back to about \$12 after jumping to \$13.50.

Broadway

Actress Lili Valenty taking in the London shows, art galleries, etc., then maybe to France and Sweden on a protracted European stay.

Twenty years writer Leonard L. Levinson promised his wife, Ruth, that they would honeymoon at Niagara Falls. He's keeping his word to her this week.

Actor Frank de Kova planned to the Coast yesterday (Tues.), reporting for 20th-Fox's "Viva Zapata," Marion Brando-Jean Peters starrer now locationing at Del Rio, Texas.

"Uncle Henry" Berlinghoff, uncle of William Morris, Jr., presented with a scroll by agency employees on his 80th birthday. He's still active in the percenter's press dept.

Director Alfred Hitchcock will hit the road on a 12-city coast-to-coast trek ballyhooing "Strangers on a Train," which he directed for Warner Bros. Tour starts off in Boston, June 15.

Martin Block to include theatres in his forthcoming tour of State Fairs, etc., first jaunt of Block's "Make Believe Ballroom" into entertainment marts aside from his daily disk jockey shows.

Ellen and Irving Berlin flying directly to Eden Roc, at Cap d'Antibes on the Riviera, and from there to Paris about June 13 for a week. They were originally slated to fly to Paris first and then head for the Riviera.

Impresario Sol Hurok will receive tomorrow (Thurs.) the first of a series of annual awards by the Hebrew Arts Foundation for aid to creative Hebrew arts in the U. S. Hurok managed the U. S. tour of the Israel Philharmonic this season.

Minneapolis

By Les Rees

Janis Paige into Hotel Radisson Flame Room.

Prom Ballroom has Johnny Long orch for four nights.

George Shearing and quintet back into St. Paul Flame for one week.

Old Log strawhatter opens regular 14-week season June 13, again under Don Stoltz's direction.

Bob Hope and his Hollywood troupe into Auditorium here for one-nighter June 13, scaled at \$6 top.

Auditorium has Lionel Hampton's orch and Louis Armstrong and Esquire combination for concerts June 14 and 15.

Annual Dorothy Lewis ice show, "Mardi Gras Fancies," at Hotel Nicollet Minnesota Terrace, opening this week, has, in addition to Miss Lewis, Milti Dexter, Darlene Peterson, Mary Walters, Jean Russell, Manuel Del Toro, Rene Ochoa, Bill Griffin and the Four Skating Ryles.

Harry Hirsch, veteran showman here, incapacitated by illness for many months, to have testimonial show staged for him at Auditorium June 26 with all branches of entertainment industry participating.

Westport, Conn.

Arthur Kennedy off to Hollywood for film work.

Helena Bliss to St. Louis to star in "Nina Rose" for Municipal Opera.

Irish playwright Sir Shane Leslie visiting the Justin Sturms here for a month.

Radio's Bob Shaw ("Mr. District Attorney") to open a travel agency here as a sideline.

Playwright William Inge ("Come Back, Little Sheba") leased a summer home in Riverdale.

Los Angeles Philharmonic conductor Alfred Wallenstein and Mrs. Wallenstein visiting the Ward Frenches.

Paris

By Maxime de Belx

(33 Blvd. Montparnasse)
Dany Dauberson into lush niterly Drap d'Or.

Jean Cocteau finishing a new play while on the Riviera.

Mistiguette back into the Paris night life on her return from U. S. Orson Welles has idea of basing next pic on the story of Noah's Ark.

Honey Johnson to London for a chantoosy stint at the Empress Club.

Henry Caldwell, of British TV, scouting Paris for talent and material.

Jacques Deval giving Rex Harrison an option on his Rayon des Jouets.

Jacques Becker signed Simone Signoret for next pic, "Casque D'Or."

Sam Marx held up here by his picture while his wife returns home by boat.

Harold Sachs expecting his wife

to join him here soon after her operation in U. S.

Marcel Achard breaking into repertoire of Comedie-Francaise with his play, "Jean De La Lune."

Inez Cavanaugh suddenly shuttering her new niterly at Boeuf Sur Le Toit to go on tour during hot weather.

Ray Ventura may produce "The Doll's House" after Ibsen's play. It would star Daniele Delorme, Gerard Philippe and Montgomery Clift.

Old Moulin Rouge hall to reopen with the former glamor under Jo France's aegis. May help Bal Tabarin to draw patronage back to fading Montmartre section.

Miami Beach

By Lary Solloway

New Vagabonds Club set for preem June 15.

Bernice Parks current at the Sans Souci Blue Sails Room.

Charlie Barnett and his new orch played two-nighter at Harlem Square Club.

Miguelito Valdez orch set for return to Saxony's Shell-I-Mar-Room, June 20.

Willie Hollander Trio into Delano's Zodiac Room; Lou Adler's orch plays the patio.

Roney Plaza reviving prewar Sunday cocktail - dancanta and shows beginning June 24.

Copa City due to reopen at end of month. No decision yet on whether to use a legit play policy, or revue.

Alan Gale reopening his Celebrity Club on the 20th with himself starred, plus two or three supporting acts.

Tyrell & Winslow playing five-day date at Nautilus Hotel's Driftwood Room. They head for Coast and Biltmore Bowl for June date.

Five O'Clock Club shutters next Sunday (10) when Martha Raye leaves for Coast and Manhattan commitments. Club will reopen around first week in July, with new topliner.

Scotland

By Gordon Irving

Judy Garland plans return visit to Glasgow next year.

Deep River Boys due at Empire Theatre, Glasgow.

Felix Mendelsohn band doing tour of Scotland on one-night stands.

Tom Arnold's "Festival on Ice" slated for two weeks in Glasgow Sept. 3.

Despite all-round drop in spending, Howard and Wyndham, Ltd., theatre setup, reported net profit of \$525,000.

Stage and Screen Club to be opened in Glasgow shortly. Harry Gordon, Scot comic, will be honorary prexy.

Jack Elder, Scot film producer, received diploma from Venice Film Festival for children's film made in Denmark.

Logan Family back from Riviera vacation and starting their annual summer season of variety at the Metropole, Glasgow.

Uster Group Players, from Belfast, guesting at Glasgow Citizens' Theatre with St. John Ervine's "Friends and Relations."

Comedies pulling biggest biz in Scotland. Wilson Barrett Co. registered strongly with the farce, "Perfect Woman," at Alhambra, Glasgow.

South Africa

By A. Hanson

"Samson and Delilah" playing to capacity houses in South Africa.

John Roberts recently returned from England to rejoin the Brian Brooke Co.

"Tales of Hoffmann" opened in Capetown with all cabinet ministers invited.

Tommy Trinder in pantomime "Cinderella" proved a great hit, doing big biz.

An Italian Opera unit opened in Johannesburg in April and played to full houses.

Ritz Bio-Cafe, one of oldest spots in Capetown, closed since building was sold.

Rawicz and Landauer are giving piano recitals at African Consolidated Theatre's houses.

Beniamino Gigli completed successful tour of South Africa, performing to packed houses.

A new 1,000-seater cinema, the Orange, was opened recently at Brooklyn, a suburb of Capetown.

Brian Brooke Co. doing big biz with "Worm's Eye View," having played to over 20,000 people to date.

Andre Huguonet scored a hit with "Oedipus Rex" in Johannesburg after a successful run in Capetown.

A reel of film caught fire in the projection booth at the new Alvin Cinema, Capetown, but was extinguished before the firemen arrived.

London

Manning Sherwin hospitalized after a stroke.

Nat Karson interviewed over big-screen TV at the Festival Telecinema.

Nancy Donovan returning to the Bagatelle June 25 for an eight-week stint.

Julie Wilson hosted a cocktail party to Barron Polan and Fred Finklehoffe.

Them That Has: Ben Goetz, local Metro production topper, one of few that had Derby winner.

"Reluctant Heroes," current comedy at the Whitehall, reached its 300th performance last Wednesday (30).

Robert Siodmak, currently vacationing in Europe, due to come here later in the month.

The Abel Greens to Paris after a quick look at the Festival and some of the current shows.

Dalton Trumbo's "Biggest Thief in Town" going in for a short season at the New Boltons Theatre Club.

Arthur and Brenda Christiansen celebrating their 25th wedding annl. He is editor of the London Daily Express.

Anna Neagle to unveil bronze portrait bust of the late Sir Charles B. Cochran at the Adelphi Theatre in September.

Spencer Tracy and Ben Thau delayed their return and sailed on the Caronia June 5 instead of the Elizabeth last Thursday.

Fayette W. A.M.P., local Motion Picture Assn. of America chief, tossed cocktail party for John McCarthy at Claridges last week.

San Francisco

By Ted Friend

George Herman, chief of CBS Tokyo news bureau, in.

Ray Noble orch into Peacock Court of Mark Hopkins.

Perle Mesta doing the seven hills; ditto lectures, TV and radio.

Lloyd Bridges and Marie Windsor due in for Paramount personals.

Bing Crosby in for two waxings, with George Jessel guesting on initialer.

"Sight Unseen," final major Municipal Theatre production, preems June 7.

Josephine Baker set for two stanzas or more at Golden Gate starting July 11.

Lou Busch remains in town to front Jimmy Dorsey orch while wife Margaret Whiting warbles at Fairmount.

Steve Cochran, Virginia Mayo and Michael O'Shea back to L.A. after their personals at Paramount Market St. house.

Chicago

Tenthouse Theatre, local strawhatter, launched season last week with "The Hellreiss."

Jimmy Durante & Co. staged a 45-minute private show last night for Ashton Stevens, dean of drama crix, at the Stevens apartment.

Sid Caesar and Imogene Coca, set for Chicago Theatre June 8, will arrive two days early to play K. of C. benefit June 6 at Chicago Stadium.

John Fearnley, Rodgers-Hammerstein casting director, in town for Irene Bordoni's debut as "Bloody Mary" in Chi "South Pacific" company.

Actors Frank Bering and James Hart returned to hostery chores in Sherman-Ambassador chain after Hollywood debut in "Aaron Slick of Punkin Crick."

Pittsburgh

By Hal Cohen

Bill Roos rewriting scenes for "Courtin' Time."

Dancer Ann Deasy is home visiting her folks before doing summer musicals.

John Michael King, actor Dennis King's son, in chorus of "Courtin' Time" at Nixon.

Joyce Bryant, at Monte Carlo, goes on Ed Sullivan's "Toast of the Town" Sunday (10).

John Craven will be the resident leading man this summer at Bill Green's Arena Theatre.

Anne Shelton, London music-hall singer, making American niterly debut this week at Copa.

William Ross and Char Howard (Mr. and Mrs.) acting with Little Lake Theatre this season.

Sylvia Walters and Al Aldrich representing Pittsburgh local at AGV, Detroit convention.

Duquesne U.'s Tamburitans inked for N. Y. Philharmonic Pop Concert series at Carnegie Hall.

Bandleader-booker Ralph Harrison has opened a new restaurant downtown, the Empire Coffee Shop.

Tentative bookings of Frankie Laine and Kay Starr at Vogue Ter-

race blacked out over salary demands.

Pat Campbell, last season's house manager at Playhouse, assigned to Medical Corps at Fort Sam Houston, Texas.

Diane Marsh, assistant to choreographer Theodor Adolphus for al fresco operettas, is comedian Benny Meroff's daughter.

Philadelphia

By Jerry Gaghan

The Beachcombers have forced the Little Rathskeller to reopen its main room, and lineup of names will keep it going for the summer.

Susan Peters, whose NBC network TV show originates here, was presented with the Junior Chamber of Commerce's achievement award.

Charley Ventura, bandsman and proprietor of the Open House Club, in south Jersey, has started a late night show over WCAM, Camden.

Harry Roach, who recently sold the 421 Club here, will open the Beachcomber Club (Wildwood, N. J.) July 2, with the Al Petty Trio and Stump & Stumpy signed for the summer.

Dancer Betty Lindell's engagement at the Holiday Inn (Morrisville, Pa.) terminated abruptly when she was struck by an auto in midtown Philadelphia and taken to Hahnemann Hospital. The car was driven by agent Tony Spaggs.

Cleveland

By Glenn C. Pullen

Josephine Baker's show currently relighting Palace stage for week.

Maxie George, co-owner of Cabin Club, married to Isabel Haddad, school teacher.

Richard Gordon and Frank Stanley into Hollenden Vogue Room for a fortnight.

Eric Correa's orch back at Statler Terrace Room for summer, replacing Sammy Watkins.

Ann Anderson came up from Houston, Tex., to become Johnny Singer's vocalist at Bronze Room.

Claire Phillips here for personals touting "I Was American Spy," based on her book of wartime experiences.

Dark almost a year, Sam Borsellino's club is being reopened this week by Johnny Taylor's orch and floorshow.

Frederick McConnell taking his Play House troupe and half-dozens shows to Chautauqua, N. Y., for annual summer season.

Benno Frank, recovered from illness, rehearsing streamlined Gluck musical dubbed "Caravan to Mecca," from Karamu House.

Harold Greenberger, former manager of Esquire, downtown movie house that broided, going into iron and steel business.

Frank Yankovic's polka band home again for two-week stand at Skyway Club and to check up on local investments.

Peru

Argentine band, Los Estudiantes, plus Cuba's "Dolly Sister," drawing capacity biz at Ciro's.

Erna Sack, German coloratura soprano following Marian Anderson at Teatro Municipal for three performances.

Lima Theatre Workshop rehearsing "Two Blind Mice" under direction of George Stone, former strawhat director.

Los Panchos, singing guitarists from Mexico, opening at the Bolivar Grill Room for a month's date in middle of June.

Mexico City

By D. L. Grahame

Pedro Vargas, tenor, topping Teatro lirico bill.

Reva Reyes hit of floor show at Chavez's Place, intimate swank niterly.

Emilio Azcarra in N. Y. buying equipment for his video station XEW-TV.

Pedro Infante, pic star here, recovering from brain operation in a local hospital.

"Cantinflas" (Mario Moreno), pic comic, feted at the Variety Club for his film, "Seven He Men" (Posa Films), doing well at the Cine Robles.

Federal government, by orders of President Miguel Aleman, donated \$17,340 for stage and film players sanatorium the national actors union is to build here at a cost of \$346,000.

Irasema Dillan, the Italian star who Rudolph Loewenthal imported to play the lead in his Spanish version of "Girls in Uniform," inked by Oscar Danziger to star in his "Every Day is Sunday," production of which begins in June.

Hollywood

Marge and Gower Champion in from N. Y.

David L. Johnston laid up with yellow jaundice.

Tony Martin and Cyd Charisse to Washington, D. C.

Joseph M. Schenck returned from Florida vacation.

Jay C. Flippen lining up a tour of the strawhat circuit.

Robert Z. Leonard's celebrated silver wedding anniversary.

Thelma Ritter in from N. Y. to report for work at 20th-Fox.

James Cagney hosted Dr. S. S. Liu, Chinese diplomat, at Warners.

Dorothy Lamour and her husband, Bill Howard, in from N. Y.

Jane Pickens cited for raising funds for Cerebral Palsy Foundation.

Kathryn Grayson to Honolulu for combined vacation and concert tour.

Red Skelton on the mend after emergency appendectomy in Santa Monica.

Lou Costello bought Major Al, a thoroughbred, from Harry Warner.

Nate Blumberg in for two weeks of huddles with Leo Spitz and William Goetz.

Sam Frey celebrated his 25th anniversary as a production staffer at Paramount.

Margaret McKay resigned from Steve Hannagan's staff to freelance for fan mags.

Charles P. Skouras appointed to head 1951-52 Los Angeles Community Chest campaign.

Allan Jones to San Francisco to start rehearsals for road version of "Guys and Dolls."

Archie, dog star, heading east on a personal appearance tour to plug "Behave Yourself."

Wallace Ford hospitalized for reconstructive surgery on his left arm, fractured last February.

Ruth Warrick joined Mel Ferrer and Diana Lynn on a tour of Army camps with "The Voice of the Turtle."

Albert Motschl, retiring, returns to native Switzerland after 19 years as a member of RKO's miniature department.

Atlantic City

By Joe W. Walker

Brighton's pool and Cabana club open with Joe Stern's orch furnishing music again.

Sigmund Romberg concert orch featured at Rotary International convention's evening session last Tuesday (29).

Red Ritson, who conducted a nightclub column for Tribune, doing daily stint for Evening Union's amusement page.

Frank Pace, secretary of the Army, featured speaker as 200 attended annual Headliner frolic here over weekend.

George A. Hamid, Sr., Steel Pier boss, urging Pennsylvania-Reading Seashore lines to re-establish one-day excursion trains here.

Tickets went on sale past week for show Bob Hope and Marilyn Maxwell will present in Boardwalk Warner Theatre for benefit of James ("Sonny") Fraser Cancer foundation.

Rome

By Helen McGill Tubbs

Spencer Tracy here on a vacation.

Townsend Nethers here for brief visit.

Vicki Ross appearing at the Open Gate Club.

Jack and Flo Haley in from Spain and off to Paris on their European trip.

Dr. Renato Gualino of Lux Films off to Paris for Franco-Italian production deals.

Walter Williams, Libby Holman's manager, currently making Rome his headquarters.

Lewis Clanelli, son of actor Edouardo Clanelli, active in writing and acting field here.

Humphrey Bogart took off for South Kenya, Africa, to go on location work on Sam Spiegel's "African Queen."

Washington

By Florence S. Lowe

Hal Marshall, area slack for Paramount, has resigned.

Variety Club holding annual Father's Day party June 23.

RKO exec Sol Schwartz in for funeral of D.C. rep Hardie Meakin.

Jack Foxe, Loew-Metro press rep for this area, vacationing in Florida.

Nat Glasser has resigned as Maryland district manager for Warner after 31 years with company.

Ambassador of Mexico and Senora de la Colina hosted a very social screening of Columbia's "Brave Bulls" at MPAA's Academia past week.

OBITUARIES

SERGE KOUSSEVITZKY

Serge Koussevitzky, 76, conductor emeritus of the Boston Symphony Orchestra, died June 4 at the New England Medical Center, Boston.

Dr. Koussevitzky, in poor health for about a year, had been forced to cancel a European tour as guest conductor. He had been working with composer Boris Goldovsky on the opera "Pique Dame," which was to be staged this summer at the Berkshire Festival. He retired from the Boston symphony after the 1949 season, finishing a 25-year tenure as its maestro, but continued his directorship of the Berkshire Music Center at Tanglewood, Lenox, Mass. His BSO salary ran to \$40,000 yearly.

In 1930, Dr. Koussevitzky came out of retirement to reorganize the Detroit Symphony Orchestra, even though he was then touring with the Israel Philharmonic Orchestra. The Detroit orchestra was officially put together last month and was to have had him as the first conductor.

The Russian-born maestro started as a double-bass soloist. In 1910 he gave up the double bass to be a conductor, forming an orchestra of 85 for tours of Russia. Later he formed orchestras in Berlin and Paris, returning to Russia in 1917 to become conductor of the State Orchestra for three years, resigning because of objections to the Soviet regime.

Dr. Koussevitzky is survived by his wife, the former Olga Naumoff, who had been his secretary 18 years (his first wife died several years ago); a nephew, Fabian Sevitzky, conductor of the Indianapolis Symphony Orchestra, and a niece, Mrs. Joseph De Pasquale, whose husband is first viola player in the Boston Symphony.

JOHN ERSKINE

John Erskine, 71, composer, novelist, translator of foreign plays, and title writer for foreign films, died June 2 in New York. His first opera, "Jack and the Beanstalk," for which he wrote the libretto to music by Louis Gruenberg, was produced on Broadway in 1931. In 1934, the Juilliard School produced "Helen Retires," with his libretto and George Antheil's score. He worked closely with the Met Opera Assn. and was president of the Juilliard School of Music, 1928-1937.

Erskine's pseudo-historical novels included the smash bestseller, "The Private Life of Helen of Troy," "Adam and Eve," "Solomon My Son" and "Venus, the Lonely Goddess." In 1927, he gave two piano recitals with Olin Downes, N.Y. Times music critic, and Ernest Urchs at Peterborough, N. H., and later appeared as soloist with the N. Y. Symphony orch under Walter Damrosch.

Surviving are his wife, the former Helen Worden, freelance writer, a son and a daughter, Anna, wife of playwright Russel Crouse.

MAURICE GREET

Maurice Greet, 70, actor and nephew of Sir Phillip Ben Greet, British thesp, died in Washington May 29. Greet made his stage debut at the age of five in "Midsummer Night's Dream," in which he played 1,000 performances. He later toured with the Ben Greet Players in England, coming to the U. S. with the group in 1904. For several years he was Richard Mansfield's private secretary. Later he managed George M. Cohan's production of "The Royal Vagabond" and "Laughing Lady," with Ethel Barrymore. His last N. Y. production was in 1932 when he managed and acted with Fay Bainter in "The Man Who Changed His Name." For the past 19 years he and his wife operated the Greet Academy of Dramatic Art in Washington.

Surviving are his wife and a sister.

MONTY F. COLLINS

Monty F. Collins, 53, silent film comedy star, for the past 10 years a writer, producer and director, died June 1 of a heart attack in his North Hollywood home. He had recently returned from Paris where he wrote and directed a Laurel-Hardy feature, "Atoll K." Collins, who wrote and co-produced Glenn McCarthy's "Green Promise" a few years ago, joined the Sennett stock company after World War I service and later moved to Educational Films to star in comedies. He switched to writing in 1940 and turned out a number of scripts for Edgar Kennedy.

He had been slated to join KTLA as a writer-director this week. Wife, daughter, sister and brother survive.

FRANK FARLEY

Frank Farley, 61, former chief production representative in Europe for Paramount Pictures Corp. and chairman and managing director of its affiliate, Paramount British Productions, Ltd., died in New York May 27. Farley joined Par in the U. S. in the 1920s and was assigned to a production post in Paris in 1929. He created production departments for the company in most of Europe's major cities and in 1940 moved his headquarters to London. Among the pictures made in England for which he was in charge of production were "Trio," "So Evil My Love" and "Daughter of Darkness."

Surviving are his wife and a half-brother.

GERTRUDE H. TRANHOUSER

Gertrude Homan Thanouser, 71, former child actress and wife of Edwin Thanouser, former stock producer in St. Louis, died May 29 in Glen Clove, L. I. As Gertrude Homan, she created the role of Editha in Frances Hodgson Burnett's "Editha's Burglar" in 1886. She also starred in the child's part in "Bootsie's Baby," a comedy of that era. Her husband built the first plant in the U. S. to manufacture motion picture films, at New Rochelle, N. Y.

Besides her husband, a daughter, a son, five grandchildren and one great-grandchild survive.

SAM HAMBURG

Sam Hamburg, 65, owner of the Avenue Theatre, East St. Louis, which was seized two weeks ago by the U. S. Treasury Department for non-payment of Federal taxes, committed suicide last week when he plunged from the sixth floor window of a west end hotel owned and operated by his brother-in-law, Nat Koplar.

Besides his theatre interests Hamburg was a successful operator in St. Louis for years. Relatives said he had been ill and recently had been treated for a nervous disorder. Two daughters and a son survive.

M. A. ROSENBERG

M. A. Rosenberg, 53, film theatre operator, died in McKees Rock, Pa., June 4. A veteran of World War I, he bought the Rialto Theatre, Pittsburgh, after returning from service, and later acquired the Parkway and Colony theatres in McKees Rock.

Rosenberg was president for nine years and later board chairman of Allied Motion Picture Theatre Owners of Western Pennsylvania and the seventh president of Allied States Assn. of Motion Picture Exhibitors.

STANLEY GOSNELL

Stanley Gosnell, 42, since 1941 manager of Loew's Uptown Theatre, Toronto, died June 3 of a heart attack. He joined Loew's in 1928 as manager of Loew's Valencia, Baltimore, and later was assistant at Loew's Penn. Pittsburgh; Loew's State, Cleveland, and Loew's State, Boston. He was also president of the Motion Picture Theatre Owners Assn. in Toronto. His wife and two children survive.

WILLIAM L. BARLOW

William L. Barlow, 50, publicity director of WLW, Cincinnati, died Friday (1) at the Good Samaritan Hospital after a long illness. Barlow had been publicity chief at WLW since 1939 and also served in the same capacity at WINS, N. Y., for a period. Previously he was with Kroger Food Stores and before that he did newspaper work. He is survived by his wife, two daughters and three grandchildren.

DR. P. MARIO MARAFIOTI

Dr. P. Mario Marafioti, 78, vocal coach and physician to Enrico Caruso, died June 1 in Santa Monica, Cal. Dr. Marafioti gave up his practice in 1930 to be a voice coach at Metro. He was also an adviser at Columbia for the films starring the late Grace Moore.

Surviving are his wife and two daughters.

JOHN T. MCGUIRE

John T. McGuire, 74, longtime treasurer of Sid Grauman's Theatre enterprises, died May 29 in Los Angeles.

JOSEF B. FOERSTER

Josef Bohuslav Foerster, 92, Czech composer, died May 29 in Stara Boleslav, Bohemia, Foerster,

a professor at Prague Conservatoire, wrote four symphonies, four symphonic poems, two violin concertos, six lyric dramas, chamber music, songs and incidental compositions for plays.

He was married to Berta Lanterer, opera singer.

Ford Kieth, 27, of the Stamps Ozark Quartet, died May 29 in San Antonio. He organized the group three years ago and was its m.c., manager and second tenor. Before that he had appeared in programs on KFFT, Wichita Falls, Tex.

James Griffin, husband of Peggy Dougherty, onetime ingenue with George Sharp stock company at old Pitt Theatre, Pittsburgh, died May 21, at Veterans Hospital, Pittsburgh, after a brief illness.

Mrs. Erma A. Moore, on leave from executive staff of Station WMUR, Manchester, N. H., died May 25 in Manchester, from illuminating gas poisoning. Survived by her mother.

L. G. Scouten, 43, manager of Schine Theatre, Van Wert, O., died May 27 of a heart attack. Survived by wife and daughter.

Mrs. Charlotte Berfling, 87, dramatic coach and mother of the late Jay Mills, producer-actor, died June 1 in Lawrence, L. I.

Father of Patricia Flynn, of "Ice Capades," and Gloria Flynn, nitery singer and m.c., died May 28 at his Pittsburgh home.

Maurice B. Bentley, 37, Chi film salesman, died in Brunswick, Mo. May 31. Survived by wife and son.

Garry Owen, 48, former child actor in vaudeville and in recent years a film player, died June 1 in Hollywood.

Russell Conwell Hoover, 34, RKO cameraman, died May 30 at his Hollywood home.

Sister, 35, of Lou Levy, died in New York May 28. Levy is head of Leeds Music.

James Irving Barker, 65, propman at Radio City Music Hall, N. Y., died May 29 in New York.

Mrs. Margo Shafer, 38, nightclub dancer, died in Chicago, June 3. Survived by husband and son.

Art Thomas, 66, former manager of WJAG, Norfolk, Neb., died June 3 in that city.

William Marco, vaude actor known as the "One-Legged Marvel," died May 31 in N. Y. Wife survives.

Mother, 70, of comedian Jackie Miles, died June 5, New York.

MARRIAGES

Myrna Loy to Howard Sargeant, Fort Meyer, Va., June 2. Bride is a screen star; he's deputy assistant secretary of state.

Alice Parker Wilson to Stan Matlock, Greenfield, O., June 2. Bride was continuity staffer of WKRC-TV, Cincinnati; groom is WKRC newscaster.

Gladys Acheson to Nat Renard, Las Vegas, recently. He's a N. Y. agent.

Paula Purnell to Al Westbrook, May 26, New York. She's a singer; he's with AGVA.

Teddy Tavenner to Joseph Varrillat, New York, May 23. Bride's in "Courtin' Time" he's an actor.

Jane Taylor to Frank Lucina, New York, May 30. Bride is an actress.

Ellen Drew to William Walker, Indio, Cal., May 30. She's a screen actress.

Eris Parker to Jerry Horwin, N. Y., last week. Bride is a singer; he's CBS-TV script editor.

Janet Leigh to Tony Curtis, Greenwich, Conn., June 4. Both are screen players.

Exhib TV Plan

Continued from page 1

and is launching this "grass roots movement" to attain his goal.

Floyd's scheme for ending what he regards as an "uneven battle" between the video tube and the film house by uniting the competitors differs considerably from the "polite" proposals, as he describes them, put forth by others, all of which he scorns as "wishful thinking." It's a two-pronged affair, either route of which would re-

quire a new system of motion picture distribution. To critics in Hollywood who pointed out that such a change would be involved, he answers, "Better than no distribution of movies at all, and that's about what it's coming to."

Most radical of Floyd's proposals is that key pic houses become their own television-transmitting stations. He argues that there are plenty of channels available for short-range transmitting in the TV band's upper frequencies and estimates the price tag on such video installations, if enough theatre-replaced orders, could be held down to around \$80,000. This, he believes, would be a bargain investment if one views the added home audience for each theatre as equivalent to 10,000 additional well-filled seats.

The alternative idea, now being advanced by Floyd, would make the theatre the boxoffice for present TV stations, such as Phonovision, for example, wants to be. He'd have the telephone operator stick to her switchboard knitting and, instead of the stay-at-home family asking central to put the latest meller on the living room screen, it merely would call up the local participating theatres. The movie house, thus, would become a distributor as well as an entertainment medium. For example, Floyd points out, ads would invite the public to "see" the picture "current at the Gem Theatre at the showhouse itself or through the medium of your own TV screen."

Floyd says that he tried to prevail upon the Zenith company two years ago to utilize its Phonovision apparatus this way and, accordingly, give the exhibitor a chance to participate in the remote-control pix, instead of endangering their existence, but that Zenith executives' answer was "go home and sell your theatres."

In addition to his association with Ruben, the 38-year-old Floyd, a prominent showman in this territory for 20 of those years, owns bowling alleys and a large automobile agency, and has dabbled in radio and TV packaging.

BIRTHS

Mr. and Mrs. Don Otis, daughter, Hollywood, May 28. Father is a disk jockey.

Mr. and Mrs. Richard Venture, girl, Dallas, May 27. Parents are with Theatre '31 there.

Mr. and Mrs. Harold Novy, boy, Austin, Tex., recently. Father is manager of Paramount Theatre there.

Mr. and Mrs. Ben Segal, daughter, May 1, New Haven. Father is general manager for Broadway producer-theatre owner Anthony Brady Farrell and manager of the Shubert, New Haven.

Mr. and Mrs. Bill Probst, son, Pittsburgh, May 13. Father is office manager for U-I exchange.

Mr. and Mrs. Fred Kline, daughter, Santa Monica, May 28. Mother is Mary Roche, screen actress. Father is a Hollywood flack.

Mr. and Mrs. Parker Lee, daughter, New York, May 31. Mother is a Metro writer; father is a music arranger.

Mr. and Mrs. Richard Gillespie, son, Cincinnati, May 26. Father is WLW and WLW-T publicist.

Mr. and Mrs. Bernard Barth, daughter, Cincinnati, May 23. Father is WLW-T assistant director.

Mr. and Mrs. Russ Landers, daughter, Cincinnati, May 31. Father is WLW-T film booker.

Mr. and Mrs. Thomas Allen, daughter, Hollywood, May 31. Mother is Donna Allen, of RKO writing department. Father is in the Navy.

Mr. and Mrs. Robert Coburn, Jr., daughter, Pomona, Calif., June 1. Father, a member of Columbia's still department, is now in the Army Photographic Service.

Mr. and Mrs. Bob Stern, son, Burbank, Calif., May 31. Father is a record promotion manager.

Mr. and Mrs. Wallace Roomy, daughter, Milwaukee, June 1. Father is in Chi cast of "Moon Is Blue."

Mr. and Mrs. Charles E. Talley, son, New York, May 30. Father is on executive staff at Roxy Theatre, N. Y.

Mr. and Mrs. Warren Munsell, Jr., son, May 29, New York. Father is company manager of "Darkness at Noon"; mother is the former Jane Keith, of the Theatre Guild subscription department.

Mr. and Mrs. Mario Lavis, son, N. Y., Father is exec producer at CUC-TV, N. Y.

Mr. and Mrs. George Bassman, daughter, June 4, N. Y. Father is musical director of radio's "Philip Morris Playhouse"; mother is former model Liz Hastings.

CBS Woos Europe

Continued from page 1

ed. Web has an ace-in-the-hole, however, in the fact that the U. S. Government has given its system a blessing, via the commercial okay by the FCC, which was upheld by the Supreme Court. That will be used as the chief argument in Goldmark's pitch.

While no CBS exec will confirm the fact, it's believed the web regards the European try as a possible hedge against any snafu being tossed into general acceptance of its system in the U. S. Even though the web has now received full authority to proceed commercially,

Par-Rank Color Tie?

While attempting to line up all of Continental Europe for its color television system, CBS may also get its system into England, although on an indirect basis. This would be accomplished if a deal for color manufacturing is negotiated between Paramount Pictures and J. Arthur Rank.

Rank, while in New York last week, witnessed a demonstration of the Chromatron color TV tube, in which Par has a 50% interest. Tube is designed to work with the CBS tint system. Thus, if Rank decides to manufacture the tube in his British plant, that would mean England also might pick up the CBS color method.

cially, most of the top manufacturers, led by RCA, are pitching other systems in an apparent attempt to block adoption of the CBS method. CBS has invested an estimated \$5,000,000 in development of its tint and in fighting it through the various hearings. Adoption of the system in Europe will partially guarantee its getting that investment back, regardless of what happens in the U. S.

Major American film companies are expected to watch the outcome of the Geneva conference with interest. With the domestic boxoffice in a slump, the film companies look to the foreign market for as much as 50% of their income currently. If TV starts rolling at fullspeed in Europe, especially in color, it may mean a new threat for film biz abroad.

Syndicates Eye

Continued from page 3

panies, with the libraries figured as the major asset. Toted up this way, it quickly becomes evident that most of the firms have a per-share value of at least several times the present selling price of the stock.

The advantages to a purchaser of operating control are thus immediately apparent. If he can buy up, for instance, 1,000,000 shares of the stock at \$10 per share and thus gain control, he can then sell off the company's assets and declare a capital dividend of several times what he paid per share.

So far it is all theoretical, of course, since there is no hint that the controlling stockholders in any of the studios are ready to part with their holdings. Indicative, however, was the sharp flurry felt in Republic shares one day several weeks ago.

Subsequent inquiry by VARIETY as to the cause of the heavy volume and the upturn in price disclosed that back of it was a report on the Street that day that Herbert J. Yates was willing to part with control of his company. Rumors were that someone was buying it for liquidation of the film stockpile. Smart money, as a result, made a dive for the shares.

Report subsequently proved fallacious, but it was indicative of Wall St. thinking. Some of the same trend was back of the skip in the price of Warner Bros. shares during the negotiations by the Louis R. Lurie syndicate for acquisition of control. In that case, professional traders saw the liquidating value of the backlog further buttressed by the hefty income that would result from selling the theatre real estate.

Failure of the WB deal somewhat put the skids under Wall St. interest in pic stock speculation. Many traders got their fingers burnt when the predictions fell through and the shares again foundered to about \$12 after jumping to \$13.50.

ON *Capitol* RECORDS

BOB CROSBY



FIRST TWO RELEASES ON CAPITOL

"SHANGHAI"

"THAT NAUGHTY WALTZ"

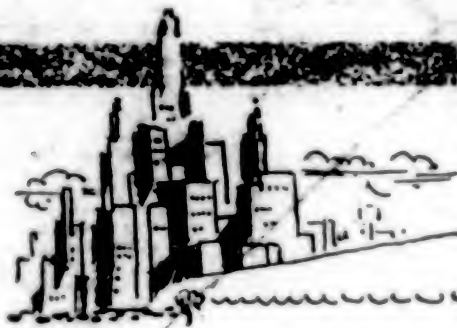
78 rpm 1525 45 rpm F1525

"L'AMOUR TOUJOURS"

(TONIGHT FOR SURE)"

"I DON'T MIND"

78 rpm 1576 45 rpm F1576



RETURNING AUGUST 27 ON CBS

"CLUB 15" FOR CAMPBELL'S SOUP



FILMS
RADIO
VIDEO
MUSIC
STAGE

VARIETY

Published Weekly at 134 West 40th Street, New York 18, N. Y., by Variety, Inc. Annual subscription, \$10. Single copies, 15 cents. Entered as second class matter December 22, 1903, at the Post Office at New York, N. Y., under the act of March 3, 1879. COPYRIGHT, 1951 BY VARIETY, INC. ALL RIGHTS RESERVED

VOL. 183. No. 1

NEW YORK, WEDNESDAY, JUNE 13, 1951

PRICE 25 CENTS

HOLLYWOOD YENS SOME LOVIN'

Pix Not Out Yet

While soft box office figures are causing plenty of gloom in the film industry, and giving its critics a welcome chance for gleeful finger-pointing, there's one fact that neither industryites nor their critics should lose sight of. It has been pointed up before, but might be timely for reiterating. That is that more than 50,000,000 people in the U. S. each week are still laying an average of 46c on the box-office tills of the nation.

There are few other retail businesses doing \$25,000,000 a week gross through some 18,000 outlets. Which still makes Hollywood a pretty big business. It may have to be regarded somewhat—as it is—as a matter of fact, in the process of doing—to new economic, competitive and sociological conditions, but the graveyard would seem to be quite a distance away for any business that is selling its product each week to more than one-third of the population of the U. S. plus untold millions overseas.

Six Current Broadway Shows Seen As Likely to Run Through Summer

Six of the current Broadway shows will probably run through the summer in the opinion of most managers and ticket brokers. That excludes, of course, the three incoming new shows, tonight's "Wed. Courtin' Time" and "Seventeen" and "Two on the Aisle," all unpredictable prospects. Last year there were 11 shows that spanned the summer, plus one late starter that held on for a run.

The current productions figured virtually sure bets to last into fall are in alphabetical order, "Affairs of State," "Call Me Madam," "Guys and Dolls," "King and I," "Moon Is Blue" and "South Pacific." Virtually all the other shows now on the boards are at least outside possibilities.

The maybe list includes "Gramercy Ghost," which the management is apparently determined to keep going regardless of losses; "Gentlemen Prefer Blondes," still in the black but able to afford some losing weeks rather than shutter before touring; "Happy Time," in similar status; "Kiss Me, Kate," which might be moved to a larger house at reduced scale as a prelude to touring; "Oklahoma," the chances of which aren't yet clearly indicated; "Rose Tattoo," also a long prospect; "Statag 17" which

(Continued on page 62)

TV for Negro Fans

Two of the theatres carrying the Joe Louis-Lee Savold fight tonight (Wed.) via big-screen video will be using makeshift equipment provided especially by RCA for the event in order to take care of Negro audiences. Theatres are the Harlem, Baltimore, and the Lincoln, Washington.

Fight is also to be carried by RKO's Keith in D. C. and Loew's Century in Balto. Both of these houses do not permit Negroes. Several Negro organizations in the two cities threatened to picket the houses if no provisions were made for Negro fans.

NBC TV's Louis Fite for Theatres In Surprise Move

National Broadcasting Co. television, which will supposedly be one of the networks competing with theatre TV henceforth for rights to the big sports events, pulled a surprise by agreeing to provide the pickup for big-screen video's exclusive coverage of the Joe Louis-Lee Savold fight tonight (Wed.).

NBC's part in the theatre TV experiment, which will see the creation for the first time of a big-screen network for exclusive coverage of an event, has been kept as a strict secret. Neither the network nor theatre TV execs have talked about it, presumably hoping that it would go unnoticed. Reason is that NBC will actually be helping to create competition to-night for its own regularly-scheduled programs. Those fans paying to see the fight in theatres will not be available to watch NBC's regular Wednesday night programs, which can conceivably hurt the ratings on those shows.

It's believed, however, that NBC views tonight's theatre TV coverage

(Continued on page 40)

NOT EASY TO GET BOY-GIRL-STORIES

By HERB GOLDEN

Wanted: A love story. That's the shingle that figuratively hangs on the office doors of story editors for major film companies. It indicates that the trend in picture cycles has just about made the full swing and is back to plain old boy-meets-girl.

Fact is, however, that competent authors aren't any longer turning out quality boy-meets-girl on the original, simple pattern. So the assignment of finding such yarns to meet producers' tastes is not the easy one it sounds, or the soft touch it might have been a couple of decades ago.

Lacking honeyed romance—but romance solidly written with three-dimensional characters and meaningful situations—story eds are on the trail of comedies or other light tales. Newly-added to the tabu list of subject matter are heavy-handed dramatic subjects or anything of a downbeat or depressing nature.

The reason is the obvious one, of course—the box office. Numerous top-ranking pix in these categories in recent months have proved box-

(Continued on page 63)

\$1,127,211 in Pledges Raised by Berle in 3d Anni Cancer Telethon

Milton Berle, staging his third annual telethon for the benefit of the Damon Runyon Cancer Fund via NBC-TV over the weekend, amassed pledges totaling \$1,127,211 during his 22-hour stint. Berle took the air at noon Saturday (9) and, with the exception of a few hours off for regular commercial programs, on some of which he appeared, continued without a letup until 10 a.m. Sunday.

Berle, who worked the two previous years from NBC's International Theatre, N. Y., set up shop this year in Studio 6-B, in Radio City, where he originates his Tuesday night "Texaco Star Theatre." Because of limited facilities for the studio audience, he consistently was forced to ask those seated in the studio to move out, making room for others who were waiting outside the doors to get in. Some fans watched the show from the studio throughout the night.

Lion's share of the pledges this year, or \$934,319, came from the metropolitan N. Y. area, despite the show's being carried by NBC interconnected affiliates in 41 different markets. Largest individual contribution came from Metro studio chief Louis B. Mayer, who donated \$25,000. Total amount raised by Berle during three years for the Runyon Fund is over \$3,500,000.

Berle worked from behind a large table, as he has done in the past, with models, serving as telephone operators, seated behind him on the stage to take the incoming

(Continued on page 13)

Paris, London Plenty Gay These Days For Tourists—And Plenty Expensive

By ABEL GREEN

Ph.D. in TV
Chicago, June 12. Television has finally arrived in the highest academic circles. Northwestern University yesterday (Mon.) bestowed a doctor of philosophy degree in television on Norbert H. Rodeman for his tootie research.

While working on the project, Rodeman was director of the Northwestern radio workshop.

U. of Pa. Leads Interference In TV 'Flying Wedge'

Possible creation of a "flying football conference," in which eight or 10 gridiron schools in the country will join in order to escape the National Collegiate Athletic Assn.'s proposed moratorium on televised football, was rumored this week in the wake of the U. of Pennsylvania's decision to permit televising of its games. Schools, which would be situated in all parts of the country, would fly their teams to each game; hence, the "flying conference" moniker.

With several of the major teams on Penn's 1951 schedule indicating they'll cancel if Penn goes ahead with its TV plans, it's expected that Penn would be a leader in the establishment of the new conference. Also a possibility is Notre Dame, which intimated it still favors complete video coverage of its games this year when it postponed its decision this week as to whether it will cooperate with the NCAA or join Penn in the TV

(Continued on page 16)

Paris, June 12. If the American tourist has that long green stuff, Paris and London are great fun traps these days.

Keynote of Gay Paris and London—where the British Festival (100th anniversary trade association pitch) and the 2,000th anni of Paris are double lures for tourism—is the cost item. In the language of the American bankroll, from the viewpoint of loaded, care-free tourists—whom the English and French suspect of having money back-to-back—it's all very expensive. Too much so.

It's all no secret to the luxury hoteliers and restaurateurs, as well as to the many good middle-class caterers. One wonders where even the moneyed French locals get their coin. The segment of local industry which thrives on tourism recognizes the new high tariff standards, and each blames the other at least in part. Bonifaces like Maggie and Louis Vaudsala of Maxim's which, with La Tour d'Argent, are perhaps the top must-do tourist spots in the eatery de-

(Continued on page 16)

TV Actors Beef On Directors' Brush

Video actors are complaining that they are getting a pushing around from casting directors on some shows. Big beef is that the talent buyers give them firm commitments for a part but later cancel the deal, which costs the actors money through their having turned down other roles in the meanwhile.

The Television Authority Code requires the producer to pay the minimum even though an actor is dropped before rehearsals begin. However, the casting directors in-

(Continued on page 40)

TV No Deterrent If Team Is Hot

Chicago, June 12. Further proof that the show's the thing is found in the attendance figures racked up by the Chicago White Sox ball team during the latest home stand. Despite radio and television coverage of the league-leading Sox registered two of the biggest gates in their history during the weekend series with the New York Yankees which ended Sunday (10).

During the weekend Yankee invasion, 130,720 fans bought ducts bringing the total home attendance to 451,973, which is 148,411 over last year's figure at the same date. Zooming gate is seen as evidence

(Continued on page 40)



THE NEW Hour of Charm

DANCERS • CHOIR • COMEDY • ORCHESTRA

A GROUP OF SOLOISTS
A COMPLETE HOUR FOR COLOR
OF ENTERTAINMENT

Under the Direction of PHIL SPIV

\$3,181,000 Operating Deficit of U.S. Major Symphs Cues Tax Relief Need

Operating deficits of America's major symphony orchestras for the season just ended ('50-'51), is being pointed to by arch managers as another strong argument for exemption of non-profit, cultural organizations, like symphs and operas, from the 20% federal admissions tax.

Meeting in Chicago for their annual post-season confab, managers of the 20 major U. S. symphs (those with annual budgets of \$100,000 or more) reported an operating deficit totaling \$3,181,000. With an estimated admissions tax of \$2,000,000 paid to the Government, managers maintain that if they'd been allowed to retain this, it would have meant breaking nearly even financially in many spots, especially in N. Y. and Philadelphia.

With favorable action expected in the House this week on the House Ways and Means Committee motion to exempt symphs and operas from the tax, arch managers are making plans to appeal to the Senate to do likewise, to get the vote passed. Reps have already been appointed to attend the Senate hearings when they come up in a few weeks.

Arthur Gainer, Minneapolis Symphony Orchestra manager, will rep most of the major archs. Floyd G. Blair, pres. of the N. Y. Philharmonic, and Bruno Zirato, its co-manager, will rep the Gotham symph. Mrs. Helen Thompson, exec. sec. of the American Symphony Orchestra League, made up of about 600 archs whose annual budgets are under \$100,000, will rep those smaller symphs.

Chi major managers' meet, chairmanned by George Kuyper, Chicago Symphony Orchestra manager, discussed several subjects, but the federal tax remission was the major topic. Zirato presented the N. Y. Philharmonic's picture for '50-'51. The arch paid the Government \$109,934.85 in admissions taxes. Its '50-'51 loss was \$101,000—so that it would have been able to balance its books if the tax bite had been remitted.

Losses All Around

Philharmonic's '50-'51 income was about \$826,000, with \$521,000 from ticket receipts, and balance from broadcasts, tours, recordings, etc. Its expenditures totaled \$1,019,000, which left an operating deficit of \$193,000. Income from endowments and contributions totaling \$92,000 brought the loss down to \$101,000.

Other major archs reported their operating deficits. Chicago symph went behind \$273,000; Cleveland, \$310,000; Houston, \$360,000; Denver, \$91,000; Philadelphia, \$126,000; Minneapolis, \$230,000; Pittsburgh, \$232,000; Rochester, \$160,000; St. Louis, \$169,000; San Francisco, \$121,000. These operating deficits represented difference between expenditures and receipts from ticket sales, recordings and radio. They didn't include any offsets from gifts, endowment interest, etc.

Question of support from municipalities and musicians' union locals was raised at the Chi meet. Only a few cities gave official support, in part, to their archs in '50-'51—Atlanta with \$3,600; Buffalo, \$17,000; Denver, \$15,000; Montreal, \$25,000. Baltimore and San Francisco also give money support.

Several tuner locals give con-

(Continued on page 62)

Doc Okays Red Skelton For Palladium in July

London, June 12. A Hollywood-to-London phone call last Thursday night (?) put an end to rumors here that Red Skelton might be unable to fulfill his Palladium commitment.

The comedian's doctor has okayed the trip, and he will open as originally scheduled following the current Danny Kaye season on July 2.

Metopera Inks London In Odd Arrangement; To Be Groomed as Merrill Sub?

George, London, Canadian-born bass-baritone raised in Los Angeles, will join the Metropolitan Opera Assn. this fall under an unusual arrangement. Pacting has also started rumors that the Met is grooming London to replace the recently-dropped Robert Merrill, although London's voice is in a lower range and some of his roles entirely dissimilar. He has, however, done a few parts that have been Merrill's staples. London has been a hot property since he hit headlines two years ago in Vienna, where the young American singer's appearances with the Vienna State Opera created a furor.

Baritone, who will be singing in Europe this summer and fall, will be brought to N. Y. for opening night of the Met season, Nov. 13, to sing Amonasro in "Aida." He'll do eight "Aida" performances, then return to Europe to finish his Vienna season, with the Met paying his transportation both ways. London will return to the U. S. end of January, for a concert tour ending in May. He may fit in another appearance at the Met, in "Rigoletto."

Singer, who is 30, was comparatively unknown in Vienna. The Viennese, who have their native favorites don't take kindly to foreigners, but London scored a big hit on his debut and now sings most major roles. He does "Boris," Amonasro in "Aida," Figaro in "Marriage of Figaro" and "Barber of Seville," the four bass parts in "Tales of Hoffmann," "Don Carlo" and "Eugene Onegin." This summer he'll sing in "Parsifal" at the Bayreuth Festival, as well as in Vienna. London was in the U. S. briefly this season for some concerts and also sang with the San Antonio Opera. He's managed here by the Judson, O'Neill & Judd division of Columbia Artists Mgt.

Celler Concert Hearings Seen Set for Autumn

Washington, June 12. Hearings will probably be held in New York next fall on alleged violations of the anti-trust statutes by Columbia Artists Mgt. and other bookers of talent, according to Rep. Emanuel Celler (D., N. Y.), chairman of the Monopoly Sub-Committee of the House Judiciary Committee.

"Our investigators are now at work on this," said the legislator, "but, because of our crowded schedule, we will not be able to conduct hearings until the fall."

Tight-Rope Witnesses

Washington, June 12. House Un-American Activities Committee rates the Hollywood witnesses who have appeared before it in three categories — "cooperating," "unfriendly" and "tight-rope walking." Rep. Charles E. Potter (R., Mich.), a member of the committee, explained the third category as follows:

"Another type of persons we call the tight-rope walking witnesses, who claim they are not members of the Communist Party and have never been members. They explain that they have joined various 'Front' organizations without knowing the purpose of the organization, or that their names were used without their knowledge. These witnesses put on an act of being extremely naive. The committee can only bring out available evidence, and it is up to the public to determine whether they should give credence to the testimony of these witnesses."

SEE HAYWORTH RETURN TO PIX VIA MUSICAL

Hollywood, June 12. It looks like Rita Hayworth's screen return will be in a musical. She was visited at Lake Tahoe over the weekend by Val Raset, dance director on "Cover Girl" (Col.), one of her biggest successes, and Peggy Carroll, assistant dance director on "Cover." Miss Carroll took along a portable dance floor and a flock of recordings.

Also reported up to see Hayworth was Charles Victor, who directed "Cover." However, director's relations with Columbia aren't exactly friendly since he bought out his contract some months ago. And while Miss Hayworth's contract allows her to pick the director, Columbia has the veto power.

Temple U. Cites Cantor; Jane Froman Degreed

Eddie Cantor will be cited for his "humane activities in bringing pleasure to mankind," both on and off the stage, by RCA President Frank Folsom, who will present the comedian with an honorary degree of doctor of humane letters at Temple U. commencement exercises in Convention Hall, Philadelphia, tomorrow (Thurs.).

Cantor, recovering from a throat ailment, was discharged from Doctors Hospital, N. Y., last week.

It's Dr. Jane Froman

Cincinnati, June 12. Jane Froman, one of the many stars cradled at WLW, paid a return visit Thursday (?) to receive an honorary degree of doctor of music at the Cincinnati Conservatory of Music, where she studied voice from 1929 to 1931. During that training Powell Crossley Jr., heard her at a tea recital and arranged for her to become a staffer on his \$6,000-watter.

"I did as many as 22 programs a week while with WLW," Miss Froman recalled. Staffers then included Ramona, who also later joined Paul Whiteman's combo; Fate Waller and the singing team of Jack Brooks and Don Ross. Ross and Miss Froman subsequently married and divorced.

Mull 2 Olivier 'Cleos' For Broadway Runs

London, June 12. A decision may be made within the next week or two on the possibility of transferring the two Olivier festival productions, "Antony & Cleopatra" and "Caesar & Cleopatra," to Broadway after they have finished their limited London season.

The two productions in which Sir Laurence Olivier and Vivien Leigh are starred have been hailed as the outstanding theatrical event of recent years. They have played to capacity since their opening last month.

Aim would be to use the existing casts as far as possible if the plays are transferred to N. Y. Olivier would present another play at the St. James's in his absence.

First 'Oscars' Awarded as Biggest Film Fest of '51 Opens in Berlin

Wilson Covers Rita-Ally

Berlin, June 12. N. Y. Post columnist Earl Wilson flew in Friday (8) afternoon, with his wife, on a long weekend-in-Paris assignment to cover the Rita Hayworth-Ally Khan divorce settlement negotiations.

He flies back to New York today (Tues.), in order to make his DuMont television show which, incidentally, has been renewed.

Young Writers to Get Aid At Morgenthau Memorial Workshop in City Center

A workshop theatre, to present scripts by new dramatists, with professional casts and directors, is being organized by the Morgenthau family in cooperation with the New Dramatists Committee and the N. Y. City Center. A playhouse, seating about 200, will be built on the fifth floor of the City Center and will be operated by the drama staff there, while young playwrights sponsored by the New Dramatists Committee will select scripts for production before invited audiences. Actors Equity has given permission for its members to participate without pay. The setup will be called the Players and Playwrights Workshop.

An initial contribution of \$12,000 has been made by Henry Morgenthau, Jr., former Secretary of the Treasury, in memory of his wife, the late Eleanor F. Morgenthau, with the understanding that the amount will be matched by funds raised by the New Dramatists Committee. Henry Morgenthau, 3d, a television producer and son of the former Roosevelt cabinet member, will be his father's representative on the project.

Michaela O'Harris, executive secretary of the New Dramatists Committee, will be that organization's active representative, while Morton DeCosta, an stand-in for Maurice Evans, artistic supervisor of the N. Y. City Theatre Co., will be the City Center deputy and have charge of casting and production. The plan is to produce about a half-dozen or so scripts by New Dramatists Committee proteges the first season, but ultimately to offer the laboratory facilities to other aspiring authors as well.

The aim of the project is to enable new playwrights to see their plays in actual performance, the idea being that this practical experience may help develop dramatists for the Broadway theatre. Although details aren't worked out, the plan is to have the author work with DeCosta and whoever is staging the play on the casting, production details and rehearsals.

Simple Production
Productions will be relatively simple and inexpensive. The present intention is to allow about four weeks for preliminary production, four weeks for rehearsal and then to have several performances before invited audiences, recruited primarily among young authors. (Continued on page 62)

TEARLE, MATTHEWS IN LONDON HONORS LIST

London, June 12. The legitimate stage was singled out for more honors than usual in the list of special awards published in connection with the King's official birthday last Thursday (7). Most notable distinction was the award of a knighthood to Godfrey Tearle for his services to the dramatic profession.

Other stage honors were for actress Peggy Ashcroft and ballerina Margot Fonteyn, both of whom were made Commanders of the British Empire. Veteran actor A. E. Matthews, who played on Broadway last year, received the Order of the British Empire.

Gerald Barry, director-general of the Festival of Britain and former editor of the London News Chronicle, also received a knighthood. The same distinction was conferred on Christopher John Chancellor, general manager of Reuters and father of David Chancellor, the J. Arthur Rank publicist.

Berlin, June 7. The biggest international film festival in 1951 and the first to be staged in western Germany since the war was opened here last night (Wed.) by Mayor Ernst Reuter. The ceremonial opening was followed by awarding of the country's first "Oscars" and the David O. Selznick silver cluster award.

Maj. Gen. Lemuel Mathewson, U. S. commandant in Berlin, presented the DOS award to Comedia-Film for its "Wonderful Times," judged by an American jury as best German-speaking pic furthering understanding among nations. Seven resident Yank correspondents made up the jury, which chose this from among eight German, one Austrian and one Swiss ("Four in a Jeep") films. "Oscar" awards were handed out by a rep of the federal interior ministry. Producer Gunther Stapenhorst, director Josef von Baky and script writer Erick Kaestner were each given challenge prizes for "Double Lotti," judged as best German pic of 1950. "Oscars" were also awarded to the best documentaries.

There are 21 countries participating in the festival with 34 full-length films and 80 cultural shorts. This is more than the participants in this year's Cannes festival or the 1950 Venice Biennale. They are: Australia, Austria, Belgium, Canada, Chile, Denmark, France, West Germany, Great Britain, Italy, Luxembourg, Mexico, the Netherlands, Norway, Portugal, Spain, Sweden, Switzerland, Turkey, United States and Yugoslavia.

Berlin Put Up \$10,000

The Berlin Senate, acting as hosts, appropriated almost \$10,000 for financing the affair. The festival was opened in the Titania Palast Theatre (1,800 capacity) where three shows daily are scheduled until its conclusion June 18. At the end of the first day, Selznick's "Rebecca," a non-competing pic, was screened. Special shows are also scheduled to be held at the world's greatest owner, the 25,000-seat Waldbuehne. Almost all shows in both houses are sold out. Today (Thurs.) one cultural short each from the U. S., Germany, Italy, India and Austria were screened at Titania Palast.

Three full-length pics were shown, with "Jeep" scoring the greatest success. Other two were "Il Cammino della Speranza" (Lux Film) from Italy and "Talent from Glueck" (Venus-Film) from Germany.

Films will compete for 15 prizes (three for each category) awarded by the Berlin Senate, for the best dramatic, comedy, criminal and adventure, musical, and cultural and documentary (shorts) films.

Five U. S. Entries

Yank entries are "Father's Little Dividend" (M-G), "Destination Moon" (EL), "Cinderella" (RKO), "Mating Season" (Par) and "Bright Victory" (U). British pic include "Tales of Hoffmann," "Trio," "Passport to Pimlico" and "Brown-ing Version." France will show "Lady Paname," "Dieu a Besoin des Hommes" and "Knock" while Italy will screen "Il Brigante Musolino," "Christo Proibito," "Vita da Cani" and "Ladro di Venezia."

Other foreign entries include "Four Men in a Jeep" (Swiss), "Muchachos de Uniforme" (Mexican), "Miss Julie" and "Trip in the Blue" (Sweden), "Mai AIRE" (Spain), "Vienna Dances" and "Strength of Love" (Austria) and "My Wife's Innocent" (Denmark). Germany is expected to enter three or four pics. All films are shown in original versions, with German subtitles, with the exception of "Destination Moon."

Top German screen stars and industry reps already arrived in Berlin and many foreign celebrities are expected, including Ingrid Bergman, Roberto Rossellini, Tyrone Power, Spencer Tracy, Curlee Malaparte, Billy Wilder, Barbara Stanwyck, Jean Cocteau and Clark Gable. A big French delegation is expected later this week. Already here are Mexican producer Rodolfo Lowenthal and actress Rosaura Revuetha, along with Marc M. Spiegel, Motion Picture Assn. of America rep in Germany.

Subscription Order Form

*Enclosed find check for \$

One Year
Please send VARIETY for Two Years

To

Street

City Zone State

Regular Subscription Rates

One Year—\$10.00 Two Years—\$18.00

Canada and Foreign—\$1 Additional per Year

VARIETY Inc.

Street New York 19, N. Y.

SOCK OVERSEAS B.O. FOR U.S. PIX

Republic Okays Old Films for Tele; Editing, Rescoring to Fit TV Needs

Hollywood, June 12. First major studio to make its stockpile of old films available to television is Republic, which has announced that after June 25 sales will be negotiated in blocks of 13, 26 and 52 through Hollywood Television Service, Inc., a subsidiary located on the Republic lot. Earl R. Collins, HTS proxy, has set up a screening of prospective purchasers at the studio next Tuesday (19). In a letter to ad agencies repping television clients, HTS listed eight different types of pix for sale, noting that westerns and features have been trimmed to 53 1/2 minutes to allow for commercial messages to fill out the full hour. Studio is rescutting soundtrack, paying 5% of gross to American Federation of Musicians fund.

Pix to be put on block are those starring Roy Rogers, Gene Autry and Gabby Hayes. "Red Ryder" series with Bill Elliott, and Rocky Lane; family and preferred feature deluxe productions; pioneer westerns starring Three Mesquites; frontier and lone star westerns starring Johnny Mack Brown, Bob Steele; serials tailored to 30 minutes per episode or in their original length of 18 to 24 minutes. Announcement adds that additional groups of pix will be made available in the near future. No sales will be negotiated before June 25, "so as to give over, once an equal opportunity." Most of the western stars involved are no longer with Republic.

Picker to Head UA Foreign in Oct., '52

Arnold Picker, Columbia foreign department exec, has been linked to head United Artists foreign operations. Unusual angle of the deal is that the pact with UA doesn't become effective until Oct. 1, 1952. His employment contract with Col runs until that time and the latter company is disinclined to release him prior to the date of expiration. Said to be an important lure at UA for Picker, in addition to the elevated post, is that he'll get a stock participation. Post for which he's slated is the one left vacated by the departure of Arthur W. Kelly. Latter was exec v.p. until the Paul V. McNutt regime took over last year. At Col, Picker is second in command to Joseph McConville, foreign chief. Picker and UA tappers declined to offer any comment on the switch from Col.

Mrs. Goldwyn in N. Y. To Interview Talent

Mrs. Samuel (Frances) Goldwyn arrived in New York from the Coast Monday (11) night. She brought with her the screenplay of "I Want You," recently completed by Irwin Shaw, and slated by Goldwyn to go before the cameras next week. It is understood that Mrs. Goldwyn will interview talent, presumably for "Want You" and other of the producer's pictures scheduled for later in the year. She'll also huddle with Goldwyn pres James A. Mulvey and eastern talent-story chief Mrs. Carolyn Stagg. She'll be in New York about a week.

Kingsberg a Director Of Bus-Trolley Mfr.

Malcolm Kingsberg, former president of RKO Theatres, has been elected a director of ACY-Brill Motors Corp., which manufactures bus and trolley coaches. Outfit was taken over this week by a group headed by Charles Allen, Jr., head of the Wall St. investment firm which was a party to the projected Louis R. Lurie deal for acquisition of control of Warner Bros.

SEE 1951 2D BEST IN FILM HISTORY

American film companies, which were despairing of the loss of their lucrative foreign markets four years ago, are now finding the overseas field their most dependable and promising source of income. Prospects are that 1951 may be the second biggest foreign revenue-producer in the history of the industry, with a high of \$130,000,000 likely in dollar earnings. That was exceeded in 1948, which was before 30% devaluation of many world currencies struck at film remittances. With grosses very strong in most countries, this year might even have exceeded '48 without devaluation. It was in 1947, in desperate moves initiated by the British to preserve dangerously deteriorating dollar balances, many of the countries of the world slipped various types of freezes and quotas on Hollywood.

The situation is now reversing itself. France's move last week in removing all restrictions on exporting of film earnings was the latest and most important in a series of international moves which has seen American film distributors being given an opportunity to return to free trading.

England, America's most important film customer, is seen likely to lift the coin freeze completely next year. That will be welcome. (Continued on page 15)

D.C. Police Refuse To Nix 'Ways Love' After Church Rap

Washington, June 12. District of Columbia police, after viewing "Ways of Love" at the Pix Theatre here last week, reportedly at the request of the Catholic Church, refused to interfere with the showing of the controversial film. It wound up the first week of its run last night (Mon.) with an estimated \$8,000 gross, biggest the TBO-seater has done in its 10-year history. "Love" is the trilogy of three featurettes that includes Roberto Rossellini's "The Miracle," starring Anna Magnani and distributed by Joseph Burstyn. Catholic Church objection led to picketing of the Paris Theatre, N.Y., and eventual closing of the pic when (Continued on page 15)

National Boxoffice Survey Trade Still Uneven; 'Caruso' First for Fifth Week in Succession; 'Riviera' 2d, 'Fabiola' Third

Grosses in key exchange cities are repeating last week's uneven pace in present session. If anything, the boxoffice tone is more sluggish than ever with arrival of warm weather partly blamed. But the dearth of enough strong product to go around continued to be the big squawk on the part of exhibitors in keys covered by VARIETY this week. Cool, damp weather along the Atlantic seaboard was immediately reflected by a smart upbeat in many theatres. "Great Caruso" (M-G) continued as champ, being fifth week in succession that it has wound up in first place. Despite on holdover or extended-run in most locations, the \$292,000 or better it will show this stanza is considerably ahead of its closest rival. Also the pic is showing enough strength to win third and fourth weeks, sometimes in houses which seldom hold a film more than two seasons. "On Riviera" (20th) is finishing second for third week in a row although not always registering such returns. It is having to contend with the fact that it is on holdover in many keys. "Fabiola" (UA), fifth last week, is edging up to capture third position. It is closely followed by "Go For Broke" (M-G) which currently is not as consistently strong as a

Lurie Seeks Hughes' RKO Theatres Stock for \$3,350,000 of Own Money

PAT O'BRIEN BOOSTS TV, HITS POOR PIC PROD.

Omaha, June 12. Actor Pat O'Brien, here for Boys Town commencement Sunday (10), slapped the film industry's "complacent" attitude of "the king can do no wrong" in picture-making. He said that many recent films have been poor, including some of his. Television is here to stay, he said. It will help actors because the demand for TV pix outruns the supply. O'Brien also blamed the film industry for "some careless production."

Top 10' Earners Fails to Include Any Film Names

Washington, June 12. Pointing up the economic changes which the industry has undergone, film names, which for years were prominent on published top-salary lists, were absent from the roster of 10 top 1950 money makers on the public records of the Securities and Exchange Commission. There were a few industryites listed, but they were far back of the top 10. The SEC list covers officers and directors of corporations which have sold securities on public markets in the past 15 years. Thus, it is not as extensive as the report formerly issued by the Treasury Dept. and abolished by Congressional action. Latter included (Continued on page 15)

Disney to Europe

Hollywood, June 12. Walt Disney and family have planned to N. Y., where he'll board ship Friday (13) for 10-week stay in England, where he'll supervise live-action feature, "Story of Robin Hood." While there he'll continue plans for live-action "Don Quixote."

Louis R. Lurie, who made an abortive effort last month to buy control of Warner Bros., submitted a bid to Howard Hughes at the end of last week for the producer-actor's stock in RKO Theatres. Lurie offered market price, which is approximately \$3.65, making the total involved about \$3,350,000. Payment would be in cash.

The San Francisco showman, realtor and financier, who had a large syndicate associated with him in the Warner offer, has made the RKO bid entirely on his own. There was about \$25,000,000 involved in the WB bid, of which Lurie himself was putting up at least \$5,000,000.

Hughes is understood to have told Lurie he'd give him an answer within a few days. The RKO topper is expected to come back with a counter offer. It is believed there is no prospect of a deal at the price suggested by Lurie, since Hughes was quoted in Wall St. yesterday (Tues.) as having told the San Franciscan: "I'd rather throw the stock in the ocean than take a loss on it." The \$3.65 price would represent a loss, Hughes, in May, 1948, bought controlling interest from (Continued on page 15)

Wanger in 3-Year Pact With AA

Hollywood, June 12. Walter Wanger will produce three pictures annually for Allied Artists release under a three-year pact signed today (Tues.). Steve Brody, AA proxy, announced that a fund of \$5,000,000 would be provided for Wanger by AA and a syndicate headed by Elliot Hyman, N. Y. film financier and TV distribution exec. Under the new releasing banner, the Wanger unit will start operations immediately. First to roll will be "Flat Top," to be made in (Continued on page 16)

Trade Mark Registered
FOUNDED BY HENRY SILVERMAN
Published Weekly by VARIETY, INC.
Harold Ehrlich, President
154 West 68th St., New York 19, N. Y.
Hollywood 36
6211 Venice Street
Van Nuys 4
1200 National Prom. Building
Chicago 11
612 No. Michigan Ave.
London WC2
9 St. Martin's Pl., Trafalgar Sq.

SUBSCRIPTION
Annual \$10 Foreign \$12
Single Copies 25 Cents

ABEL GREEN, Editor

Vol. 183 No. 1

INDEX

Bills	54
Chatter	62
Film Reviews	6
House Reviews	54
Inside Legit	58
Inside Music	46
Inside Pictures	15
Inside Radio	41
Inside Television	39
International	11
Legitimate	55
Literati	61
Music	43
New Acta	54
Night Club Reviews	50
Obituaries	63
Pictures	3
Radio-Television	30
Radio Reviews	36
Records	44
Frank Scully	61
Television Reviews	34
Vaudeville	51

DAILY VARIETY
Published in Hollywood by
Variety, Inc.
915 S. Vine St. Phone 461-4611

RKO Switches Disney's 'Alice' in N.Y. To Criterion After Row With Brandt

Walt Disney's "Alice in Wonderland" will have its N. Y. opening at B. S. Moss' Criterion Theatre, reportedly as a result of differences between RKO and circuit operator Harry Brandt. Originally, the film appeared headed for Brandt's Mayfair, where the two previous Disney pics, "Cinderella" and "Treasure Island," had their N. Y. prems. RKO distributes for Disney.

The rub developed with "Alice" when Brandt and RKO couldn't get together on terms. It was said RKO and Disney wanted a hefty advance against the gross, and Brandt balked. RKO thereupon turned to the Criterion, where the producer is collecting an advance of \$100,000.

Seen linked with the basic Brandt-RKO disagreement was an announcement this week that another version of the Lewis Carroll classic now is set to play the Mayfair, in addition to Brandt's Trans Lux 60th Street Theatre. Souvaine Selective Pictures Co., foreign pic distributors, said Lou Bunin's two-year-old European production of "Alice" is set to play both houses in late July.

Curious aspect of this is that the Trans Lux is now running "Bonaparte's Nightingale," which is drawing strong income and showing no signs of boxoffice fatigue. According to present indications, "Nightingale" should stand up until after Labor Day.

In any event, if the Souvaine booking at the Mayfair stands, two pic of the same title, based on the same literary work, would be on view on Broadway at the same time. Disney's "Alice" is set to open at the Criterion in August. A late July opening of the Bunin pic at the Mayfair obviously would mean the simultaneous run.

6 DISTRIBS SUE GRENGS, CHARGE FRAUD ON %

Minneapolis, June 12. Sargoy & Stein audit of exhibitors' books had its first repercussions in this territory with filing in U. S. District Court at Superior, Wis., of six distributor suits against Sheldon M. Grengs and his Ezo Claire, Wis., conventional and drive-in theatres. Alleging underpayments on percentage pictures, plaintiffs ask court to determine amounts still due them.

It's charged, after S. & S. started its audit of Grengs' books that exhibitor abruptly took them away and refused further access to the records. Bonnie Berger, past president of North Central Allied, in blast at auditing at recent NCA convention, had advocated such procedure.

Distributor-plaintiffs are Metro, 20th-Fox, Warners, RKO, Universal and Columbia.

Despite Berger's threat of "retaliation," if audits don't cease, they're continuing in the territory. Distributors, who have denied Berger's claim that small-town exhibitors were assured percentage pictures wouldn't be checked, assert S. & S. "will go down the line," and whenever fraudulent returns are disclosed a demand will be made for the underpayment, with suits to be filed when it's not forthcoming.

Still awaiting trial is Major Distributors' suit against Volk Bros., local indie circuit owners, alleging fraudulent returns on percentage pictures. This was filed prior to start of S. & S. probes.

B'way Brandt House Gets Par's 'Ace' in Run Try

Aiming at a long Broadway run, Paramount is spotting its "Ace in the Hole" in Brandt's Globe Theatre rather than in company's flagship outlet, the N. Y. Paramount. Globe booking calls for a minimum of six weeks, starting at the end of house's current engagement of Columbia's "M." Tentative opening date is June 29.

For exact compare "Ace" to its "Lost Weekend" in type and not suitable for linking with a stage-show, "Weekend" played the Broadway Rivoli for a long run and "Ace" originally was set to play that house if it hadn't shuttered two weeks ago.

Stodel Named Manager Of African Consol. Chain

James Stodel has been named general manager of African Consolidated Theatres, Ltd., succeeding Harry Gordon, who died last week in Boston. Appointment was announced yesterday (Tues.) in N. Y. by M. A. Schlesinger, owner of the South African circuit.

Stodel formerly headed African Caterers, Ltd., a circuit subsid. Jack Hoffman, Stodel's assistant, will now head the catering service.

Brit. H'wood Producers Miss Propaganda Boat By Non-Dubbing in Asia

Singapore, June 1. Both Hollywood and British studios are missing the propaganda boat, local observers feel, by not dubbing some of their product in the Malayan and Mandarin tongues. This step, if taken, would reach a vast illiterate audience throughout southeast Asia which hitherto has been relatively untouched. Subtitles in Chinese and various other Oriental dialects have been used on foreign imports in the past. But they have been badly superimposed, and this method of translation obviously is ineffective with the millions who can't read.

In contrast, Russian and Chinese films are successfully tapping the mass market with soundtracks in Asian languages. Prints of more than 60 Soviet features reportedly are circulating in south China and southeast Asia. Product has been carefully culled to emphasize the participation of Mongolian soldiers in the Communist setup, and stress the so-called power of the Red Army. These pic are grooved to all conventional theatres outside British colonies and are fed to the remote interiors via mobile 16m projectors.

Chinese newsmen are also making the propaganda hay. Most of the clips depict scenes of Chinese "volunteers" purportedly routing American troops in Korea and treating the wounds of the "aggressors of the Wall St. bosses." Off-screen narration is said to be done authoritatively, minus the exaggeration of some British and American film commentators.

Vet Singapore exhibitors point out that the Russian and Chinese filmmakers are extremely careful not to tread upon Oriental concepts of modesty unlike product from the western world. Communists readily seize upon scenes of love-making, excessive drinking and gangster killings as prime examples of the moral disintegration of western democracy. Several studies in Hongkong turn out pictures in Cantonese. However, the footage contains scant material that would bring about a better understanding between the west and the Asiatic masses. This is prompted by the fact that Hongkong producers rely upon south China as their major market, and must defer to Chinese censorship.

Harmon Due Back in Fall 'In Some Biz Activity'

Francis S. Harmon, who has retired as v.p. of Motion Picture Assn. of America because of illness, will spend the next three months at his summer home at Lake George, N. Y. He said this week that he expected to get back into some kind of business activity in the fall, but whether he will return to a post with the MPAA has not been determined. He has been on sick leave from the association for the last seven months. Harmon was hosted Friday (8) at a luncheon in the Lamba Club, N. Y., by members of the MPAA N. Y. staff. He leaves for Lake George this weekend.

Jack Broder Eyes Distrib. Jack Broder, proxy of Realart Pictures, is due in N. Y. next week from the Coast to discuss distribution deal for his new indie production company.

Indie project is not linked to Realart, latter being restricted by contract to the handling of Universal-International releases.

Lack of Events Stalls Coast Theatre Video

Los Angeles, June 12. Theatre television in California is still in a nebulous state, largely because of a lack of bigtime sporting events the year round. Aside from a few football battles in the fall and the annual Pasadena parade and Rose Bowl game, the West Coast can offer nothing in the line of sports to sustain a network of theatre video.

To date, the L.A. Orpheum is the only theatre west of Chicago equipped for television, and even that house is currently shuttered because of a hassle over product. No orders for TV installation have been registered by any other theatre in this sector, and there is nothing to indicate a switch of sentiment this year. The Orpheum invested upwards of \$35,000 in RCA equipment but could not find enough bigtime shows available to establish a regular policy.

TV Fight Houses Paying Promoters On % Formula

Nine theatres linked together for big-screen television coverage of the Joe Louis-Lee Savold fight tonight (Wed.) will be paying a percentage of their boxoffice gross to the promoters, based on the size of their city, number of seats in the house and their admission price. Specific formula for each theatre was still being worked out yesterday (Tues.), but the various exhibitors represented stressed that in no city would any of them pay a flat fee for rights to the event.

Also to be taken into consideration is the factor of film rental, since each of the theatres is running the fight pickup in conjunction with its regular film program. In this respect it's believed that the fight will be handled similarly to a regular stage show. Exhibs will deduct the amount paid for rights to the fight to the International Boxing Club, the promoters, before figuring the percentage of their take that is owed to the film distributors. Any of the houses paying a flat rental for their film, of course, will not be affected by the percentage deduction.

Theatre TV backers emphasized that, since only nine theatres in six cities are carrying the event, it must be considered an experiment, which sets a pattern for the future but does not indicate the boxoffice take for future events. In a few years, they pointed out, as many as 2,000 theatres may be linked for coverage of a single event and so may provide a gate of hundreds of thousands of dollars.

Theatres are planning no increase in their regular admission price scales.

Ed Kingsley to London on 'Paris'

Edward Kingsley, partnered with Arthur L. Mayer in the foreign films distributing firm of Mayer-Kingsley, planes from New York tomorrow (Thurs.) on a one-month trip to London and Paris.

While in England Kingsley will negotiate a British distribution deal for his firm's French-made film, "Paris-1900."

N. Y. to L. A.

Lex Barker
Joan Bennett
Arlene Dahl
L. Wolfe Gilbert
Celeste Holm
Oscar Katz
Harry Mandel
Kenneth McElldowney
Arnold Moss
Norton V. Ritchey
Leonard Schneider
Phil Silvers
Constance Smith
Louis Verneuil

Europe to N. Y.

Pearl Bailey
George H. Bookbinder
Kitty Carlisle
Moss Hart
Vera Molnar
Robert K. Sherwood
Constance Smith
Blanca Strook
Benjamin Thau

Louis-Savold the Answer?

Film toppers, anxious for an answer to the longtime speculation on the h.o. power of an exclusive theatre tele. say, fear the Joe Louis-Lee Savold bout tonight will give them no definite decision. Feeling is that the fight itself carries so little interest, it will not prove whether audiences will pay a theatre admission to see it on the large screen.

If crowds at the group of houses with the fight exclusive are large tonight compared with those of other theatres, it will prove, of course, that theatre tele has drawing power. If there are few patrons, however, feeling is that it will prove nothing, since there's no way of telling whether the lack of interest is in large-screen video or in the attraction.

Inability to Clear Co-ax Cable Lines Balks 4 Cities on Louis Theatre TV

Pressing need to obtain exclusive networking facilities for theatre television was underlined this week with the disclosure that theatres in four cities will not be able to carry the Joe Louis-Lee Savold fight tonight (Wed.) because of their inability to clear coaxial cable lines. As a result, only nine houses in six cities will be linked for the pickup. Theatres in the metropolitan New York area have been excluded from carrying the fight as a method of protecting the gate at the Polo Grounds, N. Y., from where it's originating.

A number of theatres and circuits have already banded together, under the leadership of Theatre Owners of America and National Allied, to petition the Federal Communications Commission for exclusive big-screen channels. FCC has set Sept. 18 as the date on which hearings will start on the petition. Granting of exclusive channels, which would probably comprise micro-wave bands in the ultra-high frequencies, would eliminate the need for the theatres to compete with regular network broadcasters for the limited coaxial cable facilities.

Cities excluded from tonight's pickup through their inability to clear cable lines are Boston, Birmingham, Detroit and Minneapolis. Their situation was exemplified in (Continued on page 7)

Par Board Rejects Roach Lot Purchase For Vidpic Production

Hollywood, June 12. Deal that would have put Paramount Pictures into television film production fell through last week when the board of directors nixed the proposed purchase of the Hal Roach Studios. Deal would have been similar to the recent Official Films buy of the Jerry Fairbanks studios, with Paramount grinding out vidfilms for the DuMont television network. Roach and his son, Hal Jr., would have remained at the helm, supervising production.

Details were kept a secret, although Roach, in admitting that the plant still is available for sale, quoted the current appraisal figure of \$4,500,000. Presumably, Paramount would have met this figure for the physical property and then made separate deals with the Roach family. Figure apparently met with the approval of the DuMont reps, but the entire deal failed to interest the Paramount board.

Roach senior has been inactive in the film biz for the last three years, although his son has made several telefilms.

Par Renames Officers; Israel New Asst. Sec.

Paramount's board in N. Y. Monday (11) reelected all officers and added Arthur Israel to the slate as assistant secretary. Israel has been assistant to proxy Barney Balaban for several years.

Renamed to office were Stanton Griffis, chairman of the executive committee; Y. Frank Freeman, Austin C. Kedough, A. W. Schwalberg and Paul Raibourn, vice-presidents; Fred Mohrhardt, treasurer; Russell Holman, Jacob H. Karp and Louis Novins, assistant secretaries. Kedough also was renamed secretary.

N. Y. to Europe

Sholem Asch
Rene Clair
Peter Cusick
Ellen Drew
Arlie Furman
Ruth Gordon
William Haines
Michael Hays
William Hawkins
Gladys Hight
Herb Jeffries
Garson Kanin
Buster Keaton
Edward Kingsley
Burt Lancaster
Max Liebman
Joseph L. Mankiewicz
Allyn McLerie
Ronald Miller
Erich Maria Remarque
Jean Renoir
Edward Sost
Lee Shubert
Joseph Than
Eva Turner
Alice Venessy
I. A. R. Wylie

TINT TV SEEN CUEING COLOR FILM SHORTAGE

Hollywood, June 12. Mad scramble for color film stocks is predicted when TV stations switch over to tinted transmission. Both Anco and Eastman Kodak are hard pressed right now to supply the demand for 16m and 35m color negative and positive, and it will be some time before the output of the two companies can be increased to meet the needs of the color television field.

It is anticipated that color TV will use the 16m type of film, not only because it is cheaper but because the 35m type is absorbed almost entirely by the motion picture studios.

L. A. to N. Y.

Irving Allen
Eve Arden
Ray Baker
Roy Bojor
Ward Bond
Claire Luce Booth
Carleton Carpenter
Henri Caubissens
Rene Clair
Alvin Colt
Hume Cronyn
William Daniels
Walt Disney
Sharran Douglas
Meyer Eckner
Faye Emerson
Don Hartman
John Harvey
Stuart Heiler
Sketch Henderson
Sam Jaffe
Joseph Kaufman
Michael Kidd
Anthony Landi
Abe Lastfogel
Charles Laughton
Diana Lynn
Jayne Meadows
Joe Messer
David Miller
J. Carroll Nash
Jack Parsons
Frank Partos
Frank Pickman
Peggy Rutherford
Natalie Schafer
Robert Stack
Elizabeth Taylor
Jerry Thorpe
Dimitri Tiomkin
Billy Wilder

'SHOW ME', SAY BANKS TO INDIES

Each Trust Suit Should Be Decided On Its Own Merits, Sez N.Y. Court

It's up to the courts to decide the numerous private antitrust suits against the film companies on their own merits and irrespective of the consent decrees in the Government-industry action, the U. S. statutory court in N. Y. decided last Thursday (7).

Declaration was made by Federal Judge Alfred C. Cuse after a two-hour row over a footnote in 20th-Fox's judgment calling for divorcement by June 7, 1953. Tribunal okayed 20th's decree but deleted the controversial footnote so far as other companies were concerned.

Attorneys for both RKO and Paramount were on the scene to protect Gen. William J. Donovan, for RKO, and A. C. Bickford, for Par, told the court the added paragraph in the 20th order meant the various consent decrees in the case could serve as evidence in behalf of plaintiff theatremen in the private actions.

Bickford complained that Par is a defendant in suits asking \$200,000,000 in treble damages and inclusion of the footnote would seriously impair his company's defense. Similarly, Donovan argued the position of RKO would be "vitally" affected in its stand against warring exhibitors.

Philip Marcus, for the Department of Justice, contended that reason for his inclusion of the paragraph was that the companies actually were using their decrees in defense of the antitrust suits.

Technical legal point centers on liability in antitrust violation. Important angle is that both RKO and Par entered consent decrees before the Supreme Court rendered its final divorcement decision on appeal. It was said that since these were voluntary judgments the two companies could not be held liable for illegal practices with which they were charged.

Approval of the 20th pact by the three-judge court now leaves only ratification by stockholders. (Continued on page 15)

RKO Fails to Find Suitable Foreign Pix for U.S. So Far

Although RKO announced last month its intention of taking on foreign pix, either in English or subtitled versions, for distribution in the U. S., company has lined up nothing as yet from foreign producers. Committee headed by Leonard Gruenberg, N. Y. branch manager, has been screening considerable product recently, but apparently has found none suitable.

RKO is understood to desire the overseas films, along with any other it can get from indie sources, to build up its release slate. It recently announced 23 pix for 1952, which is not a heavy schedule in view of the speed with which product has been burned up by theatres recently. Thus RKO, along with other companies, has been turning to outside sources for additional pix.

Company has also seen some top foreign product recently grabbed off by indies and feels it might be profitable to get into the act itself. In this category is a pic which it is distributing for Sol Lesser, "Ken Tiki," which is doing stand-out biz. Another foreign biggie grabbed off by an indie is "Fabiola," owned by Jules Levey for the U. S. and distributed by United Artists.

'Miracle'-'Rhythm' Dual Dropped After Poor Biz

Paramount has dropped its plan to reissue "Miracle of Morgan's Creek" and "Star Spangled Rhythm" as a combo.

Test runs in six cities failed to do anticipated biz.

Harry Sherman Near Distrib Deal With UA

Deal whereby United Artists will release a series of high-budgeted westerns to be produced by Harry Sherman is close to making. Sherman has been in N. Y. for the last 10 days for parleys with UA execs.

Series originally had been earmarked for release through Eagle Lion Classics but deal was sidetracked when UA took over ELC. Sherman said Monday (11) that when pact is set he will be ready to start shooting in 30 days.

20th Pay Cut Plan Balked By 3 Guilds

Hollywood, June 12. Twentieth-Fox proposal that all employees earning over \$500 a week take a voluntary pay cut ran into another major stumbling block this week, when the three biggest studio talent guilds voted a united stand to fight the move.

(Twentieth prez Spyros P. Skouras, on the Coast for the company's sales convention, told VARIETY that the talent guilds' action has not changed 20th's determination to go ahead with the plan.)

At the same time 20th, in an apparent effort to ease passage of the proposal through the guilds, announced an amended system for figuring the amount of the cuts. Total deduction per week for any single employee will be limited to 40%, instead of the 50% originally proposed. In addition, the affected employees, who are to participate in half of 20th's profits yearly to recoup their salaries, are now to share cumulatively in those profits. Originally, they were to have participated in the profits annually on a non-cumulative basis.

Three talent unions—the Screen Writers Guild, Screen Producers Guild and Screen Directors Guild—voted their united stand at a special meet called by SWG prez Karl Tunberg. (Screen Actors Guild was not represented, since the cuts proposed by 20th prez Spyros P. Skouras do not affect players.) In a brief session, Tunberg stated that the SWG board last week voted to advise all members to nix the proposal. Writers' group was joined by the producers, who voted to instruct their members at 20th to nix the plan. Action came after a five-man SPG committee, none of whom is employed at 20th, presented a report opposing the move.

Producers' board notified its members several days ago to hold off on any agreement to the cuts pending the first meeting of the board tonight (Tues.) to consider the proposal. Directors are expected to follow suit. Bert Allenberg, rep. the Artists Managers (Continued on page 15)

Sue EL for 720G Over TV Rights to 81 Films

Los Angeles, June 12.

Suit for \$720,000 was filed in Superior Court against Eagle Lion Films, Inc., by George Frank and Mrs. Levenora Batchelor, charging breach of an oral contract covering television rights to 81 PRC films produced in 1943 and 1944.

Plaintiffs declare they made a down payment of \$1,000 to bind the purchase of the rights for \$80,000. Later, they assert, Eagle Lion sold the rights to another company, Tele Invest, Inc. They claim the films involved would bring \$810,000 on today's telecasting market.

SLOW PUTTING UP COIN FOR UA

While sympathetic with the efforts of United Artists' new management to put the company on a profitable basis, banks are still taking a "show me" attitude on loans for productions for UA distribution. Banks cut off loans completely to UA producers under the old management and are being very reticent about resuming them until the Arthur B. Krim syndicate has proved it has the company on a stable basis.

Attitude of the financial men is no reflection on Krim and his associates, but an indication of their feeling about the industry in general. They are convinced that the cost structure of picture-making is out of line with today's market potential and thus that independent production is currently too risky for bank-financing.

As a matter of fact, the bankers feel that major studio production is just as much out of kilter in costs-vs.-income potential as is that of the independents. They are not called upon, however, to make loans to majors on the basis of individual or small groups of pix, plus the fact that the majors have heavy liquid and capital assets that give them strong credit standings.

Result for the indie, however, is that the banking situation is tougher than ever. In addition to that, he's having a harder time than in the past in lining up second-money. Situation has become so grim that the producers themselves have become discouraged. Banks report that in recent weeks they haven't even had any approaches from producers.

Making It Tougher
Bank attitude is expected to make it tougher to put UA on a well-stabilized footing than the Krim group had anticipated. Company's new proxy and his associates recognize that to reestablish UA fully it must eventually be limited. (Continued on page 7)

Allied Dumps Pa. Unit in COMPO Tiff

Long-standing feud between National Allied and Allied of Eastern Pennsylvania an affiliated group, over cooperation with the Council of Motion Picture Organizations, erupted yesterday (Tues.) when the national board voted to suspend the Pennsylvania exhibitor association. Official reason was that the Penn unit has not paid its dues to the national or the last 18 months, but it's believed that the showdown flareup was based on differences over COMPO.

Penn group is the only indie exhibitor organization affiliated with Allied which has not voted an okay to COMPO. In addition, it's considered significant that the non-payment of dues extends back almost exactly to the date of the National Allied convention at Minneapolis, when full approval of COMPO was voted. Sidney Samuelson, proxy of the Penn exhibitors, moreover has had almost a personal feud with National Allied board chairman Abram F. Myers over the COMPO situation.

Eastern Pennsylvania unit is the first in Allied's history to be suspended. Unit, headquartered in Philly, includes as members exhibitors from Philly north to the Scranton-Wilkes Barre territory and west to Harrisburg.

Paris, N. Y., Guarantees 50G to UA for 'River'

United Artists is guaranteed \$50,000 by the Paris Theatre, N. Y., under the deal providing for showing of "The River" at that house on a two-day-a-week basis beginning in August. Figure is unusually high for such a film.

"River" was produced in India by Ken McLislow.

Hartman Bullish; Aiming to Cut Par's Average Pic Cost to \$1,000,000

UPT Stockholder Meet July 27 to Vote on ABC Tie

Special meeting of United Paramount Theatre stockholders has been called for July 27 at the N. Y. homeoffice to vote on the proposed merger with American Broadcasting Co.

Holders of record on June 25 will be entitled to vote.

'Unwritten' Quota In State Dept.'s Italo Pact OK

Washington, June 12.

The State Dept. has stamped its okay on the new Italo-U. S. film pact, but with a highly unusual proviso. It has insisted that the clause limiting imports into Italy by U. S. majors to 225 pix a year be left unwritten.

It is felt by the State Dept. that this limitation is contrary to free trading principles advocated by the U. S. Understanding is that the majors will hold down to 225 pix without actual mention of the fact in the pact and the Italians have reluctantly agreed to go along on that basis.

By its approval, State Dept. makes it possible for the new agreement to become effective Sept. 1. It runs for five years and provides for the unfreezing of 30% of frozen Yank film coin. American companies, in compensation for the thaw, have agreed to take only 37½% of the money out, with 12½% going into a special fund to help distribution and exploitation of Italian pix in the U. S. The Italians have also agreed that all coin exports will be at the legal rate, the difference between that and the free market rate (under which much money formerly came out) is approximately represented by the 12½%.

The Italo pact was negotiated in Rome recently by John G. McCarthy, director of the international division of the Motion Picture Assn. of America. McCarthy was in Washington yesterday (Mon.) and today huddling with State Dept. officials and with Joyce O'Hara, acting head of the MPAA.

McCarthy returned last week from Europe and on Thursday (7) presented details to the MPAA board on agreement by France to unfreeze pic company earnings. There is no compensatory concession by the Americans, despite demands by some sectors of the French industry for a similar arrangement to the Italo pact. They also want to see the U. S. industry contributing to promotion and distribution of their pix in America.

McCarthy, it is understood, will consider such an arrangement as *quid pro quo* for the French lifting the present 121-picture ceiling on imports and the five-weeks per quarter screen quota for French films.

Now in its formative stage, an American-Spanish film agreement was called a "delicate matter" by McCarthy at a press conference held in New York last week. Emphasizing that he disliked to do anything which may upset the situation, the exec declined to state the basis of the pending deal aside from noting that the principle of Spanish import permits for foreign pix was "completely out of line" with trade practices in other countries.

Par's 50c Divvy

Quarterly dividend of 50c a share on the common stock was declared by Paramount's board Monday (11).

Bonus is payable June 30 to stockholders of record June 22.

Lashing out at pessimism in the film industry, Don Hartman, Paramount's supervisor of production, asserted yesterday (Tues.) in New York that the picture business was just beginning rather than being on the skids for a final curtain call. Speaking of the industry in general and Par in particular, Hartman said people in the creative branches were aware of the fact that greater imagination plus upcoming technical advances would result in better pictures with greater popular appeal than ever before.

Here from Hollywood for parleys with homeoffice execs, Hartman, at a tradepress luncheon, said Par was mulling the need for new ideas and thinking through the development of a "whole new generation of writers, directors and producers." The "Golden Circle," Par's new faces being groomed for stardom, is just one segment of the studio's campaign to spawn fresh talent in production. Young directors will be given more opportunities to handle what Hartman called the "story's-the-thing" pix. These will be properties without big star names, but which will allow new writers, directors and producers to experiment in new ideas. Plan has not been developed fully yet, but this is one of the projects to be discussed with company toppers in N. Y.

Methods of practicing greater production economy without sacrificing quality are being developed at the Par studio, Hartman said. One step is the speeding up production through greater advance preparation. Progress is being made in pre-shooting rehearsals. (Continued on page 15)

UA Mags Tussle With Col. Popkin on 'Well' Over Distrib Contract

Spokesman for United Artists disclosed this week the distri is going to the mat with Columbia over "The Well," Harry Popkin production. He said UA "probably" will file a lawsuit shortly in U. S. district court seeking to enjoin Col from releasing the film.

Position taken by UA is that it has Popkin tied up in an exclusive distribution deal, and the film-maker's switch to Col allegedly constitutes a breach of the contract. Whether Popkin is named a defendant, along with Col, in the action has yet to be decided.

Popkin had been stalling on delivering the pic to UA for some time. He completed "Well" last year but held back on delivery because of UA's troubled state of affairs under the former Paul V. McNutt regime. He still refused to turn over a print to UA when the Arthur B. Krim group stepped into control.

Rather than file an action directly against Popkin, UA strategy is to seek an injunction restraining any other distri from handling the film. Col announced last month it had closed the deal to release the film.

S. A. Myers in N. Y. To Eye 2 British Lion Pix

Sidney A. Myers, assistant managing director of British Lion, arrived in N. Y. from London on Monday (11) to look in on two pix now in release and investigate the effects of television on the box-office in the U. S. Britain's nationalized TV has yet to impair theatre business in that country.

Myers is interested in "Tales of Hoffmann," which was produced by Alexander Korda, head of British Lion. Latter company is distributing the film abroad. Second pic is "Fabiola," being presented in the U. S. by Jules Levey via United Artists release. This also is being handled by British Lion abroad.

Myers will trek to the Coast at the weekend for a brief visit prior to his return to London in two weeks.

of saleable values that forecast excellent bonding chances.

of saleable values that forecast excellent bonding chances.

Stress is on realism in the production by Samuel G. Engel as through the cooperation of National Association of Manufacturers for the use of installations at Norfolk and in the Virgin Islands to increase the effect. The action-writer's directorial guidance of Lloyd Bacon supplies a high pitch to the sequences, insuring plenty of thrills for the action-minded fan.

The type of service performed by UDT's stresses matter-of-factly and bravely and daring. In the film the unit commanded by Wideman realistically goes about such missions as venturing close to Japanese islands to plot against underwater obstacles that would hamper beach landings, then demolishing the

A rare bit of sustained suspense is the sequence that has Widmark and Andrews working desperately to render harmless a Jap torpedo that has crashed into the ship's hospital ward room but has not yet exploded. There are a number of other scenes of high tension and the best for dramatic wallop is the re-creation of an actual World War II incident in which the UDT's, for a long underwater swim, sustained by portable oxygen tanks, blow up a Japanese submarine.

It's the climax to the action and is grippingly projected with nerve-racking tension. Adding to its effectiveness is the absence of dialogue and sound except for the gurgle of air bubbles as the men make their long swim, cut through a submarine net, place their explosives and then fight their way back through Jap divers sent down to inundate.

Story line is slight and rather commonplace, with method of handling results in it being ably presented. Widmark is in no manner of the UDT unit depicted replacing a loved officer who has been lost on a mission. Nor is Andreassen a mission man who understands him, and resentment is his only given orders and strict attention to duty causes them to be transferred. However, the tempo speeds, and his brave when wounded in the submarine action result in his acceptance by the men of the *Nautilus*.

Trouping is uniformly excellent. Roles being played naturally without high-flung heroics. Widmaier, Andrews and Gary Merrill, the captains the Navy craft that ferried the UDT's, come over strong. The various crew members all impress and among them are Jeffrey Hunter, good as the UDT who is wounded planting a sign welcoming the Marines on a Jap-held island; Warren Stevens, Robert Wagner, Harvey Lembeck, the unit's comic; Robert Rockwell, Henry Slate, Robert Adler, Robert Patten, Harry Flowers, William Bishop, and others.

Boistering the air of realism and excitement that permeates the footage is the fine lensing of Norbert Brodine. Other technical credits are of the same caliber, although, critically, footage could stand some trimming to scissor a number of repetitious scenes.

Take Care of My Little Girl
(COLOR)

Jeanne Crain in pleasant, light-weight romance about a college sorority. For general run-

With-Fan release of Julian Mannstein
diction. Stars Jeanne Crain, Dale
Gavin, Mimi Gaynor, Jean Peters,
Steve Jeffrey, Hunter, Betty Lynn, H.
W. Barker, Leola Pickett, Charles
Nelson, John H. Johnson, Dennis L.
Leon Hughes, Peggy O'Conner. Directed
by Jean Negulesco. Screenplay by Julius
and Philip G. Epstein, based on novel
Peggy Goodwin, camera (Technicolor)
Harry Jackson, music, Alfred Newman
editor, William Reynolds. Preview
N. Y. June 1, 11. Running time, 91

Lin	.....	Jeanne C
Joe Blake	.....	Dale Robert
Adelaide	.....	Mimi C
Dollie	.....	Jean M
Chad Carnes	.....	Jedrey B
Marge	.....	Betty L
Merry Coombs	.....	Melen W
Ruth	.....	Lenka P
Conny	.....	Carol B
Other Clark	.....	Natalie B
Janet	.....	Beverly D
Jenny	.....	Kathleen

[illegible]

Somewhat mistitled, the pleasant yarn about Andy's girlfriends, most of them of

Film is also lifted by the authentic locale, which is neatly used as backdrop for the action. Photography and editing are okay, although poor synchronization of sound and film is a bit disturbing. A co of Italian songs are also shown with pleasing impact. **Hew**

Two of a Kind

Fairly entertaining melodrama of million-dollar shakedown. Okay cast names and medium.

Fairly entertaining melodrama of million-dollar shake-down. Okay cast names and medium b.o. moments.

Hollywood, June 1

Swartz, Elsie Edmond O'Brien, Lin	Edmond O'Brien
Scott, Yvett Moore; Barbara Ann	Barbara Ann
Reno, with Gail Barnet, Robert A.	Robert A.
son, Virginia Brannan. Directed by	Virginia Brannan
Levin. Screenplay by Robert K.	Robert K.
Smith. Musical score by Ray	Ray
Ward. Grand camera, Burnett Guss	Burnett Guss
ler, Charles Nelson. Music score, G.	G.
Levin. Produced June 8 '51. Run	Run
Time 100 minutes.	Time 100 minutes
Wally Farrell	Edmond O'Brien
Wendy Kirby	Lambert
Ralph McIntyre	Terry
Vincent Miller	Alexander
William McIntyre	Robert A.
Yadd	Virginia Brannan
Maida McIntyre	J. M. R.
Father Lonahan	Clair
Minnie Mink	

Fairly entertaining results obtained in filming this method of a big shakedown scheme. A really interesting plot line and good performances help overcome an inclination to wordiness in script. For the general revelation, returns should be fairly satisfactorily, helped names of Edmond O'Brien,

Mixed cast of American and Italian thespians in fair who-dunnit.

The William Duiker production presents a plot hatched by Scott and Alexander Knox, a key for an elderly, wealthy co to obtain latter's money by sending them with a phoney personating their missing son. heir, now grown, was lost with child of two, and O'Brien, cardgrifter and cardsharp, is picked to do the impersonation.

James Edward Grif's script by Lawrence Kimblich. James Gunn, has a good sense of complications to hold interest. It treats the romantic involvement with an adult flavor. However, the script is inclined to word-peddle.

O'Brien is shown attractive in the thought of wealth and power. Scott, smashes his finger in the door so it will match the minister's, wangles a romance with Miss Moore, the elderly cousin, slightly wacky niece, and now in a smoothie, as his new nurse.

Plot comes a-cropper, the when Griff Barnett, the we gem, refuses to change his Knox plans his murder. O'Brien and Miss Scott rene killing. When Knox then tri bump off O'Brien, latter spill whole plot to Barnett, who p he had known all along the c phoney but stayed with the because it brought his wife, glia Briarac, happiness. E has Knox chased out of town O'Brien and Scott decide the

O'Brien shades his character perfectly, and Miss Scott is an excellent advantage. Knox supplies a smooth performance as the heavy. Miss Moore does okay character that is a bit too just when contrasted by the other. Barnett, Miss Brinac and R. Anderson, Knox's strongman.

Heary Levin's direction has pace in handling the material characters. Lensing, musical ground and other technical measure up.

Silver Canyon
(SONGS)

Another Gene Autry estate but wilder and woollier than usual; okay where western

Another Gene Autry costume but wilder and woolier than usual; okay where westerns are concerned.

[illegible]

Gene Autry employs a so-
historical incident in the Civil
as the basis of this latest war
with highly implausible s
However, the pic contains f
(Continued on page 10)

DELAYED PIX JAM STUDIO RACKS

Distributors Nix Two Arbitration Plans Dealing With Rentals, % Reporting

While Allied States still will consider endorsing an overall industry arbitration system if it's accompanied by competitive bidding "re-lief," it was disclosed this week that the film companies turned a deaf ear to two other ideas which Allied had on the matter.

First was the arbitration of film rental disputes, as recommended by Benjie Berger, who represents North Central Allied on the national org's board. Second called for submitting boxoffice percentage under-reporting issues to arbitration panels, proposed by Abram F. Myers, Allied's board chairman and general counsel.

Distributors rejected both suggestions, favoring only arbitration of controversies involving runs and clearances, or allegations of forcing of pix in violation of court decrees.

Despite the conflict on the two counts, Allied has indicated it's still willing to go along with an arbitration system on condition some changes are made in bidding practices. Myers feels the competitive licensing procedure originally was designed only to enhance the bargaining position of independent theatres. He wants the distributors to offer pix on bids only when an indie op wants to bid against a competitor controlled by a major circuit.

At last month's Allied board meeting in Kansas City, Myers reported the companies were showing no inclination to do anything about competitive bidding "at this time." Position taken by sales toppers is that they know of no other way to license product when competing exhibitors demand the same pic on the same run. Important factor is their conclusion that bidding is the only sure way of avoiding law suits.

Banks to Indies

Continued from page 1

lited to distribution of top-quality product. Without the support of the banks in providing first money, that type production is very difficult to set up. Financing by Walter E. Heller & Co. of Chicago, on which UA must fall back, could hardly be sufficient to take the place of bank money in making of high-budget product.

Bank viewpoint is that an indie distributing company, such as UA, cannot be profitable until picture-making costs are down. That follows from the position that a distributor can't be successful if the producers don't have a reasonable chance at turning a profit, financiers declare, as long as labor, star, studio and other costs are so high.

For a distributor to be successful, bankers point out, its producers must be in business on a stable, long-term basis so that sources of product are assured. As evidence of the tough time an indie filmmaker has in just existing, banking men point to figures published by William C. MacMillen, Jr., president of the now-defunct Eagle Lion Classics, shortly before its buyout by UA. MacMillen disclosed that only about 30% of the films distributed by his company proved profitable to the producer.

Banks still like indie financing because it pays them 6% interest as against the maximum 3½% they get from most other industries. However, they want to wait until what they feel is the current revolution in film economics has worked itself out. They point out that experience has shown that in any such development, the industry as a whole may evolve on a more solid footing than ever, but that some of its members will fall by the wayside in the process. Banks don't want to have their coin on any of the shakeouts.

Some encouragement is being found in 20th-Fox's current efforts to slash all salaries over \$500 weekly. Whether it works or not at this time bankers feel it is a sign of an attempt to get on a more reasonable economic basis that must come eventually.

Joe Kaufman Oglies N. Y. For 'Fear' Unknowns

Producer Joe Kaufman is in N. Y. to find two unknowns for roles with Joan Crawford in "Sudden Fear," which he will produce independently on the Coast this fall. Kaufman is looking for a male lead and a femme for a top role.

Kaufman is holding story conferences in N. Y. with Miss Crawford, director David Miller and scripter Franc Partos. Some exterior for the film, based on the novel by Edna Scherry, may be shot in N. Y. No releasing deal has been set.

Formans Buy WB Theatres In Ore., Wash.

Portland, Ore., June 13. Oregon details of one of the Northwest's largest theatre transactions in recent years are revealed by Albert Forman, vice-president and secretary of one of the biggest independent theatre operations in the Pacific Northwest. William Forman, president of the chain, is located in Seattle. The Forman Bros. closed a transaction which involves the purchase of all Warner Bros. holdings in Oregon and Washington State. The purchase price is not known. The transfer of ownership is effective July 1.

The deal includes purchase of the Elsinore and Capitol Theatres in Salem, Ore. The Formans now operate the Grant, State, Liberty, and Salem Drive-In Theatres there. The newly acquired houses will soon feature stage shows along with pictures. They are both equipped for live entertainment and used to have some top attractions.

The acquisition, which includes the Salem houses as well as theatres in Aberdeen and Hoquiam, Wash., is part of the sale of the Warner Bros. theatre holdings in accordance with the divestment decree. The newly acquired spots in Salem will have a complete facelift.

The transaction was handled by George Mead, Portland attorney, representing Forman, and Ralph Lewis, of Fenton & Filas, Los Angeles law firm, representing Warner's Coast interests. The WB (Continued on page 18)

Local H-63 Challenges District 65 Rep in N.Y.

In a brief filed with the National Labor Relations Board, Home Office Employees Guild, Local H-63, last week in N. Y. took the first official step in challenging the right of District 65, Processing and Office Workers of America to represent film company homeoffice employees. Latter group, under the tag of District 68, embodies Screen Office and Professional Employees Guild and Screen Publicists Guild.

The brief, filed by attorney Harold Spivak, asserts that in the case of Paramount homeoffice workers, District 65 "appears as an interloper and has no legal rights or interests in units" formerly represented by SOPEG. H-63 asked the NLRB to call an election to settle the issue. Par personnel recently signed a petition favoring H-63 as its bargaining agent, although the company contract was with SOPEG. H-63 is affiliated with International Alliance of Theatrical Stage Employees.

Russell Moss, v.p. of H-63, claims that any guild affiliated with District 65 loses all previous autonomy and becomes a unit of a "dominant, autocratic organization."

INTEREST CHARGE KEEPS MOUNTING

Hollywood, June 12.

Despite steadily accruing interest charges, some 30 Hollywood films have been sitting on studio shelves for the last 12 months or more, or will have remained there that long by the time they're sent to the theatres. Many still have no release dates in sight. While delays, for a variety of reasons, are not uncommon among the major studios, present crop of held-out pix is the largest in a considerable period of time.

Largest backlog is at RKO, where 10 films will have been held back for periods ranging up to two-and-one-half years. The long-waiting champ is "Montana Belle," held up until Howard Hughes sent "The Outlaw" into general release. Such a clause had been inserted when Hughes loaned Jane Russell for "Belle." Meanwhile, no release has yet been set for "Belle," which wound up in December, 1948. Other Jane Russell pix in the long-wait category are "It's Only Money," which finished over two years ago; "His Kind of Woman" and "Macao." Remaining RKO held-uppers are "Sons of the Musketeers," which was completed 18 months ago and is being held for retake treatment; "Narrow Margin," "Dark Highway," "The Man He Found," "Crack Down" and, to a certain extent, "Jet Pilot." Latter wound principal shooting over a year ago and has since been in the trans-shipment-and-pickup-shots stage, shooting at brief intervals whenever costars John Wayne and Janet Leigh were free from other commitments.

Following are Paramount and Metro, each with four pictures which will have experienced the one-year wait. Paramount has "A Place in the Sun," "Something to Live For," "Carrie" and "Red Mountain," while Metro's shelves boast "Across the Wide Missouri" and "Red Badge of Courage," both scheduled for release earlier and then subsequently postponed for additional work; "Quo Vadis" and "Love Is Better Than Ever," the latter, of course, waiting for the studio to determine more accurately the public's reaction to film's star, Larry Parks.

With the other companies, however, it's only an incidental picture which is being held. UA has "Bright Victory," first set for April release and now switched to the end of the year for "Oscar" reasons. Columbia has "Saturday's Heroes," which waits for football season. Warners has its British-lensed "Captain Horatio Hornblower."

In addition, there are eight indie productions—some of which have subsequently been taken over for release by one of the majors. These include "Pandora and the Flying Dutchman" (Metro), "Home Town Story" (Metro), "Pick Up" (Columbia), "The River" (UA), "Quarter Horse" and a pair which have been held up pending outcome of suits—Lou Brunin's "Alice in Wonderland" and William Dieterle's "Volcano."

N.Y. Post Pix Series

Being cited as added evidence of what theatremen can do to hype attendance via co-operative effort is the series on Movie Stars of Tomorrow which started in the New York Post Monday (11). It will run three times weekly, possibly jumping to five times, with about 25 of the half-column stories and pix already set for publication.

Idea was formulated and planted by the Joint Public Relations Committee of the New York Motion Picture Industry. Post pieces, emphasizing the "new faces" currently being seen on metropolitan theatre screens, are being prepared by Philip Miles, of the Lynn Farnal office, which handles the promotional work for the committee.

Closer Sales-Exhib Relationship Stressed at 20th's Coast Parley

Hollywood, June 12.

De Marco Sisters Set For Pic Debut at M-G

The singing De Marco sisters have signed with Metro, to start work Aug. 1 in "Skirts Ahoy," which Joe Pasternak is producing. Sisters, managed by Mannie Greenfield, are now playing the Coppacabana niter in N. Y. This will be their film debut.

Femmes are also dickering for an M-G-M disk deal.

Name MacMillen Bd. Chairman Of Souvaine Distrib

William C. MacMillen, Jr., president of Pathe Industries, and former pres of Eagle Lion Classics, has been named board chairman of Souvaine Selective Pictures, foreign and "art" pic distribution outfit formed in N. Y. about nine months ago. Appointment of MacMillen was part of a sweeping overhauling and expansion move designed to capitalize on the widening market for "offbeat" pix.

Henry Souvaine, president of the company, told VARIETY that he figures releasing about 16 films annually, preferably divided equally from French, British, Italian and American producers.

New setup means Robert R. Young is back in the picture business other than via Pathe, of which he is chief stockholder. Under the deal with MacMillen, films to be channeled through Selective are to be processed by Pathe. Additionally, MacMillen collected a block of stock in the Souvaine Co., which owns Selective. Souvaine Co. is a radio-television program-packaging operation, handling the Met Opera broadcasts over American Broadcasting Co. for the Texas Co., among other activities.

It's figured that Young, through Pathe, might take a direct financial participation in Selective as the company progresses. It will begin actual operation, with branches in San Francisco, Cleveland and Boston, in addition to the N. Y. office. Charles Amory, who had headed sales of ELC's foreign pictures, has been appointed vice- (Continued on page 62)

Macy's Pix Tie-in Under Way in N.Y.

Tie-in by N. Y. exhibs with Macy's, in the department store's plan to select the "best picture of the month," got underway Monday (11) in N. Y. when major company ad-publicity chiefs were asked to nominate their choices from their respective companies' releases. Starting in August, a committee of Macy's execs will pick the store's "favorite" picture each month, which will be hyped in its newspaper advertising, as well as in store and window displays.

Plan was outlined Friday (8) at a luncheon hosted by the Joint Public Relations Committee of the N. Y. motion picture industry, co-op venture recently formed by N. Y. exhibs to hype biz in the metropolitan area. Victor Ratner, v.p. and advertising mgr. of Macy's, said a committee would look at the pictures nominated as each distrib's "best for the month," and then make its selection.

Joint Public Relation Committee, headed by Lynn Farnal, with Ben Washer associated with him, will offer the Macy plan as a blueprint to the Council of Motion Picture Organizations for use in other large cities. Distrib's ad-publicity heads will make their nominations from pix to be released late in July for Broadway showing in August.

Forging of a closer link between 20th-Fox sales department and exhibitors is being stressed here at the company's national sales convention. Confabs wind up Thursday (14) after four days of huddles in the Fox West Coast home-office. In virtually every speech by company execs, the need to help exhibs sell the pictures to the public was stressed.

Al Lichtman, director of distribution, told the delegates that the exhibitor cannot tackle the promotion job alone and that the sales force must help.

At Monday's opening session, Lichtman declared that 20th will continue the sliding-scale rental formula. Announcement was in line with meeting keynote of "securing the widest possible revenue consistent with good business ethics through full cooperation with exhibitors."

Convention opened in board room of Fox West Coast home-office on a note of optimism despite a number of operational problems facing the delegates. Lichtman noted that changing conditions must be faced with "courage and optimism," declaring that "exhibitors need more good pictures and we will produce all first-quality product."

Frexy Spyros Skouras said results of sales huddle should be an improvement of company's sales policies. "Today we have the greatest challenge motion picture men have had to face. We face that challenge with extreme confidence," Skouras continued. "We can win as long as our business is based on sound thinking."

Print Shortages

One subject expected to be whipped before sessions closed is problem of print shortages. Every salesman, division and district manager will have a chance to help resolve the problem so pattern can be cut. Prints have become serious problem due to mass bookings. Film companies have been reluctant to increase print orders because of high costs. Company could easily find itself with print cost all out of proportion to production cost of picture if every exhib's demands were met.

Louis Theatre TV

Continued from page 4

Minneapolis, in which the only alternative to tying onto the theatre TV pickup would have been a deal with one of the two regular video stations in the city. Neither was able or willing to change its broadcast schedule, because of previous network commitments, to carry the fight for the benefit of the local Radio City Theatre (United Paramount). Even if a deal could have been worked with one of the stations, that would mean the fight would be available also to home receivers in the city, which would automatically cancel the theatre's exclusivity to the event.

Theatre carrying the fight, each of which has indicated it will charge its regular admission prices, include the Fabian Palace, Albany; Low's Century and Rome Theatres' Harlem, Baltimore; RKO's Keith and District Theatres' Lincoln, Washington, D. C.; Fulton-Shea, Pittsburgh; RKO Palace, Cleveland, and United Par's State Lake and Tivoli, both in Chicago. In Washington, the RKO Keith, in order to insure SRO biz as far as possible, advanced the opening of its new feature, "Apache Drama," from tomorrow (Thurs.) to today.

In order to beam the fight into Chi. D. C. and Bosto, the FCC granted authority to the telephone companies in these cities to use micro-wave channels. Regular coax lines are being used to carry the fight to theatres in Cleveland and Albany. Authorization for the micro-wave channels are good until July 11.

'Fabiola' Hot \$30,000, L.A. Standout; Tales' Smash \$15,400, 'Cargo' Fair 21G; 'Caruso' Rousing 40G in 2d

Los Angeles, June 12.

Two foreign pictures are pacing the local boxoffice in first-run here currently, both being comparatively stronger than new domestic entries. "Fabiola," in five theatres, mostly small-theaters, is going for strong \$30,000 or possibly a bit more. This is best bid for this unit in months. "Tales of Hoffmann," playing the Laurel art house, grabbed smash \$15,400 in initial frame.

"Inside Walls Folsom Prison" looks dull in three Warner houses. Playing five spots, "House on Telegraph Hill" shapes only moderate \$38,000 while "Sealed Cargo" looks fair \$21,000 in two locations. Sole big holdover is "Great Caruso" with fine \$40,000 in two sites, second round.

Estimates for This Week

Los Angeles, Chinese, Uptown, Lorelei, Withaire (F&M) (2,007; 2,048; 1,718; 1,348; 70-81.10) — "House on Telegraph Hill" (20th) and "Circle Danger" (UA) Mild \$38,000. Last week, "On Riviera" (20th) (2d wk), \$38,500.

Hollywood, Downtown, Wiltens (WB) (2,796; 1,757; 2,344; 70-81.10) — "Walls Folsom Prison" (WB) Dull \$29,000. Last week, "Great Divide" (WB) (2d wk), \$13,800.

Loew's State, Egyptian (UA) (2,404; 1,338; 70-81.10) — "Great Caruso" (M-G) (2d wk). Big \$40,000. Last week, near-record \$51,600.

Hillside, Postages (RKO) (2,890; 2,812; 60-81) — "Sealed Cargo" (RKO) and "When Redskins Ride" (Col). Fair \$21,000. Last week, "Brave Bulls" (Col) and "Cockeyed Wonder" (Col) (9 days), \$28,100.

Los Angeles, Hollywood, Paramount (F&M) (3,390; 1,430; 60-81) — "Appointment Danger" (Par) (3d wk-4 days) and "Scar" (UA) (2d wk-4 days). Small \$8,000. Last week, \$16,200.

United Artists, Ritz, Vogue, Studio City, Culver (UA-F&M) (2,100; 1,370; 885; 880; 1,145; 70-81.10) — "Fabiola" (UA) and "Forbidden Jungle" (EL). Strong \$30,000. Last week, "Prover" (UA) and "Hoodlum" (UA), dull \$20,000.

Four Star (UA) (900; 70-80) — "Angels" (Indie) (4th wk). Scant \$1,000. Last week, \$1,200.

Fine Arts (F&M) (677; \$1-81.80) — "Men and Music" (20th) (3d wk). Slow \$1,500. Last week, \$1,300.

Beverly Canon (ABC) (520; \$1-) — "Ken-Tiki" (RKO) (7th wk). Fine \$2,800. Last week, \$2,200.

'A.C.' Rousing \$18,000, K.C.; 'Scar' Light 74G, 'Morning' Dull \$10,000

Kansas City, June 12.

Biz for week is mild to good, with best money going to "Abbott and Costello Meet Invisible Man" at Fox Midwest quartet of houses, with nice money under new set-up which recently joined Granada in day-and-date with Tower, Uptown and Fairway. "Dear Brat" is mild at Paramount while "Night Into Morning" looks dull at Midland. Missouri looks light with "Scar" and "Man from Planet X." Weather continues moist.

Estimates for This Week

Nequire (Fox Midwest) (320; 45-65) — "G-Men" (WB) and "Casanova" (WB) (reissues). Fair \$2,000 in 6 days. Last week, "Swamp Water" (20th) and "Mice and Men" (20th) (reissues), slow \$1,500 in 5 days.

Midland (Loew's) (3,500; 50-80) — "Night Into Morning" (M-G) and "Father's Wild Game" (Mono). Slow \$10,000. Last week, "Go for Broke" (M-G) and "Once a Thief" (UA), \$11,000.

Missouri (RKO) (2,850; 50-75) — "Scar" (UA) and "Man from Planet X" (UA). Light \$7,500. Last week, "Sealed Cargo" (RKO) and "Surrender" (Rep), same.

Paramount (Tri-State) (1,900; 50-80) — "Dear Brat" (Par). Mild \$8,000. Last week, "Goodbye, My Fancy" (WB), \$8,500.

Tower - Uptown - Fairway - Granada (Fox Midwest) (2,100; 2,043; 700; 1,217; 50-75) — "Abbott and Costello Meet Invisible Man" (U) and "Under Gun" (U). Pleasant \$18,000 and over average. Last week, "On Riviera" (20th), \$20,000 in 5 days.

Broadway Grosses

Estimated Total Gross
This Week \$430,400
(Based on 17 theatres)
Last Year \$443,500
(Based on 17 theatres.)

Flanagan-Hours' Strong 20G, Buff

Buffalo, June 12.

Big news here this stanza is solid biz being racked up by Ralph Flanagan's band, paired with "14 Hours" at the Buffalo. Real draw is band onstage. Elsewhere trade ranges from fair, being done by "Great Divide" at Paramount, to light.

Estimates for This Week

Buffalo (Loew's) (3,500; 40-70) — "14 Hours" (20th) plus Ralph Flanagan's band, paired with "14 Hours" at the Buffalo. Real draw is band onstage. Elsewhere trade ranges from fair, being done by "Great Divide" at Paramount, to light.

Paramount (Par) (3,000; 40-70) — "Along Great Divide" (WB) and "Danger Zone" (Indie). Fair \$13,000. Last week, "Appointment With Danger" (Par) and "Stop That Cab" (UA), \$12,000.

Center (Par) (2,100; 40-70) — "Oliver Twist" (UA). Tame \$7,000. Last week, "Goodbye, My Fancy" (WB) (2d wk), dull \$4,000 in 5 days.

Lafayette (Basil) (3,000; 40-70) — "Lorna Doone" (Col) and "China Corsair" (Col). Slow \$8,000. Last week, "When Redskins Ride" (Col) and "First Romance" (Col), \$8,500.

Century (20th Cent.) (3,000; 40-70) — "Sealed Cargo" (RKO) and "Country Fair" (Indie). Light \$8,000. Last week, "Half Angel" (20th) and "Gun Play" (RKO), \$10,200.

'Dividend' Extra Melon In Mont'l With \$20,000

Montreal, June 12.

"Father's Little Dividend" is standout here this stanza, being socked at Loew's. Other spots also are doing well although there are two holdovers at the first-run. "Communist For FBI" is doing surprisingly well at the Princess. "Get It Wholesale" looks okay at Palace.

Estimates for This Week

Palace (C.T.) (2,325; 34-60) — "Get It Wholesale" (20th). Trim \$15,000. Last week, "Follow Sun" (20th), \$13,000.

Capitol (C.T.) (2,412; 34-60) — "Lemon Drop Kid" (Par) (2d wk). Down to \$9,000. Last week, solid \$16,000.

Princess (C.T.) (2,131; 34-60) — "Communist For FBI" (WB). Hot \$12,000. Last week, "Tarzan's Peril" (RKO), \$10,000.

Loew's (C.T.) (2,865; 60-85) — "Father's Little Dividend" (M-G). Sock \$20,000. Last week, "Lullaby of Broadway" (WB) (2d wk), \$16,000.

Imperial (C.T.) (1,830; 34-60) — "Great Missouri Raid" (Par). Fair \$8,000. Last week, "Al Jennings Oklahoma" (Col), \$9,000.

Orpheum (C.T.) (1,048; 34-60) — "Men and Music" (20th) (2d wk). Okay \$6,000. Last week, \$4,000.

'Fabiola' Fast \$13,000, Far Ahead In Cincy, 'Story' 6½G, 'Five' 7G

Cincinnati, June 12.

"Fabiola" is leading the pack currently with a hotly total at Palace, sparked by lively exploitation. Overall downtown total is noticeably ahead of last week. "Along Great Divide" looks mild at Albee. "Bullfighter and Lady" and "Hollywood Story" are in seasonal stride at Capitol and Keith's.

Estimates for This Week

Albee (RKO) (3,100; 55-75) — "Along Great Divide" (WB). Moderate \$10,000. Last week, "Go For Broke" (M-G) (2d wk), satisfactory \$8,000.

Capitol (Mid-States) (2,000; 55-75) — "Bullfighter and Lady" (Rep). No complaint at \$8,500. Last week, "Apache Drums" (U), ditto.

Grand (T.O.) (1,400; 55-75) — "Five" (Col) and "China Corsair" (Col). Good \$7,000. Last week, "Night Into Morning" (M-G), \$7,500 in 5 days.

'Brat' Fair \$8,000 In Drab Indpls; 'Bulls' 7G

Indianapolis, June 12.

Biz is down at first-run here this stanza, due partly to picnic weather and also possibly to fact drive-ins report their take is up 25% over last year. "Dear Brat," at Circle, looks to lead town with fair figure, but "Along Great Divide," at Indiana, is slow.

Estimates for This Week

Circle (Cockrell-Doll) (2,800; 44-65) — "Dear Brat" (Par) and "When I Grow Up" (UA). Fair \$8,000. Last week, "Get It Wholesale" (20th) and "Million Dollar Pursuit" (Lip), \$7,500.

Indiana (C-D) (3,200; 44-65) — "Along Great Divide" (WB) and "Gay Lady" (Indie). Slow \$7,500. Last week, "On Riviera" (20th) and "Kiss For Corliss" (UA), \$10,000.

Loew's (Loew's) (2,427; 44-65) — "Brave Bulls" (Col) and "Santa Fe" (Col). Moderate \$7,000. Last week, "On For Broke" (M-G) and "When Redskins Ride" (Col), \$12,000.

Lyrie (C-D) (1,000; 44-65) — "Tokyo File 213" (RKO) and "Company She Keeps" (RKO). Tepid \$4,000. Last week, "Double Crossbones" (U) and "Air Cadet" (U), \$5,000.

'Story' Lively \$10,000, Philly

Philadelphia, June 12.

Brisk weekend weather is giving a shot in the arm to film biz here. However, new product is not doing so well, most of strength stemming from holdovers. "Hollywood Murder Story" on run here, is good at Stanton but "Walls of Folsom Prison" is weak at Stanley. Even slower is "Sealed Cargo" which is failing to fill vast Maubou Theatre. "Fabiola" is holding well at Midtown.

Estimates for This Week

Arcadia (Indie) (625; \$1-50-42-40) — "Tales of Hoffmann" (Indie) (7th wk). Good \$6,000. Last week, \$6,000.

Boyd (WB) (2,360; 50-80) — "Great Caruso" (M-G) (3th wk). Great \$18,000. Last week, \$24,000.

Earle (WB) (2,700; 50-80) — "Smugglers' Gold" (Col) plus Ravenst, Costie Williams orch onstage. Shapes fair \$21,000 or near. Last week, "Home Town Story" (M-G) plus "Parisian Polles" unit, \$20,000.

Fox (20th) (2,250; 50-80) — "On Riviera" (20th) (3d wk). Tidy \$15,000. Last week, \$17,000.

Goldman (Goldman) (1,200; 50-80) — "Go for Broke" (M-G) (4th wk). Fairish \$9,000. Last week, \$12,000.

Maubou (WB) (4,300; 50-80) — "Sealed Cargo" (RKO). Slow \$18,000. Last week, "Dear Brat" (Par), \$18,000.

Midtown (Goldman) (1,000; 50-80) — "Fabiola" (UA) (2d wk). Holding well at \$14,000 or over. Last week, wow \$18,000.

Randolph (Goldman) (2,500; 50-80) — "Excuse My Dust" (M-G). Slow \$13,000. Last week, "Father's Little Dividend" (M-G) (6th wk), \$8,000.

Stanley (WB) (2,900; 50-80) — "Walls Folsom Prison" (WB). Mild \$17,000. Last week, "Great Divide" (WB), stout \$22,000.

Stanton (WB) (1,473; 50-80) — "Hollywood Murder Story" (U). Good \$10,000 or near. Last week, "Sword Monte Cristo" (20th), sharp \$13,000.

Trans-Lux (T-L) (500; 50-80) — "Circle of Danger" (UA). Trim \$4,500. Last week, "Odette" (Indie), mild \$3,800.

'Little Horn' Big \$21,000, Frisco; 'Twist' Fine 12G, 'Cargo' Lean 10G

Key City Grosses

Estimated Total Gross
This Week \$2,034,000
(Based on 23 cities, 194 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year \$2,064,000
(Based on 23 cities, and 204 theatres)

'Brat' Dull \$9,000 In Laggard Mpls.

Minneapolis, June 12.

Important newcomers crashing the local scene currently are about as scarce as patrons have been at the theatres recently. The box-office drought is a continuous headache. Fresh entries of consequence include "Dear Brat," "The Scar" and "Along Great Divide." There is an amazing influx of sex pictures in the Loop, now playing the Lyceum, Aster, Pix and Grand.

Estimates for This Week

Century (Par) (1,600; 50-70) — "On Riviera" (20th) (m.a.). Okay \$4,500. Last week, "Katy Did It" (U), \$4,300.

Gopher (Berger) (1,000; 50-70) — "Follow Sun" (20th) (2d wk). Okay \$4,500 following healthy \$6,500 initial stanza.

Lyrie (Par) (1,000; 50-70) — "Go for Broke" (M-G) (3d wk). Neat \$4,000. Last week, \$4,000.

Radio City (Par) (4,000; 50-70) — "Dear Brat" (Par). Light \$9,000. Last week, "On Riviera" (20th) (2d wk), \$8,500.

RKO-Orpheum (RKO) (2,800; 40-70) — "Along Great Divide" (WB). Okay \$8,000. Last week, "Sealed Cargo" (RKO), \$8,500.

RKO-Par (RKO) (1,800; 40-70) — "Operation X" (Col) and "When Redskins Ride" (Col). Tepid \$4,000. Last week, "Tarzan's Peril" (RKO) and "Fury of the Congo" (Col), \$5,000 in 5 days.

State (Par) (2,300; 50-70) — "The Scar" (UA). Slow \$5,000. Last week, "Fighting Coast Guard" (Rep), \$4,500.

World (Mann) (400; 50-80) — "Ken-Tiki" (RKO) (3d wk). Winds up a hang-up run at good \$2,500. Last week, great \$4,000.

'Fabiola' Lone Bright D.C. Spot, Hotsy \$12,000

Washington, June 12.

Washington is staggering under impact of its worst downtown theatrical week of the season, with biz hanging on ropes in most situations. Only new film fighting the tide is "Fabiola," which opened very strong at the Trans-Lux following large promotion. Despite nice crit appraisal, "Night Into Morning" is mild coupled with vaude at Capitol. "Appointment With Danger" is okay at Warner Theatre.

Estimates for This Week

Capitol (Loew's) (2,434; 44-60) — "Night Into Morning" (M-G) plus vaude. Mild \$16,000 crit kudos. Last week, "Follow Sun" (20th) plus vaude topped by Andrews Sisters, solid \$29,000.

Dupont (Loper) (375; 50-85) — "Odette" (UA). Pleading \$5,000. Last week, "Isle of Sinners" (Indie) (2d wk), okay \$3,500.

Keith's (RKO) (1,930; 44-80) — "Hollywood Story" (U). So-so \$7,500. Last week, "Sealed Cargo" (RKO), \$8,000.

Metropolitan (Warner) (1,164; 44-74) — "Nick Cain" (20th). Good \$3,000. Last week, "Santa Fe" (Col), \$4,800.

Palace (Loew's) (2,370; 44-74) — "Great Caruso" (M-G) (3d wk). Very firm \$14,000 after fine \$16,000 last week. May hold again.

Playhouse (Loper) (485; \$1-20-22-40) — "Tales of Hoffmann" (Indie) (8th wk). Pleading \$4,000. Last week, \$7,000.

Warner (WB) (2,174; 44-74) — "Appointment With Danger" (Par). Okay \$11,000. Last week, "Goodbye, My Fancy" (WB), \$10,000.

Trans-Lux (T-L) (854; 44-80) — "Fabiola" (UA). Turrid \$12,000, soaring near record mark. Holds. Last week, "Mr. Universe" (UA), \$3,300.

San Francisco, June 12.
Opening day personals by Lloyd Bridges, Ed Melton and Joanne Dru among others will boost "Little Horn" to sock session at the Paramount this round. "Along Great Divide" looks fair at the Fox while "Go For Broke" held nicely in second Warfield stanza. "Oliver Twist" looks fine at St. Francis. "Second Woman" shapes nice at United Artists.

Estimates for This Week
Golden Gate (RKO) (2,850; 60-85) — "Sealed Cargo" (RKO) and "Gun Play" (RKO). Thin \$10,000. Last week, "Forbidden Past" (RKO) and "Murder Without Crime" (Mono), \$15,500.

Fox (F&M) (4,681; 60-85) — "Along Great Divide" (WB) and "According Mrs. Hoyle" (Mono). Fair \$14,000. Last week, "On Riviera" (20th) and "Ghost Chasers" (Mono) (2d wk), 6 days, \$12,500.

Warfield (Loew's) (2,036; 60-85) — "Go For Broke" (M-G) (3d wk). Held at \$17,000. Last week, sock \$25,000.

Paramount (Par) (2,646; 60-85) — "Little Big Horn" (Lip) and "Savage Drum" (Lip). Sock \$21,000. Last week, "Inside Walls Folsom Prison" (WB) and "Kentucky Jubilee" (Lip), \$13,500.

St. Francis (Par) (1,400; 60-85) — "Oliver Twist" (UA). Fine \$12,000. Last week, "Goodbye My Fancy" (WB) (3d wk), \$7,500.

Orpheum (No. Coast) (2,478; 50-85) — "Lorna Doone" (Col) and "Flame of Stamboul" (Col). Okay \$11,000. Last week, "Double Crossbones" (U) and "Air Cadet" (U), \$13,500.

United Artists (No. Coast) (1,207; 50-85) — "Second Woman" (UA) and "Paper Galloway" (EL). Nice \$10,000. Last week, "Fabiola" (UA) (3d wk), \$8,000.

Vogues (S. F. Theatres) (300; 80) — "Ken-Tiki" (RKO) (4th wk). Good \$5,500. Last week, \$5,500.

Det. Okay Despite Long Strike, 'Broke' Bright \$18,000, 'Fabiola' 16G

Detroit, June 12.

Despite a bus and streetcar strike here, now in eighth week, "Go For Broke" looks headed for solid round at the Palma. "Fabiola" is shaping nice at the Michigan. "Hollywood Story" at the Madison is not so hot. "Great Caruso" is slipping some in third round at the Adams while "On Riviera" is off in second stanza at the Fox.

Estimates for This Week

Fox (Fox-Detroit) (5,000; 70-85) — "On Riviera" (20th) and "Tarzan's Peril" (RKO) (2d wk). Slow \$16,000 in remaining 5 days. Last week, \$23,000.

Michigan (United Detroit) (4,000; 70-85) — "Fabiola" (UA) and "Home Town Story" (M-G). Nice \$16,000. Last week, "Oliver Twist" (EL) and "Spring in Here" (RKO), \$12,000.

Palma (U) (2,900; 70-85) — "Go For Broke" (M-G) and "Double Crossbones" (U). Rich \$18,000. Last week, "Ma & Pa Kettle On Farm" (U) and "Air Cadet" (U), \$8,000.

Madison (UD) (1,800; 70-85) — "Hollywood Story" (U) and "Stop That Cab" (Mono). Slow seller at \$6,000. Last week, "Raton Pam" (WB) and "Fighting Squadron" (WB) (reissue), \$7,000.

United Artists (UA) (1,800; 70-85) — "Sealed Cargo" (RKO) and "According Mrs. Hoyle" (M-G) (3d wk). This \$8,000. Last week, \$9,300.

Adams (Balaban) (1,700; 70-85) — "Caruso" (M-G) (3d wk). Slipping to \$6,000. Last week, smash \$13,000.

'Thing' Tops Toronto, Big \$18,000, 'Angel' 13G

Toronto, June 12.

"The Thing" is topping the town currently with very big returns, with "Half Angel" at two houses looking fine. In third place, "Great Caruso" is holding up well on its fourth week, but other first-run range from poor to fair.

Estimates for This Week

Downtown, Glendale, Mayfair, Scarborough, St. Taylor (1,000; 950; 470; 600; 604; 35-60) — "Fighting Coastguard" (Rep) and "Beware Blondie" (Col). Light \$10,000. Last week, "Air Cadet" (U) and "First Romance" (Mono), \$13,000.

Edmonton, Victoria (FP) (1,180; 1,140; 40-80) — "Adam's Rib" (M-G) and "The Woman" (M-G) (re-issues).

(Continued on page 18)

Strong Films, Rain Tilt Chi; 'Thing' Sock \$30,000, Caesar-Coca Up 'Navy' Boff 58G, 'Broke' 24G, 'Scarf' 17G

Chicago, June 12.

With an assist from topflight product, shuttering of parochial schools and a wet weekend, the Loop is riding the crest of its smartest season in weeks. Powerhouse this frame is Chicago, with "In Navy Now" and Sid Caesar and Imogene Coca onstage. Should hit boffo \$28,000 or over. "Go for Broke" looms socha \$24,000 at State-Lake.

"Thing" is heading for terrific \$30,000 at Woods. United Artists, with "Scarf" and "Long Dark Hall" is lousy \$17,000. Reissue combo of "Little Giant" and "Time of Their Lives" is satisfactory \$11,500 at Palace.

Second week of "Half Angel" and Kay Arden onstage is just okay \$28,000 at Oriental. Remount, with "Apache Drums" and "When Redskins Rode" is solid \$13,000 for second season. Second week of "Along Great Divide" and "Bowery Battalion" is steady \$11,900 at Grand. Eighth week of "Tales of Hoffmann" is perky \$4,500 at Ziegfeld.

Estimates for This Week

Chicago (B&K) (3,300; 98)—"In Navy Now" (30th) with Sid Caesar and Imogene Coca heading stage-show. Boffo \$28,000. Last week, "Hollywood Story" (U) and all-vaude show, \$22,000.

Grand (RKO) (1,200; 55-98)—"Along Great Divide" (WB) and "Bowery Battalion" (M-G) (2d wk). Firm \$11,000. Last week, \$13,500.

Oriental (Indie) (3,400; 90)—"Half Angel" (20th) and Kay Arden onstage (2d wk). Okay \$28,000. Last week, \$25,000.

Palace (RKO) (3,300; 55-98)—"Little Giant" (U) and "Time of Lives" (U) (reissues). Nice \$11,500. Last week, "Sealed Cargo" (RKO) and "Painted Hills" (M-G), \$9,000.

Remount (B&K) (1,500; 50-98)—"Apache Drums" (U) and "When Redskins Rode" (Col) (2d wk). Strong \$13,000. Last week, \$14,000.

State-Lake (B&K) (2,700; 55-98)—"Go for Broke" (M-G). Sock \$24,000. Last week, "Appointment With Danger" (Par) and "Outlaw Brother" (UA) (2d wk), \$14,000.

United Artists (B&K) (1,700; 55-98)—"The Scarf" (UA) and "Long Dark Hall" (UA). Lousy \$17,000. Last week, "Bullfighter and Lady" (Rep) and "Belle Is Grand" (Rep) (2d wk), \$12,000.

Woods (Eaton) (1,073; 98)—"Thing" (RKO). Terrific \$30,000. Last week, "Rawhide" (20th) (2d wk), \$14,000.

World (Indie) (347; 80)—"Men and Music" (20th) (4th wk). Good \$3,700. Last week, \$3,500.

Ziegfeld (Loper) (434; 98)—"Tales of Hoffmann" (Indie) (9th wk). Tidy \$4,500. Last week, near same.

Hub Slow; 'Hill' NSG

\$15,000, 'Prowler' Mild \$11G; 'Caruso' 20G, 4th

Boston, June 12.

Holdovers of "On the Riviera" at the Memorial and "Great Caruso" at State and Orpheum are leading the city this stanna, with new product not shaping too strongly. "The Prowler" at the Met is mild. "House on Telegraph Hill" at Paramount and Fenway looms modest. "Fabiola" is off in third week at Aster.

Estimates for This Week

Aster (B&K) (1,200; 50-95)—"Fabiola" (UA) (3d wk). Skidding to about \$4,500 after nice \$7,200 for second.

Boston (RKO) (3,200; 40-85)—"Fat Man" (U) and "Male and Female" (Indie). Thin \$7,500. Last week, "Santa Fe" (Col) and "Murder Without Crime" (Indie), \$7,000.

Fenway (NET) (1,373; 40-85)—"House on Telegraph Hill" (20th) and "Spoilers of Plains" (Rep). Mild \$4,000. Last week, "Inside Walls Prison" (WB) and "Kentucky Jubilee" (Lip), \$4,800.

Majestic (Shubert) (1,100; \$1.20-\$2.40)—"Tales of Hoffmann" (Indie) (9th wk). Okay \$4,000 after \$5,200 in 8th round.

Memorial (RKO) (3,500; 40-85)—"On the Riviera" (20th) and "China Corral" (Col) (2d wk). Still good at \$16,500 following fifty \$22,000 for first.

Metropolitan (NET) (4,367; 40-85)—"The Prowler" (UA) and "Star Dust, Sweet Music" (Indie) (reissues). (Continued on page 18)

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net, i.e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are not income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

H.O.'s Pace Pitt; 'Broke' 10G, 2d

Pittsburgh, June 12.

Holdover piz, "Go for Broke" at Penn and "On the Riviera" at the Fulton, are getting the most play this week, with the former doing well enough to get a third week downtown at the smaller Ritz. "Along Great Divide" is drab at Stanley. Nothing much being done by "Goodbye, My Fancy" on its move from Stanley to Warner.

Estimates for This Week

Fulton (Shea) (1,700; 50-85)—"On the Riviera" (20th) (2d wk). Looks to wind up with close to \$7,000, not bad these days for a holdover. here. House shutters a few hours tomorrow (Wed.) to prepare for TV showing of Louis-Feydout fight. Last week, solid \$9,500.

Marrie (Harris) (1,200; 50-85)—"When Redskins Rode" (Col) and "Texas Rangers" (Col). Steady \$5,500. Last week, "Kettles Back on Farm" (U) and "Undercover Girl" (U), \$5,700.

Penn (Loew's) (3,300; 50-85)—"Go for Broke" (M-G) (2d wk). Holding up okay at \$10,000 on top of good \$18,000 last week.

Stanley (WB) (3,300; 50-85)—"Along Great Divide" (WB). Woolly \$9,000 or less. Last week, "Goodbye, My Fancy" (WB), \$10,000.

Warner (WB) (2,000; 50-85)—"Goodbye, My Fancy" (WB) (m.m.). Mild \$4,000. Last week, "The Walking Dead" (WB) and "Beast With Five Fingers" (WB) (reissues), okay \$4,500.

Omaha Perks; 'Broke' \$10,000, 'Divide' 6G

Omaha, June 12.

Uncertain weather, Ak-Sar-Ben races, opening of parks, etc., is holding the boxoffice back currently although bit looms a bit better than it has been. Rain hurt Sunday trade. "Along Great Divide" gave the Brandells a lift to an okay session. "On the Riviera" moved from Paramount to Omaha but is only fair. Orpheum, with "Dear Brat" and "Adam and Evelyn," shapes only okay. "Go for Broke" at Paramount looks good, aided by heavy bally.

Estimates for This Week

Paramount (Tristates) (2,800; 16-70)—"Go for Broke" (M-G). Good \$10,000. Last week, "On the Riviera" (20th), \$10,500.

Orpheum (Tristates) (3,000; 16-70)—"Dear Brat" (Par) and "Adam and Evelyn" (U). Okay \$9,700. Last week, "Smuggler's Island" (U) and "Belle Le Grand" (Rep), \$9,000.

Brandells (RKO) (1,500; 16-70)—"Along Great Divide" (WB). So-so \$7,000 but better than in recent weeks. Last week, "Raton Pass" (WB) and "When Redskins Rode" (Col), \$6,000.

Omaha (Tristates) (2,100; 16-70)—"On the Riviera" (20th) (m.m.) and "House By River" (Rep). Okay \$8,000. Last week, "Quebec" (Par) and "Gun Crazy" (UA), \$8,800.

State (Goldberg) (885; 25-75)—"Samson and Delilah" (Par) (2d wk). Surprisingly strong at \$4,000. Last week, \$5,500.

'Cyrano' Booked to Play

32 RKO's in July, Aug.

Swinging into general release, Stanley-Kramer's "Cyrano de Bergerac" has been booked to play 32 RKO theatres in the N. Y. metropolitan area during July and August, according to United Artists, distributor of the film.

"Cyrano" also is set to play all of the chain's out-of-town situations.

'Cargo' Good \$9,500 In Seattle; 'Apache' 8G

Seattle, June 12.

Advertising drums are beating for "Apache Drums" at Orpheum this week, and an okay session looms. "Sealed Cargo" at Coliseum shapes good. "Caruso" is holding on at Music Hall for seventh sensational stanna.

Estimates for This Week

Coliseum (Evergreen) (1,877; 80-90)—"Sealed Cargo" (RKO) and "M" (Col). Good \$9,500. Last week, "Cavalry Scout" (M-G) and "Casa Manana" (M-G), \$7,700.

Fifth Avenue (Evergreen) (2,349; 80-90)—"Half Angel" (20th) and "Father Takes Air" (M-G). Okay \$8,500. Last week, "Dear Brat" (Par) and "Molly" (Par), in 9 days, \$7,800.

Liberty (Hamrick) (1,000; 80-90)—"Go for Broke" (M-G) and "Horse Town Story" (M-G) (3d wk). Good \$6,000. Last week, fine \$5,200.

Music Box (Hamrick) (880; 80-90)—"Ken-Tiki" (RKO) (4th wk). Okay \$3,000. Last week, \$2,700.

Music Hall (Hamrick) (3,200; 80-90)—"Caruso" (M-G) and "Painted Hills" (M-G) (7th wk). Solid \$8,800. Last week, \$8,400.

Orpheum (Hamrick) (2,800; 80-90)—"Apache Drums" (U) and "Pier 23" (Lip). Okay \$8,000. Last week, "Double Crossbones" (U) and "Fat Man" (U), \$7,700.

Parkman (Sterling) (1,350; 50-70)—"Get Me Covered" (RKO) and "Up in Arms" (RKO) (reissues). Fair \$3,500. Last week, "Get It Wholesale" (20th) and "Follow Sun" (20th), \$3,900.

Paramount (Evergreen) (3,000; 80-90)—"Riviera" (20th) and "Blue Blood" (M-G) (3d wk). Down to \$8,500. Last week, big \$9,300.

'Riviera' Robust \$13,000, L'ville

Louisville, June 12.

Letup in warm weather, with intermittent rains, is proving favorable for trade at downtown houses. "On the Riviera" at the Rialto is heading for nicest take in several weeks. "Brave Bulls" at Loew's State also looks healthy while "Second Woman" is okay at Mary Anderson. Business at first-run seems to be getting back in stride, after spring flurry of racing, TV and other factors cut into downtown trade.

Estimates for This Week

Mary Anderson (People's) (1,300; 45-65)—"Second Woman" (UA). Satisfactory \$7,000. Last week, "Along Great Divide" (WB), \$8,000.

Rialto (Fourth Avenue) (3,000; 45-65)—"On the Riviera" (20th). Lines forming for opening of this. Indicates solid \$13,000. Last week, "Thing" (RKO) and "Million Dollar Pursuit" (RKO), \$9,900.

State (Loew's) (3,000; 45-65)—"Brave Bulls" (Col) and "Santa Fe" (Col). Healthy \$11,000. Last week, "Go for Broke" (M-G) and "Once a Thief" (UA), \$14,000.

Strand (FA) (1,200; 45-65)—"14 Hours" (20th) and "Danger Zone" (Lip). Medium \$4,000. Last week, "Double Crossbones" (U) and "Operation Disaster" (U), same.

Loew's State (Loew's) (3,000; 45-65)—"Brave Bulls" (Col) and "Santa Fe" (Col). Healthy \$11,000. Last week, "Go for Broke" (M-G) and "Once a Thief" (UA), \$14,000.

Strand (FA) (1,200; 45-65)—"14 Hours" (20th) and "Danger Zone" (Lip). Medium \$4,000. Last week, "Double Crossbones" (U) and "Operation Disaster" (U), same.

JOSIE UPS 'FAT MAN'

HUGE \$43,000, CLEVEL.

Cleveland, June 12.

Josephine Baker and stage unit, paired with "Fat Man," is whirling the Palace to biggest eight-day take scored here in over two years.

Nearly matched Jack Benny's attendance figures here in first three days. Hipp's "American Spy" and "Appointment with Danger" at State are sluggish.

Estimates for This Week

Allen (Warner) (3,000; 55-80)—"Hollywood Story" (U). Ordinary \$9,000. Last week, "On the Riviera" (20th), \$13,000.

Hipp (Warner) (3,700; 55-80)—"Was American Spy" (M-G). Light \$10,000. Last week, "Long Dark Hall" (UA), \$11,000.

Loew's State (Community) (585; 55-80)—"Angelo" (Indie). Good \$4,000. Last week, "Men and Music" (20th), \$1,500.

Palace (RKO) (3,300; 55-80)—"Fat Man" (U) plus Josephine Baker's show. Sock \$43,000 in 8 days. Last week, "Sealed Cargo" (RKO), \$9,500.

State (Loew's) (3,400; 55-80)—"Appointment With Danger" (Par). Fair \$12,500. Last week, "Go for Broke" (M-G), \$15,500.

Stillman (Loew's) (2,700; 55-80)—"Go for Broke" (M-G) (m.m.). Okay \$8,000. Last week, "Great Caruso" (M-G) (m.m.), \$8,500 in 9 days of fourth week downtown.

Cool Weather, Tourists Help B'way 'Story'-Stage Fair 51G, Fa... Big \$23,000, 2d; 'Caruso' 140G, 5th

Cooler weather and scattered showers over the past weekend, plus an influx of out-of-town tourists, will help many first-run theatres on Broadway this season. None of the new bills, however, is measuring up to hopes, which is giving the street a rather spotty appearance. Major comfort found by exhibs was in the chilly, dark weather Sunday (10) that resulted in one of the strongest Sabbaths in same weeks at numerous of the deluxers.

Healthy business tone over the weekend is enabling several spots to finish near the previous week's totals or to actually top them this round. Still champion is "Great Caruso," with stageshow, despite the fact it is in its fifth week at the Music Hall. Mario Lanza opens is pushing ahead of the fourth stanna's total to hit a great \$140,000 or better.

"Hollywood Story," with the Ames Bros. Herbie Fields band, Gracie Barrie heading stageshow, is winding its first week with fair \$51,000 or near at the Paramount. "Redhead and Cowboy" is mild \$11,000 at the Criterion.

"Night Into Morning," which was rushed into the State when "Romeo and Juliet" got no place on reissue, shapes moderate \$12,000 in first week there. "M" is not doing much with \$10,000 or thereabouts at the Globe.

"On the Riviera," with Mimi Bessell, Irving Fields Trio and Peggy Ryan & Ray McDonald heading stage bill, is standing up very well in third and final week at the RKO. Unusual strength Sunday and Monday will enable this combo to come close to \$92,000 in final nine days comprising third frame.

"Fabiola" is continuing very big at the Victoria with \$22,000 or over in prospect in second round. Both "Emperor's Nightingale" at the Trans-Lux 60th Street and "Teresa" at the T-L 52d Street are pushing ahead of previous week's total this stanna. Tony Drows a Horse" at the Park Avenue held even with third week's total to land \$8,000 in fourth session.

Estimates for This Week

Aster (City Inv.) (1,300; 55-\$1.50)—"Valentino" (Col) (8th wk). Week ending today (Wed.) is pushing up to \$7,500 as against last week's mild \$7,000. "Hard, Fast Beautiful" (RKO) opens June 30.

Elgin (City Inv.) (500; \$1.20-\$2.40)—"Tales of Hoffmann" (Indie) (11th wk). The 10th session ending last night (Tues.) held at fast \$12,000 after \$11,700 last week. Stays on.

Capitol (Loew's) (4,800; 55-\$1.50)—"Sirocco" (Col) with Ethel Waters, Teddy Powell orch. Georgie Kaye topping stageshow opens today (Wed.). Last week, "Go for Broke" (M-G) plus Les Brown orch, Jimmy Wakely, Chas Chase heading stage bill (3d wk-6 days), slipped to \$21,000 after modest \$28,500 previous stanna.

Criterion (M-G) (1,700; 50-\$1.75)—"Redhead and Cowboy" (Par) (2d wk). First week ended Monday (1) night hit mild \$11,000. In ahead, "The Thing" (RKO) (5th wk-4 days), okay \$10,500.

Globe (Brandt) (1,500; 50-\$1.50)—"M" (Col). Looks only moderate \$10,000 or near, but holding. In ahead, "Inside Walls Prison" (WB) (2d wk), \$9,000.

Holiday (Zatkin) (950; 50-\$1.50)—"Goodbye, My Fancy" (WB) (3d wk). Initial holdover session ended Monday (1) held okay at \$9,000 after good \$12,000 opening round.

Mayfair (Brandt) (1,736; 50-\$1.20)—"Maltese Falcon" (WB) and "Dark Victory" (WB) (reissues) (3d wk). Holding at nice \$7,000 after \$8,500 last week.

Palace (RKO) (1,700; 55-\$1.50)—"Cavalry Scout" (M-G) with vaude. Mild at \$15,000 or near. Last week, "Tokyo File 212" (RKO) and vaude, \$13,500.

Paramount (Par) (3,664; 70-\$1.50)—"Hollywood Story" (U) and Ames Bros. Gracie Barrie, Bunny Briggs, Herbie Fields orch onstage (2d-final wk). First week ended last night (Tues.) hit mild \$61,000. In ahead, "Sealed Cargo" (RKO) plus Peggy Lee, Ray McKinley orch, Red Buttons onstage (2d wk), light \$43,000.

Park Avenue (Reade) (588; 50-\$1.50)—"Tony Drows a Horse" (Indie) (5th wk). Fourth session ended Sunday (10) held at same figure as last week, \$8,000, very good. Stays on for a week or so.

Radio City Music Hall (Rockefellers) (3,945; 80-\$2.40)—"Great Caruso" (M-G) and stageshow (5th

wk). Continues in great style with strong trade pushing week's total up to \$140,000 or better as compared with big \$138,000 last week. Holds a sixth, and possibly a seventh round. He has stayed over so long that the Hall is not planning any elaborate fireworks display for its July 4 show since "Show Boat" (M-G), next in, is indefinite on opening date.

Rexy (20th) (3,886; 80-\$2.30)—"On the Riviera" (20th) with Mimi Bessell, Peggy Ryan & Ray McDonald, Irving Fields Trio heading stageshow (3d wk-4 days). Final week ending tomorrow (Thurs.) holding very well with \$92,000 or close in prospect. Second frame was solid \$87,000 but a bit below hopes. "Half Angel" (20th) with Andrews Sisters heading stage bill opens Friday (15).

State (Loew's) (3,450; 55-\$1.50)—"Night Into Morning" (M-G). In first week ending next Friday (15) looks moderate \$12,000 or less. In ahead, "Romeo and Juliet" (M-G) (reissue), this \$12,500 in 10 days.

Station (B&B) (561; 90-\$1.50)—"Ken Tiki" (RKO) (11th wk). The 10th stanna ended Monday (11) continued sturdily with \$9,400 after \$9,000 in ninth week. Stays on indef.

Trans-Lux 60th St. (T-L) (463; 74-\$1.50)—"Emperor's Nightingale" (Indie) (5th wk). Shapes lively \$7,000 or close after \$8,000 in fourth week. Continues.

Trans-Lux 52nd St. (T-L) (540; 90-\$1.50)—"Teresa" (M-G) (10th wk). Pushing up to trim \$4,300. Last week, \$3,900.

Victoria (City Inv.) (1,000; 50-\$1.50)—"Fabiola" (UA) (3d wk). Second round ended last night (Tues.) held to big \$22,000 after terrific \$33,000 opening week albeit a bit below hopes. Only holding until June 24 since RKO circuit has pic booked to open that date. Next film not set but one is due in before "Bright Victory" (U), which is not opening until August or later.

Woods (Eaton) (1,073; 98)—"Thing" (RKO). Terrific \$30,000. Last week, "Rawhide" (20th) (2d wk), \$14,000.

World (Indie) (347; 80)—"Men and Music" (20th) (4th wk). Good \$3,700. Last week, \$3,500.

Ziegfeld (Loper) (434; 98)—"Tales of Hoffmann" (Indie) (9th wk). Tidy \$4,500. Last week, near same.

Rain Perks Up Denver; 'Bullfighter' Hep 174G, 'Caruso' Fancy 17G, 2d

Denver, June 12.

"Bullfighter and Lady" is racking up some sizeable bit playing at three theatres this week. All spots were helped by rain over weekend. "Along Great Divide" looms good in two spots. "Caruso" is holding so big at Orpheum that will stay a third round, something that has not happened for some time at that house.

Estimates for This Week

Aladdin (Fox) (1,400; 40-80)—"Bullfighter and Lady" (Rep) and "Time of Lives" (U), day-date with Taber, Webber. Good \$7,000. Last week, "In Navy Now" (20th) and "Roaring City" (Lip), \$6,500.

Broadway (Webber) (1,500; 40-80)—"Go for Broke" (M-G) (3d wk), fair \$7,000. Last week good \$9,000.

Denham (Cockrell) (1,750; 40-80)—"Last Outpost" (Par). Fair \$10,000. Last week, "Dear Brat" (Par), \$8,500.

Denver (Fox) (2,525; 40-80)—"Great Divide" (WB) and "Man Cheated Himself" (20th), day-date with Esquire. Nice \$16,000. Last week, "On the Riviera" (20th) and "Missing Women" (Rep), \$17,000.

Esquire (Fox) (742; 40-80)—"Great Divide" (WB) and "Man Cheated Himself" (20th), also Denver. Good \$13,000. Last week, "On the Riviera" (20th) and "Missing Women" (Rep), \$13,500.

Orpheum (RKO) (2,800; 40-80)—"Great Caruso" (M-G) and "Man from Planet X" (UA) (3d wk). Great \$17,000. Holds again. Last week, record \$25,000.

Paramount (Fox) (2,200; 40-80)—"Texas Rangers" (Col) and "Fury of Congo" (Col). Big \$12,500. Last week, "Santa Fe" (Col) and "Blondie's Servant Trouble" (Col), \$12,000.

Taber (Fox) (1,987; 40-80)—"Bullfighter and Lady" (Rep) and "Time of Lives" (U), also Aladdin, Webber. Good \$7,000. Last week, "Thirteenth Letter" (20th) and "Beautiful Bachler" (Lip), \$13,000.

Webber (Fox) (756; 40-80)—"Bullfighter and Lady" (Rep) and "Time of Lives" (U), also Aladdin, Taber. Fine \$3,500. Last week, "On the Riviera" (20th) and "Missing Women" (Rep), \$4,500.

There's
a
New
SMILE
On the
Industry's
Face!



"20th has the makings of a Film Festival all its own!"



And the smile will keep growing as 20th
passes the Ammo to keep boxoffices booming!

HALF ANGEL

Technicolor

That "Farmer's Daughter" team — doing that "Farmer's Daughter" business!

TAKE CARE of my LITTLE GIRL

Technicolor

The great best-seller...plus Look, McCall's, Seventeen and Coronet have already told and sold it to 50,000,000 Americans!

THE FROGMEN

You've never played anything like this one! The thrilling story of Uncle Sam's Underwater Commandos!

THE GUY WHO CAME BACK

Douglas plus Darnell plus Bennett — a great exploitation picture that will keep 'em coming back for more!

NO HIGHWAY in the SKY

Nevil Shute's startling novel! The year's most amazing cast — tops in suspense!

THE SECRET of CONVICT LAKE

To take its place among the great dramas of the primitive West! True and tremendous in its man-woman story of power and passion!

MR. BELVEDERE RINGS THE BELL

Happy chimes are here again! Ring up another triumph for that Belvedere man!

There's No Business Like **20th** Business!

CENTURY-FOX

New Prod.-Distrib Company to Give West Germany Film Biz Huge Boost

Hamburg, June 8.

The west German film industry is expected to receive a \$1,000,000 boost with the formation of a new production-distribution company, being the first good news that emerged from the industry's months-long crisis. The company is Europa-Filmverleih, formed by the local Europa-Film Ltd., the Frankfurt banking house Kock, Lauster & Co., and banker Walter Holste, also of Frankfurt.

At the same time, important international tie-ups were also revealed with the announcement that the production companies, Associated British Pathe Ltd., of London, Lux Film of Rome, and Monogram International of N. Y., will buy shares as soon as Europa-Filmverleih is granted the necessary currency for imports by the Federal government. Majority of the shares, however, would remain in German hands.

Initial program of the new outfit calls for distribution of five German and five foreign pix. Production tie-up is represented by Friedrich A. Mains, head of Fama-Film production company, who is also board chairman of Europa-Filmverleih. Mains already secured \$238,000 for the new company, which will be used for films produced by Fama-Film. Additionally, it is expected that the Hamburg State Bank would grant further \$714,000 credits.

This assumption is reasonable because the Hamburg Senate recently announced that it will continue financing films in order to maintain Hamburg's position as second largest film production center of western Germany. The Senate decision represents an ending of the uncertain atmosphere concerning the local financing issue.

Co-Production a Big Help
New company further plans to enter co-production with foreign producers, hence the involvement of the three foreign companies. This program is a forceful realization that such co-production pays off, increasingly being realized also by other German producers. Additionally, the tie-up of Mains' Fama-Film with new outfit promises more sorely needed good German films.

Mains' last-of-pie, "Dr. Holl," is one of eight German pix that will compete for the David O. Selznick cluster awards at the Berlin International Film Festival this month. Numerous requests have been received for exporting "Dr. Holl," including one for a Japanese synchronized version.

Meanwhile, another favorable sign in industry's recuperating efforts is the established continuity of production at the Goettingen studios, which faced bankruptcy last year because production of only three pix there in 1950. Goettingen studio is now booked solid until the end of this summer.

Commies in Sweden Blame U.S. Product For Film Biz Slump

Stockholm, May 29.
Swedish Communists in the Riksdag (Parliament) have presented a bill in which they declare that the economic difficulties of Swedish film producers are due to the heavy import of U. S.-made films. Bill suggests that theatres showing programs of at least 90% Swedish-made product should be made exempt from entertainment tax after July 1.

It is understood, however, that this Kremlin-inspired line will not be met with much assistance from the 268 members of the other political parties (the Communists have only 12 members in the Riksdag) when the Riksdag meets in the near future to discuss the problem of giving financial aid to the film industry.

Spanish Ballet To Scotland
Glasgow, June 3.

The Spanish Ballet of Teresa and Luisillo is set to play here the week June 11 at the King's Theatre. It is the first visit to Scotland. Teresa and Luisillo have danced together since 1944, after making their debut in Mexico City eight years ago.

Sartre's 'Devil' Okay On Its Paris Preem

Paris, June 12.

Considerable advance plugging paved the way for a warm reception for the Jean Paul Sartre tragedy, "Devil and God," at the Theatre Antoine last Friday (8). Expensively produced by Simone Berriau, the play was exemplarily directed by Louis Jouvet.

Cost of nearly \$0 is topped by Pierre Brasseur. Although Jouvet clipped 30 minutes from the performance, the three acts and 11 scenes still require four hours. Tragedy's theme opposes good against evil forces through an anecdote, inspired by Cervantes about a medieval figure.

Ealing May Set Aussie Pix Prod.

Sydney, June 5.

Indications point to Ealing setting a major deal for heavy local finance to come under studio's tent to permit continuous pic production in this Down Under zone at unit's Pagewood studio. Local deal probably will jell with the return of Eric Williams, Ealing's Aussie manager, from London huddles with Sir Michael Balcon and Major Roy Baker.

For several months huddles have taken place here between Williams and local financial top-pers on the Ealing book, with nothing definitely set. Williams—a short time back a hurried visit to his homeoffice with additional blueprints of the scheme for a final okay. It is reported that Charles Murre, one of Aussie's leading indie showmen with a string of pic houses in the Queensland zone, will be prominent in the new production scheme.

Major idea behind the scheme would be to keep up a continuous flow of films in work at the Pagewood studio. Top stars would be mainly British, and imported for marquee value, with local talent filling the minor roles. Pagewood plant is well-equipped. Ealing already has produced "Overlanders," "Eureka Stockade" and "Bitter Springs" in Australia.

First pic under the new scheme probably will be "Robbery Under Arms," a yarn of early Aussie days. Also reported that Ealing has plans to produce Nevil Shute's latest novel, "A Town Like Alice," story of World War II.

6 NEW FILM THEATRES UNDER WAY IN ISRAEL

Tel-Aviv, June 5.

Construction of three cinemas in Haifa and three film houses in Jerusalem was started in the last three months. It is believed that if sufficient material is available, these houses will be ready in about 10 months.

The construction also was started during 1950 on the following: Two claims here, still under construction and expected to open next September; one film theatre in Haifa, to open within two months, and one house in Jerusalem, to open in a few weeks.

Dearing Seeks Swanson For Sand's 'Deadlock'

London, June 8.

"Deadlock," the Leslie Sand's play, which is currently being filmed by Major Danny Angel under name of "Another Man's Poison," with Bette Davis starred, is expected to be produced in the West End as soon as Peter Dearing, who has option on West End rights, can get name star to play the lead. Film was originally scheduled to star Gloria Swanson, but Davis was imported due to the former's Broadway commitments.

Dearing is now trying to get Swanson over for "Deadlock," otherwise he may forego the option, which is due to expire early in June.

VAF Warns Vs. Stranding

London, June 12.

Because 11 British girls booked for a Continental tour were stranded in Greece after the sudden financial failure of the management, the Variety Artists Federation has warned its members of the necessity of taking all possible precautions before committing themselves to foreign engagements.

In this particular case, the VAF in consultation with Equity, had insisted on a deposit of \$850 being left with them before the girls embarked. Consequently, a check for this amount was rushed to pay for their return fares.

See Brit. Quota Staying Set At Current 30%

London, June 12.

The possibility of the British film quota remaining static for some years to come is envisaged in the annual report of the Films Council published June 5. Unless "circumstances change substantially," the percentage will remain at 30%, giving Hollywood product at least a 70% potential of the British market.

The Films Council comment was made as a result of consideration of a British Films Producers Assn. proposal that quotas should be fixed three years ahead in the interests of greater stability. While this principle was favored, it would have necessitated legislation to amend the Quota Act. Since the present Quota Act does not envisage automatic changes of quota each year, the amendment was not considered necessary. The Films Council asked the Board of Trade president, Sir Hartley Shawcross, for an indication that the quota would not be reduced unless new circumstances arise.

In its report to Shawcross, the Council intimated that it is pressing for introduction of statutory restrictions on particular kinds of conditional bookings and at a later date, will also submit proposals for Films Act amendments. It is understood that the object of the new booking conditions is to end the present rigid system under which an exhibitor frequently has to take a complete program and is given no choice of supporting features.

Renoir, Back in Paris Production, Sees Need For Better French Pix

Paris, June 5.

After 12 years, director Jean Renoir is back in France at work on "Carouge Saint Sacrement." Renoir is convinced that French producers will have to devise some way to make their films more palatable for U. S. audiences if they are to obtain sizeable film rentals there. He believes that subtitling must be done away with because Americans will never accept them in larger theatres or usual-run engagements.

Renoir's new pic, different from his usual films of deep social themes, will be a light, frothy one. It is to be a Franco-Italian co-production, and is to be shot here and in Rome in Gevacolor. Anna Magnani will star.

"Script is not complete, but is being based on 'Carouge Saint Sacrement,' which is the working title of the production so far. Film will be an elaborate one, with comedy and risqué angles to be stressed.

'Lives' in Sydney

Sydney, June 12.

Cyril Ritchard and Madge Elliott will appear in Noel Coward's "Private Lives" at the Palace, Sydney, starting next Tuesday (19).

Engagement will be limited to six weeks, is being presented by J. C. Williamson Theatre in association with Sir Benjamin Fuller. Ritchard is directing the production.

Other Foreign News
On Page 13

Ideal Weather, H.O.'s Hurt London Film Biz; 'Laughter' Lusty \$8,000, 'Sirocco' 6 1/2; 'Caruso' Big 24G, 3d

London, June 8.

'Hollow' Looms Likely As New London Entry

London, June 12.

Following a short provincial tour, "The Hollow" drew a cordial reception Thurs. (7) from first-nighters at the Fortune Theatre here. Produced by Hubert Gregg, the whodunit is an adaptation by Agatha Christie of her thriller of the same name. Peter Saunders directed.

Metodrama is plausible, splendidly acted and likely to attract mystery fans. Cast in the star role, Jean de Casalis scores as a featherbrained character. George Thorpe, Ernest Clark, Joan Newell, Beryl Baxter, Jessica Spencer and Colin Douglas lend competent support.

Mex Exhibs Face Strike Over Pay

Mexico City, June 12.

Pay hike demands reaching new high levels for Mexico have been made of all major cinemas here by the national cinematographic industry workers union (STIC), controller of the workers in these houses, with the threat of a strike unless the exhibitors bow in by June 15. STIC demands this daily wage scale: employees' chief and two projectionists, \$6.25 each, one treasurer, \$4.40; four porters, \$2.34 each; one page, \$2.08; one film collector-deliverer, \$2.31, one bill poster, \$1.90; one chief employees' aid, \$3.90; and one watchman, \$3.

Exhibitor told STIC and the federal board of conciliation and arbitration that it is striving to unravel the hassle that their hit won't allow such wages. Only a few of the best first-runs can get away with the new high scale via its admission hike of 50c.

STIC says the exhibs are kidding and that they can well afford to meet the new scale since they are making 30%-35% more coin than they were at this time last year. Admitting that though some of them are prospering, exhibs aver that the great majority are doing just ordinary trade, and if the board lets STIC's demands stick many will shutter their cinemas.

20TH-FOX SEEMS READY WITH ARG. PIC PLANS

Buenos Aires, June 5.

Although not announced by the Argentine Ministry of Press and Information as yet, it seems definite that 20th-Fox is going ahead with plans to make a film on Argentine soil. Five of 20th-Fox's key men are already on the ground making preparations, with Eddie Cohen, Fox's Latin-American supervisor, heading all the work. Actual direction job is to be done by Jacques Tourneur, and not Henry King, as originally anticipated, with Philip Dunne as producer, Charles Kirke as his assistant and Arthur Arling as cameraman. These five are just back in Buenos Aires after 10 days studying locations. The Press Minister gave them all facilities to insure all-out help.

The U. S. company has promised to allow local producers full opportunity to see its men making this Technicolor pic.

Shooting may start next October, but there has been one big change in the original plans which may delay it. This is the decision not to have Tyrone Power in the lead, with the male lead still undecided.

Israel Theatre Prices Hiked

Tel-Aviv, June 5.

Admission prices at theatres were increased during the last three weeks in the key cities of Israel. This was caused by increased operating costs.

Cinemas had to increase the salaries of employees about 13 to 20%, retroactive from Dec. 1, 1950.

First consistently fine weather this summer and a flood of hold-overs contributed to a big drop in the boxoffice last week. The standout success was "Great Caruso" plus stage show which finished third season with hefty \$34,000 at the Empress.

The British-made "Laughter in Paradise" at the Plaza, was the best of the new openings with strong \$8,000 while "Sirocco" at the Marble Arch Odeon is finishing at around \$8,500, good for opening round.

Among the holdovers, "Tales of Hoffmann" is still holding up at the Carlton with nearly \$5,500 for sixth frame while "Payment on Demand" did \$7,500, sturdy in its second week at Odeon, Leicester Square. "Capt. Horatio Hornblower" was down to \$5,500 in its seventh stanza at the Warner.

Estimates for Last Week

Carlton (Par) (1,128; 65-81.00)—"Tales of Hoffmann" (SL) (8th wk). Holding up at nice \$5,500 after \$4,800 in previous round. Stays indef.

Empire (M-G) (1,080; 50-61.00)—"Great Caruso" (M-G) and stage show. (3d wk). Still strong at \$24,000. Stays two more weeks or longer.

Gaiety (CMA) (1,500; 45-61.00)—"Call Me Mister" (20th) and "Honey on Telegraph Hill" (20th) (2d wk). Second round is finishing at fair \$4,500. "Apache Drums" (GFD) and "There is Another Sun" (Indie) opens June 7.

Leicester Square Theatre (CMA) (1,735; 45-61.00)—"Bonaventure" (U) and "Groom Wore Spurs" (U) (2d wk). Fair \$4,500. "White Corridors" (GFD) comes in June 14.

London Pavilion (UA) (1,217; 45-61.00)—"Harlem Globetrotters" (Col) and "Al Jennings Oklahoma" (Col). Expected average \$5,000. "Forbidden Past" (RKO) and "Never Dull Moment" (RKO) opening here June 15.

Odeon, Leicester Square (CMA) (2,200; 45-61.00)—"Payment on Demand" (RKO) (2d wk). Steady \$7,500 after good \$11,000 first round. "On Riviera" (20th) comes in June 7.

Odeon, Marble Arch (CMA) (2,200; 45-61.00)—"Sirocco" (Col) and "Midnight Episode" (Col). Steady \$4,500. Stays another two weeks.

Plaza (Par) (1,202; 65-81.00)—"Laughter in Paradise" (AB-Pathe). Opened strong with \$8,000. "Ace in Hole" (Par) follows.

Tatler (Indie) (597; 65-80)—"Clochemerle" (UA) (7th week). Still good at \$2,000. Continues.

Warner (WB) (1,735; 45-61.00)—"Capt. Horatio Hornblower" (WB) (7th wk). Down to fair \$5,500. "Happy Go Lovely" (AB-Pathe) prems on June 7.

See Film Culture Bill As Step Towards Govt. Control of Japan Pix

Tokyo, June 5.

A proposed Motion Picture Culture Law, recently drafted by the cultural committee of the Japanese legislature's lower house, is drawing the ire of film industry execs who view the proposed legislation as the first step toward eventual government control of the picture biz. Bill, however, is only in the discussion stage and may be shelved because of the industry's outspoken opposition.

Law would authorize the cultural film committee in the Japanese Education Ministry to screen all locally-produced pix and place a seal of approval on films it considers "good" from a cultural standpoint.

Outstanding pix also would receive a monetary prize, and a system of government subsidies would be set up to encourage producers to turn out cultural films. It's the subsidy angle that industry spokesmen find objectionable. They point out this could lead to subsidization of the entire industry which inevitably would result in government control.

THE INSPIRATION BEHIND THE UP-BEAT AT BOX-OFFICES IS M-G-M!

"What are your intentions?"

PREVIEW SENSATION!

M-G-M's hilarious comedy from the stage hit. Introducing the former star of "South Pacific"

Quick
Janet Leigh,
new darling
of the fans!

RELEASE JULY 6th
"STRICTLY
DISHONORABLE"

STARRING
EZIO PINZA • JANET LEIGH
with MILLARD MITCHELL • GALE ROBBINS

Based on the Play by Preston Sturges
Presented on the Stage by Brock Pemberton and Antoinette Perry
Written for the Screen, Produced and Directed by
MELVIN FRANK and NORMAN PANAMA
A Metro-Goldwyn-Mayer Picture

TRADE SHOWS, JUNE 28th. The fans registered a rousing reception at audience Previews, East and West. The enchanted voice and the "Bride-of-the-headlines" Janet Leigh! It's a sure-fire audience hit!

In M-G-M's recent announcement you saw such great hits as: "GREAT CARUSO" (Tech.) • "GO FOR BROKE!" • "SHOW BOAT" (Tech.) • "EXCUSE MY DUST" (Tech.) • "RICH, YOUNG AND PRETTY" (Tech.) • "THE LAW AND THE LADY" • "AN AMERICAN IN PARIS" (Tech.—Fall release) and others.

AND NOW TWO MORE BIG ONES!

**2
MORE
BIG
ONES!**

RELEASE
AUG. 10th



ALL THIS AND TRACY, TOO!

Yes, a BIG Spencer Tracy drama has been added to M-G-M's Box-office Summer Parade. It's socko!

"THE PEOPLE AGAINST O'HARA"

Tracy against the forces that prey on youth! A thrilling picture from a great novel with a fine co-starring cast, including Pat O'Brien, Diana Lynn and John Hodiak. Filmed in actual New York locations.

Arg. Film Production Set to Boom For Rest of '51; Dickens in Lineup

Delay in completion of the TV transmitter at Kirk o' Shotts Lanarkshire, is recommended in a report of a parliamentary committee.

**Strangers
on a Train**

**Captain Horatio
Hornblower**
Technicolor

Jim Thorpe
—ALL AMERICAN

**A Streetcar Named
Desire**

**"On
Moonlight
Bay"**
COLOR BY
Technicolor

**FARLEY GRANGER
RUTH ROMAN
ROBERT WALKER**
in ALFRED HITCHCOCK'S
**"STRANGERS
ON A TRAIN"**
with Leo G. Carroll
Screen Play by
Reginald Clendenen
and Conrad Corradi

★

**GREGORY PECK
VIRGINIA MAYO**
**"CAPTAIN HORATIO
HORNBLOWER"**
directed by RAUL WALSH
Screen Play by Ivan Goff &
Ben Roberts and Andrew Wofford
From the Novel by
C. J. Forester

★

**"JIM THORPE
— ALL AMERICAN"**
starring
BURT LANCASTER
and **CHARLES BICKFORD**
STEVE COCHRAN
PHYLLIS THAXTER
directed by MICHAEL CURTIZ
produced by CHEVETT FREEMAN
Screen Play by Douglas Warner
and Corvett Freeman
music by Max Steiner
Jim Thorpe, Technical Advisor

★

The Pulitzer Prize
and Critics Award Play
**"A STREETCAR
NAMED DESIRE"**
An ELIA KAZAN Production
Produced by CHARLES K. FELDMAN
starring **VIVIEN LEIGH**
and **MARLON BRANDO**
directed by ELIA KAZAN
distributed by WARNER BROS. PICTURES
screen play by TENNESSEE WILLIAMS
Based upon the Original Play
"A Streetcar Named Desire"
by TENNESSEE WILLIAMS
As Presented on the Stage by Irene Mayer Selznick

★

**DORIS DAY
GORDON MACRAE**
"ON MOONLIGHT BAY"
with JACK SMITH
directed by ROY DEL RUTH
produced by WILLIAM JACOBS
Screen play by JACK BOBE
and MELVILLE SHAWELSON
Musical Direction Ray Henderson
Musical Numbers Staged &
Directed by Lobby Prize

LOOK FORWARD! GO FORWARD! WITH WARNER BROS.!



Lurie-RKO

Continued from page 1

Atlas & Co. in the RKO parent company for \$9 a share. The parent's theatre and production-distribution subsidiaries have since been divorced, with the latter shares now selling at around the same price as the theatre stock. That would make the combined price about \$7.50, as compared with the \$9 Hughes paid.

Hughes' Reluctance

Hughes' reluctance at accepting the current market price offer is understandable in light of the much better bids for the theatre shares he has had in the past few years. Harry Brandt's Trans-Lux Theatre Corp. negotiated with Hughes' reps during most of 1950 on an offer that would have totaled about \$7,500,000. Prior to that, a syndicate headed by Stanley Meyer and Matty Fox offered about \$6,000,000, and another engineered by Malcolm Kingsberg, former pres of the RKO chain, is said to have topped that.

In light of the decline in the theatre prospects in the past year, it is doubtful that anyone would repeat his past offers. However, opinion is that Hughes could get more than the market, since his block of \$29,000 shares constitutes control, which gives it an additional value. It is thought that Lurie's first bid was merely a bargaining offer and he'd possibly go higher.

The Hughes theatre stock, as a result of the divorce decree, has been in the hands of a trustee, Irving Trust Co., N. Y., since the beginning of the year. He and the trustee have four years to unload it, but that decision is now on appeal by Hughes, who wants no deadline.

Hughes has indicated he will hold on to the production-distribution company shares. What Lurie would do with the approximately 100 shares in the chain if he won control of them is uncertain. However, he is prominent as a real estate operator and it is believed highly likely that all or some of them would be liquidated.

Stirs Interest

Wall St. reports of Lurie's offer stirred interest in the shares in the past few days. Stock showed little price reaction, although volume of trading increased modestly.

Hughes' holdings constitute 24% of the 3,914,000 shares outstanding in each of the theatre and picture company. The Lurie bid is much smaller than the amount involved in his Warner negotiations in that case he was aiming for both the theatre and the production-distribution subsidiaries. The Warner chain is much bigger and the stock sells on the market for substantially more than RKO's combined price.

Hartman Bullish

Continued from page 1

and lighting and camera setups so that four hours of actual shooting can be achieved in each production day. Currently, the average is about one hour of shooting, the rest of the day being taken up by setups, lighting, etc. Personnel of every production department is being made to realize that they are "creative" people, with the result that greater interest is being displayed in each picture, Hartman said.

Paramount has no set budgets on its program, but the current average is \$1,200,000 per pic. Hartman said he hoped to bring that down to an even \$1,000,000 without losing any production values. This can be accomplished, he said, by thorough pre-production planning which will result in shorter shooting schedules.

Par plans to hike its program of musicals, he added. Studio has turned out a number of pix with music, but plan now is to produce turners such as those turned out recently by Metro and 20th-Fox. At least five will be made next season, three of which are in preparation. They are "Swinging On a Star," "The Goddess" and "The Song Writer's Story," latter being a modified version of "June Moon." All musicals will be made in color, as will other pix for which Technicolor commitments can be obtained.

Although Hartman said he would like to increase the program next year, he explained the lineup would be approximately 30, as the present backlog of unreleased pix would

not make a bite in the schedule economical.

Hartman said it was not good to publicize bad news. There was pessimism around the studios before 20th-Fox announced its plan to cut salaries, he declared, and the 20th announcement had a bad effect on morale. However, he expressed the belief that optimism was on the upswing and that "exciting and new ideas" in pic making would overcome the past doldrums.

Hartman returns to the Coast tomorrow (Thurs.) and Y. Frank Freeman, studio head, arrives at the weekend for homeoffice talks.

Salaries

Continued from page 1

Hollywood stars. But the fact that execs are obscure on the new SEC report is significant.

At the top was Charles E. Wilson, head of General Motors, with \$424,300 in salary and bonuses in 1950. This compared with the \$260,000 which went to Darryl Zanuck, 20th-Fox production chief, and \$252,430 paid to 20th's presy Spyros P. Skouras.

In other activity on the salary front, RKO Theatres has disclosed terms of its new employment deal with Sel A. Schwartz, president. Pact gives him \$78,000 a year for the next three years, and is to be binding upon any new owner of the company if one should step in. Deal may be terminated on May 1, '53, but only on condition that Schwartz is paid the equivalent of one year's salary in three equal installments.

In another report, it was revealed Universal is paying approximately \$370,000 to four former execs of the company, either as severance pay or for consultative services.

Former board chairman J. Cheever Cowdin received \$60,000 in '50, and is to collect \$48,000 in '51, \$40,000 in '52, and \$35,000 in '53. Charles D. Fritzman, who was vice president and general counsel, is to be paid \$12,500 during '51 for work on any matters in which he participated while an officer of the company.

Joseph Seidelman, former foreign department head, is to receive a total of \$52,000 in '51 and '52. William A. Scully, former domestic sales chief, now a consultant, collects \$300 weekly for five years, beginning last Dec. 3.

D.C. Police

Continued from page 1

the New York State censors withdrew its seal. It is thus banned in that state.

Church representations were made to the Pix to pull the booking of the film, but went unheeded by operator Sam Cummins. A priest and an attorney for the Church called on manager Emanuel Lewia, who referred the matter to Cummins. They reportedly informed him that other theatres in the capital were cooperating in refusing to book "Miracle."

Cummins said he told the Church reps that if the pic were indecent, the police would stop it. Apparently, as a result, a policeman appeared shortly afterwards to view the pic. She informed Cummins that she had instructions to look at it only from a morality standpoint and found it unobjectionable.

Church squawk in New York had been that the 42-minute Rosellini item was "blasphemous" in its treatment of a demented woman who believes that a bearded wanderer is St. Joseph and that he is the father of her child.

Cummins leaves the Pix, incidentally, from the Masonic Order, which owns the property. There have been no incidents here during the first week of the run.

Reviews were excellent in all papers except the News, which curiously quickly followed up its bad notice by an initial letter to the editor taking the critic to task for his judgment.

All Quiet in Dallas

Dallas, June 12.

"Ways of Love," including the embattled "Miracle" featurette as part of the trilogy, closed its first week at the Coronet here last night (Mon.) without incident. Theatre issued no figures, but said biz was excellent.

In contrast to the preponderance of good reviews in New York, Los Angeles and Washington, only

other cities it has played, criticism of "The Miracle" was had in the papers here. Reviewers saved their kind words for the other two sections of the trilogy, "Jedrej" and "A Day in the Country."

20th Pay Cuts

Continued from page 1

Guild, said his group's instructions to clients at 20th was to follow the rulings of their particular guilds.

Under the revised 20th formula for the "voluntary" cuts in pay, no deductions are to be taken on the first \$500. Twenty-five percent will be trimmed off the next \$500, with reductions growing larger as the salaries increase, up to a maximum of 40%. For example, an exec currently drawing \$2,500 per week will be nicked \$575, leaving him a balance of \$1,925 weekly.

As for the participation in profits to give the employees a chance to recoup their entire salaries, the original proposal broke the two-and-a-half year duration of the proposal into three separate periods, two of one year each and the third of six months. Employees were to have shared in the profits, up to 30%, of each period separately. Under the amended system, if their percentage of the profits during the first period does not equal the amount deducted from their pay but more than matches their pay cut during the second or third period, then they are to figure their share, again up to 30%, on the cumulative profits earned during the three periods.

Personnel at the 20th studio coming under provisions of the proposal include nine executives, eight department heads, 16 producers, 25 directors, and 38 writers. 14 of the latter being on contract. In the director group many have one-picture-a-year or sole picture commitments, while others function as producer-director, director-writer, or director-producer-writer.

Berle Telethon

Continued from page 1

calla. Mayor Vincent R. Impellitteri took off the show as the first guest Saturday morning. Various guest celebs walked on and off throughout the show, with the last appearing at 7 a.m. Sunday. From then until the 10 o'clock finale, Berle worked solo.

Walter Winchell, a founder and chairman of the fund, was in front of the cameras almost as long as Berle, stripped to his shirtstubs to help out. One of the brightest spots in the show, in fact, was a five-way parlay participated in by him, Berle, Eddie Cantor and Dean Martin & Jerry Lewis. (See separate box.) Other guests included Dagmar, Duke Ellington, Sam Levenson, Robert Q. Lewis, Leo Du-rocher and Laraine Day, Johnny Johnstone, Lisa Kirk and Jerry Bergen. Mrs. Berle Mesta, U. S. Ambassador to Luxembourg, put in an appearance to accept a \$10,000 check for cancer research at the U. of Brussels.

Irving Gipp, Berle's personal manager, who exec producer for the show, Bill Garden produced for NBC. Four different camera and technical crews spelled each other throughout the long stint.

Hollywood Marathon

Hollywood, June 12.

Pledges totaling \$146,379 were corralled by a 15-hour charity marathon over ABC's KECA and KECA-TV. More than 700 persons, in talent or technical capacities, donated their services for a Saturday night-to-Sunday noon show, receiving clearances from 20 different unions.

City of Hope Institution was recipient for the charity drive.

Ozoners Factor

Continued from page 1

year was close to the same mark of last year and this observation was substantiated by sales execs of other companies.

Additional seats via the drive-in and conventional houses, sales chiefs say, apparently have offset the loss of revenue from shuttered theatres and lower b.o. take. Nevertheless, the maintenance of gross levels with last year's revenue is regarded as surprising in view of more television sets in homes and other factors that tend to lure patrons from theatres.

Inside Stuff—Pictures

Clarification of the exec personnel setup at the Columbia homeoffice was made this week by Nate B. Spingold, vicepresident, just prior to his trip to Europe. He said that during his absence "a substantial part of my work will be handled by Paul N. Lazarus, Jr., in addition to other work assigned to him in his capacity as a general executive of the company with particular reference to studio liaison." Spingold stated Arthur Schmidt "has complete charge of the publicity and exploitation facets of the company's business. A part of Mr. Lazarus' duties involves consultation and advice in regard to advertising. The advertising department, as such, will continue to be supervised by Mr. Schmidt." Spingold said his employment contract permits him to take certain months off during each of the three remaining years of the pact. He added, "This does not mean that I am on the eve of retiring nor do I contemplate giving up a continuing association with Columbia Pictures." Spingold emphasized there is no prospect of any changes involving either Lazarus or Schmidt.

Metro's next Mario Lanza picture, hitherto titled "The Big Cast," has been retitled "Be My Love" to give film a ready-made audience. In view of the sales of the Lanza disk of that name (now over 1,300,000 platters sold). Pic is slated to go into production in a few weeks. Joe Pasternak, who made Lanza's other three films ("That Midnight Kim," "Tost of New Orleans" and "The Great Caruso"), will make this one.

"Be My Love" which Lanza first sang in "Tost," didn't begin to hit bestseller disk lists until some time after "Tost's" release. It was never registered as a film title, despite its large disk sale. Where other film companies use song titles for a film's tag, it's rare for Metro to do so.

Sock Overseas B.O.

Continued from page 1

technically, since so many other nations generally follow Britain's financial suit, but actually practically all picture earnings this year are coming out under the present Anglo-U. S. formula.

Australia, paradoxically, is encouraging American firms to get their money out. There's still a partial freeze there, which is expected to be lifted, but the high price of wool and heavy buying by U. S. importers is giving Australia a glut of dollars. South Africa, likewise, with uranium and other strategic materials being bought there, will probably remove its freeze completely soon under the inflow of dollars.

Highly-lucrative Italian market is likely again to be opened on a liberal basis to the American industry as the result of a new pact now pending. As a matter of fact, the only nations in the world with a full freeze on at the moment are Israel and Argentina.

War, Red Threats

War and the threat of Communism throughout the world is, of course, paradoxically, the cause of the upheaval in Hollywood's fortunes abroad. International situation has brought on the Marshall Plan and other forms of economic aid that have tended to restore dollar balances. More lately the stepped-up defense program has sent U. S. buyers into foreign markets loaded with coin to buy thousands of different items.

The reversal of the currency situation abroad comes at a particularly strategic time for the Yank film companies. It gives them an increasing source of income from overseas just as the U. S. market begins to dwindle seriously under the impact of economic and competitive factors. At one time accounting for about 35% to 40% of total income, foreign revenue this year will probably be responsible for 50%, or close to it, of earnings from all sources.

The freezes of the past four years, in another paradox, have actually strengthened the position of a number of companies' overseas earnings. Metro, 20th-Fox and Warner Bros., particularly, have used the coin that appeared likely to be locked in coolers indefinitely, to buy theatres or increase the percentage of their holdings in circuits in which they were already partnered.

These interests are now turning out to be tremendously profitable, and with freezes lifted these profits will be convertible into dollars. Metro's new properties include the Minerva in Sydney, Australia, the Metro in Manley (suburb of Sydney), the Embassy in Malvern (suburb of Melbourne) and the Metro in Alexandria. Twentieth has acquired a house in Cairo, another in Israel and a 50% interest in the Moodabi circuit in New Zealand. WB has increased its holdings in the Important Associated British Circuit in England.

Near Peak

U. S. pix, while widely sniped at by critics and domestic industries abroad, are nevertheless near the peak of their popularity. If b.o. volume is to be the indicator, their grosses are very strong. So much so that had it not been for devaluation of foreign currencies a

ness revenue—might well have been tops.

Metro is having a particularly good year, mostly because of the run of product. It includes "The Great Caruso," which broke the "Gone With the Wind" record at the Empire in London's West End recently; "King Solomon's Mines," "Kim" and "Annie Get Your Gun" (in English-speaking territories only, since the Irving Berlin song lyrics don't lend themselves well to translation).

Paramount is doing tremendously overseas with "Samson and Delilah," Warners with "Capt. Horatio Hornblower" and Columbia with "Born Yesterday."

Flourishing state of overseas biz was pointed up by Joan G. McCarthy, director of the International division of the Motion Picture Assn. of America, on his return last week from a swing through Europe. "Rather than a source of weakness, it's a source of great strength," he pointed out. He credited the improvement to this country's "enlightened political and economic policies abroad."

Trust Suits

Continued from page 1

few years ago, 1951—instead of being the second best year for over- within 90 days from last Thursday, as the final legal step.

House Group Considers Amending Treble Damage

Washington, June 12

House Judiciary sub-committee is still considering an amendment to the treble-damage anti-trust law which would continue the treble-damage suits but set a four or five-year statute of limitations for commencing such actions. A sub-committee of the House Judiciary Committee last week concluded hearings on a bill to place a six-year statute of limitations on such suits.

Witness for the film distributors, who testified in May, recommended a three-year statute of limitations and said that in lieu of the present compulsory treble-damage awards, the trial court should be authorized to determine whether damages should be treble or less—in each case, depending upon the nature of the violation.

Abram F. Myers, counsel for the Allied States Assn., who appeared for a second time last week, argued for a six-year statute plus continuation of the treble damage feature. Spokesmen for the House Judiciary Committee point out that the sub-committee will be another week or so before it sits down to rewrite the bill and submit it for the approval of the full committee. They said, however, that members of the sub-committee indicated they favored a compromise between the extreme. They are expected to continue in the bill the provision for compulsory treble damages, but to reduce the statute of limitations to either four or five years.

The present law says that the statute of limitations shall be that of the state in which the action is brought. In various states, such statutes run from one to six years.

NOW LOOK AT THE

**MORE
BETTER
PICTURES**

PARAMOUNT DELIVERS IN AUGUST

DATE	TITLE	CAST
JULY	Passage West Ace In The Hole Peking Express	JOHN HODGES JOHN HODGES JOHN HODGES
AUGUST	That's My Boy Warpath Here Comes The Broom	JOHN HODGES JOHN HODGES JOHN HODGES
SEPTEMBER	A Place In The Sun Kimbark Crosswinds	JOHN HODGES JOHN HODGES JOHN HODGES
OCTOBER	Something To Live For When Worlds Collide Submarine Command	JOHN HODGES JOHN HODGES JOHN HODGES
NOVEMBER	Barling, Now Could You! Hong Kong ??? Hope Comedy	JOHN HODGES JOHN HODGES JOHN HODGES
DECEMBER		

DEAN MARTIN and JERRY LEWIS
A HAL WALLIS' PRODUCTION
THAT'S MY BOY

Top boxoffice revenue with today's top comedians!

and introducing **MUSSEY MARSHALL POLLY BERGEN**
with **JOHN HODGES** and **JOHN HODGES**
MAYEHOFF
Directed by **HAL WALLIS**
Associate Producer: **JOHN HODGES**
Story and Screenplay: **JOHN HODGES**

It's the 6-months
quality-quantity
product with the
boxoffice lift!

北平快车
PEKING EXPRESS
HAL WALLIS' PRODUCTION
JOSEPH CORINNE EDMUND
COTTEN CALVET GWENN

Directed by **MARVIN MILLER** - **WILLIAM DIETERLE**
Screenplay by **JOHN HODGES** - Adaptation by **JOHN HODGES** - From a story by **HARRY HERVEY**

Big business with Maping action in today's has-appeal, China!

Adventure in the events preceding Custer's Last Stand!

**EDMOND O'BRIEN · DEAN JAGGER
FORREST TUCKER · HARRY CAREY, Jr.
WARPATH**
Color by **TECHNICOLOR**
POLLY BERGEN · JAMES MILICAN · WALLACE FORD
DIRECTED BY **BYRON HASKIN**
Story and Screenplay by **Frank Gruber** - Produced by **Hal Ross**

And supplement these
great shows with
PARAMOUNT SHORTS
and
PARAMOUNT NEWS

Clips From Film Row

NEW YORK

James R. Grainger, Republic executive in charge of sales and distribution, wound up series of sectional sales meets throughout the country with a two-day buddle in Boston. Some six New England branch managers attended the sessions which closed Saturday (9).

David Cooper has been promoted to assistant production manager of RKO Pathe. Jay Benafeld, exec v.p. disclosed. He will function under supervision of Douglas Travers, vicepresident in charge of production. Cooper, a veteran editor and short subjects director, has been with the organization since 1942.

John Hughes, member of the contract department at the United Artists homeoffice, has been named assistant manager of the department. He will function under Joseph Sugar, contract manager.

John Hughes has been named assistant contract manager of United Artists under Joseph Sugar, head of the Contract and Playdate Department. Hughes has been with UA for more than 10 years.

CHICAGO

Balaban & Katz mulling plans to install closed-circuit video apparatus in Chicago, Marbo, Harding and other nabe command houses. Circuit will probably beam the Irish Bob Murphy-Jake LaMotta scrap June 27 into its State-Lake and Tivoli houses, which are already equipped.

May theatre tax collections were \$90,000 as compared to \$108,000 in May of 1950.

Proceeds of Coliseum of Motion Picture Salesman's first dinner dance June 30 will go to the salesman's welfare fund.

Cornell Theatre shuttered last week.

Virginia Segula, wife of B&K publicity man Eddie Segula, named secretary of Illinois Variety Club.

RKO Grand theatre is holding world-premiere of two jungle epics at midnight.

PITTSBURGH

Carl Jaffura, son of James Jaffura, who owns Star Theatre in Glensport, just graduated from U. S. Naval Academy.

Durward Coe and Louis Stuler, owners of owners at Carmichael and Waynesburg, are also operating the Nemacolin in that town, the Rialto in Delantown and Grand in Fredericktown, in addition to booking the Circle at Bobtown for Merle Arnold.

Tionesta, Pa. Theatre transferred from Peter Camerle to Robert H. Jaun.

W. Zane Schneider is new manager of the War Memorial Arena in Johnstown.

ST. LOUIS

Six regional meetings and film clinics skedded by Mid-Central Allied Independent Theatre Owners, Inc., in Missouri and Illinois towns. Jeff Jefferies, Piedmont, Mo. proxy of organization, will conduct the sessions.

Kilgore Amus, Co., headed by William Kilgore, St. Louis county, drafting plans for a 700-car owner in St. Louis county.

Tom Cirly, who shuttered his Ashland here on May 12, is managing the Bridge for the Kaimann circuit.

The Normandy, a unit of Wehrenberg circuit and the Queens owned by Queens Amus, Co., both St. Louis nabes, shuttered for summer.

Rodgers Theatres, in Cairo, Ill.

hyping his activity by admitting kiddies under 12 cuffs when accompanied by their parents.

J. V. Walker, doorman at the Fox, Duquoin, Ill., upped to manager of Plaza, Mt. Vernon, Ill.

Carpenters' Union, Local No. 100 East St. Louis, negotiating with former State Senator Louis Menges, now a Texas resident, for purchase of shuttered Roxy theatre and plans are underway to convert the theatre into a union headquarters. House has been under lease to Frisina Amusement Co., but has been dark since March.

MINNEAPOLIS

Tom Larkin, newcomer to industry, added to RKO sales staff.

Back from national Allied States board of directors' meeting, Bennie Berger, local North Central Allied board rep, says he has abandoned hope that industry will set up arbitration system acceptable to independents.

Harry B. French, Minnesota Amus. Co. president, says there has been an upswing in grosses around much of his United Paramount circuit.

Jack Kelly, head of Metro reprints and shorts subject department, here on inspection tour.

Ralph Pielow, transferred from Des Moines, took over as 20th-Fox branch manager, succeeding M. A. Levy, promoted to district manager.

BOSTON

Film industry people appointed by Governor Dever to Governor's Defense Council are M. J. Mullin, New England Theatres, chairman; Norman C. Glassman, Rialto, Lowell; Harold A. Maloney, Loew's Poli, Worcester; Harry Seitz, State, New Bedford; Frank C. Lydon, Allied Theatres of New England, and Harry Browning, NET.

Licensing board of nearby Lowell granted theatre operators permission to eliminate (hiring of) uniformed police, obligatory under a city ordinance, for a trial period from June 16 and Sept. 15. Exhibits requested relief, claiming extra expense was unwarranted.

Mr. and Mrs. Ernest Warren of the Warren, Whitman, celebrated their 25th wedding annal recently at a large party given by friends.

American Theatres opened a conventional situation in nearby Swampscott. Tabbed the Surf, W's Swampscott's first pic house.

PHILADELPHIA

Stanley Warner circuit sold the Forum in Northeast Philadelphia. Not known whether house will continue as film operation.

Bill Lafferty, after 20 years with Warners, resigned as manager of the Liberty to go into the insurance biz. Succeeded by Herb Thacher, manager of Diamond.

Eureka Theatre, owned by Mrs. Fanny Rosinsky, closed permanently.

Saturation bookings have been set up in area by Allied Artist's Max Gillis to follow the State preem of "I Was an American Spy" at the Stanton, June 23.

SALT LAKE CITY

Salt Lake exchange area has been almost free of closings during the last two years. Ralph Trothen, chairman of the Independent Theatre Owners of Utah and Southern Idaho, reports five houses have shuttered, and in two cases they reopened under new management. While biz is generally slow currently, there is nothing to indicate a batch of closings looms in the near future. To offset the few that have closed, about 75 drive-ins have opened. Outside of heavily populated Salt Lake City area, TV has had virtually no effect on pictures.

Kenneth Lloyd, 20th-Fox salesman, named company's branch manager, replacing Charles Walker, who's going into business for himself.

OMAHA

Brandeis Theatre is going back to earlier fundamentals for biz. For 12 weeks or most of school vacation period, the house will start each program with the showing of a Hopalong Cassidy pic. After showing at start, it will be yanked for the remainder of day. Changes will be made weekly. Kids will get free admission on Saturdays if they bring boxtops of specified breakfast food. Business at house has been off for some time.

Grandview Drive-in is going in for thrills as added feature. Now using stock car (hot rod) races.

Jersey Allied Blasts Rep. for TV Sales

Allied Theatre Owners of N. J., headed by Wilbur Snapper, yesterday (Tues.) was the first exhib regional outfit to blast away at Republic because of the film company's decision to sell pix to television. Following a membership meeting, Snapper declared the film distributors have their choice of customers, either theatres or telecasters, but not both.

The Allied unit went on record declaring the companies could hardly expect support from exhibs if standard pic product also is going to TV. Theatre org also questioned the explanation given by some producers whose output in the past made its way to the telecasters. Filmmakers claimed rights to their pix reverted to others, such as the authors of the screenplays. Snapper declared such rights may revert after a period of time but the prints continue as the property of the producer, and latter still has control of them.

Allied Blasts Rep

(Continued from page 3)

the reason exhibs are not privileged to join in a boycott. He added, however, that the Rep action "will not enhance its prestige or popularity."

Myers went on: "I imagine it must be a calculated risk on Yates' part. He has one bird in his hand (standard exhibition) and is now reaching out for another (TV). Anyway it's his responsibility."

Rembusche branded the Rep move as "foolish." Both he and Myers voiced the opinion that the numerous filmed appearances of any screen personality, such as Gene Autry, will result in seriously impairing their star value. Because of his showings on TV, Autry's name already means little at the boxoffice, Rembusche declared.

Myers added: "I cannot imagine a quicker way to burn up a personality than to release his pictures to television."

Other sources believe the outcome of the Rep experience with TV eventually will set the pattern so far as distrib is concerned. There's a multitude of factors to be considered and primary among them, according to distrib spokesmen, is Rep's gain or (or otherwise) over a long period. It's obvious that the company can pick up extra coin from its new TV customers at the outset. To what extent the practice detracts from the relationship with its standard pic customers, the nation's theatre ops, will determine the long-range advantages or disadvantages.

Check around the homeoffices discloses there's little likelihood of any of the major companies following Rep's lead at this time. Domestic gross business of some of the larger outfits runs close to \$100,000,000 annually, and this, of course, comes from their theatre accounts. The reasoning is that it's pointless to jeopardize this mammoth source of revenue to pick up a tiny fraction from the new medium. Also there's the angle of the marquee value of their contract stars being hurt if they're seen too often on screens in homes.

Formans-WB

(Continued from page 1)

holdings in Oregon and Washington were acquired in 1929 and 1930.

The Formans operate 28 theatres in Oregon and Washington and 18 theatres in California. The Pacific Drive-In Theatres Corp. of Los Angeles is a Forman operation.

Tightened Economies Hollywood, June 12

Changes aimed at tightened operations and establishing economies among Warner Bros. Theatres in this territory, in preparation for divestment of the circuit from production-distribution, are expected to be completed this week. District managers also will be required to manage a theatre in their zone.

With wipeout of the ad-exploitation department, individual managers will handle such duties for their situation. Changes already have affected Vic Rosen, manager of Warners' Beverly with circuit for 22 years, and Oscar Kautner, in ad-exploitation. J. R. Rogers, district manager, will take over management of Beverly.

Picture Grosses

BOSTON

(Continued from page 9)
sue), Mid \$11,000. Last week, "Along Great Divide" (WB) and "Beverly to Broadway" (Indie) (reissue), \$12,000.

Orpheum (Loew) (3,000; 40-85)—"Great Caruso" (M-G) (4th wk). Holding for fourth week, first wk in 5 years, at solid \$12,000. Last week, \$17,500.

Paramount (NET) (1,700; 40-85)—"House Telegraph Hill" (20th) and "Spillers Plains" (Rep). 50-50 \$11,000. Last week, "Walls Folson Prison" (WB) and "Kentucky Jubilee" (Lip), \$12,000.

State (Loew) (3,500; 40-85)—"Great Caruso" (M-G) (4th wk). Still sturdy \$8,000 after nifty \$11,000 for third.

'FANCY' HEP \$13,000 IN PROV.; 'CADET' 96

Providence, June 12.
"Goodbye, My Fancy" at Majestic has taken over the lead hereabouts this week, although "Great Caruso" can still be considered very strong in its third week at Loew's State. RKO Albee is good with "Air Cadet."

Estimates for This Week
Albee (RKO) (3,200; 44-45) — "Air Cadet" (U) and "Pat Man" (U). Fairly active \$9,000. Last week, "Sealed Cargo" (RKO) and "Pancho Villa Returns" (Monel), \$8,000.

Majestic (Fay) (2,200; 44-45) — "Goodbye, My Fancy" (WB) and "Million Dollar Pursuit" (WB). Hep \$13,000. Last week, "On Riviera" (20th) and "Pier 23" (Lip), sock \$13,000.

Metropolitan (Snider) (3,100; 44-45)—"Trail Lonesome Pine" (UA) and "Lives Bengal Lancers" (UA) (reissue). Slow \$9,000. Last week, "Drums" (UA) and "Four Feathers" (UA) (reissue), \$4,000.

State (Loew) (3,200; 44-45) — "Great Caruso" (M-G) (3d wk). Nifty \$9,500. Last week, knockout \$13,000.

Strand (Silverman) (2,200; 44-45)—"Santa Fe" (Col) and "Fury of Congo" (Col). Opened Monday (11). Last week, "Brave Bulls" (Col), very weak \$4,500.

TV of Fight May Boost 'Night' Good 96, Balto

Baltimore, June 12.
A rained-out weekend is blamed for poor biz here this week. "Night Into Morning" is good at Loew's Century with the Louis-Savell TV broadcast (Wed.) figured to help. "Apache Drums" and "Lorna Doone" are only two promising newcomers.

Estimates for This Week
Century (Loew's-UA) (3,000; 20-70)—"Night Into Morning" (M-G). Good \$9,000. Last week, "Caruso" (M-G) (3d wk), \$10,200.

Kelth's (Schanberger) (2,400; 20-70)—"Hollywood Story" (U). Opened today (Tues.) after "Apache Drums" (U) did passable \$7,000. Mayfair (Hicks) (800; 20-70)—"Santa Fe" (Col) (3d wk). Pottering out at \$4,000 after nice \$4,800 second round.

New (Mechanic) (1,800; 20-70)—"On Riviera" (20th) (3d wk). Nice \$9,000 on heels of big \$13,200 getaway.

Stanley (WB) (3,280; 25-75)—"Dear Brat" (Parl). Drab \$8,000. Last week, "Goodbye, My Fancy" (WB), \$11,200 in 9 days.

Town (Rappaport) (1,500; 20-70)—"Lorna Doone" (Col). Fairish \$7,500. Last week, "Brave Bulls" (Col), \$6,000.

TORONTO

(Continued from page 8)
issues), Fair \$8,000. Last week, "Fallen Angel" (20th) and "House on 92d St." (20th) (reissue), \$7,500. Imperial (FP) (3,373; 40-80)—"The Thing" (RKO). Smash \$18,000. Last week, "14 Hours" (20th), \$9,000.

Loew's (Loew) (2,743; 40-70)—"Great Caruso" (M-G) (4th wk). Still holding at good \$9,000 after last week's \$12,000.

Northern University (FP) (959; 1,550; 40-80)—"Fall Angel" (20th). Fine \$13,000. Last week, "Goodbye, My Fancy" (WB) (2d wk), \$11,000.

Odeon (Rank) (2,390; 50-90)—"Pool of London" (Indie). Ok \$10,000. Last week, "Rawhide" (20th) (2d wk), \$9,000. Shea's (FP) (2,386; 40-90)—"Dear Brat" (Parl). Light \$4,500. Last week, "Communist For FBI" (WB), \$10,000.

Uplown (Loew) (2,743; 40-80)—"Apache Drums" (U). NSH \$5,000. Last week, "Target Unknown" (U), same.

Warm Weather Sloughs

St. L.; 'Santa Fe' Fair \$12,500, 'Cargo' 12G

St. Louis, June 12.
Biz at first-runs took a sharp dip over the weekend as a result of ideal outdoor weather. "Santa Fe" looks to hit the biggest coin total but is only fair at Loew's. "Sealed Cargo" is just good at big Fox. "Samson and Delilah" is okay on pop-scale run at the Missouri.

Estimates for This Week
Ambassador (F&M) (3,000; 60-75)—"Half Angel" (20th) and "Mating Season" (Par) (m.o.). Fair \$9,000. Last week, "On Riviera" (20th) and "Climb Highest Mountain" (20th), \$10,500.

Fox (F&M) (3,000; 60-75)—"Sealed Cargo" (RKO) and "Communist For FBI" (WB). Good \$12,000. Last week, "Along Great Divide" (WB) and "Al Jennings Oklahoma" (Col), \$13,500.

Loew's (Loew) (3,172; 50-75)—"Santa Fe" (Col) and "Lorna Doone" (Col). Fair \$12,500. Last week, "Go For Broke" (M-G) (2d wk), \$8,000.

Missouri (F&M) (3,500; 60-75)—"Samson and Delilah" (Par) and "Quebec" (Par). Shapes to hit okay \$11,500. Last week, "Half Angel" (20th) and "Mating Season" (Par), \$13,000.

Pageant (St. Louis Amus. Co.) (1,000; 50-90)—"Lulu" (Indie) (4th wk). Off to \$3,000 after nice \$2,300 last week.

'Divide' High \$12,000, Port; Thing' 7½G, 2d

Portland, Ore., June 12.
This is annual Rose Festival Week and town is loaded with tourists. Hopalong Cassidy is here to be grand marshal of parade but the Broadway had to yank his latest picture, "Hoppy's Holiday," booked for the occasion, after three bad days. "Great Divide," looms biggest newcomer in two houses. "Great Caruso" is still going strong in third week at United Artists and may set an attendance record.

Estimates for This Week
Broadway (Parker) (1,800; 65-90)—"Hoppy's Holiday" (UA) and "Queen for Day" (UA). Sad \$1,900 in 3 days. Last week, "Double Crossbones" (U) and "Air Cadet" (U), \$9,000.

Mayfair (Parker) (1,500; 65-90)—"On Riviera" (20th) and "Sun Sets At Dawn" (EL) (m.o.). Fancy \$5,000. Last week, "Vendetta" (RKO) and "Storm Over Wyoming" (RKO), \$2,800.

Oriental (Evergreen) (2,000; 65-90)—"Great Divide" (WB) and "Smuggler's Gold" (Col), day-date with Paramount. Okay \$4,000. Last week, "Thing" (RKO) and "Quebec" (Par), \$7,500.

Orpheum (Evergreen) (1,750; 65-90)—"Thing" (RKO) and "Quebec" (Par) (2d wk). Fast \$7,500. Last week, \$11,500.

Paramount (Evergreen) (3,400; 65-90)—"Great Divide" (WB) and "Smuggler's Gold" (Col), also Oriental. Okay \$8,000. Last week, "On Riviera" (20th) and "Sun Sets At Dawn" (EL) (2d wk), \$5,300 in 8 days.

United Artists (Parker) (800; 65-90)—"Great Caruso" (M-G) (3d wk). Sturdy \$9,500. Last week, \$11,500.

OUTDOOR
REFRESHMENT
SERVICE
From Coast
to Coast
over 1/2 Century

Refreshment
Service for
DRIVE-IN
THEATRES

New York Theatres

RADIO CITY MUSIC HALL

Radio City Center

"THE GREAT CARUSO"

MARIO LANZA - ANN BLYTH

Booked by Joseph P. Kohn

KIRSTIN NOVOTNA TRACOM

Color by TECHNICOLOR

An M-G-M Picture

plus Spectacular Stage Presentation

Hollywood

STORY

Richard CONTE

and his ADAMS

PARAMOUNT

in the
THE GREAT
CARUSO
MARIO LANZA
ANN BLYTH
KIRSTIN NOVOTNA
TRACOM
Color by
TECHNICOLOR
An M-G-M Picture
plus Spectacular
Stage Presentation

"NORTH-STAR" SHROSCEN

4 ENGINE DOUGLAS LINERS

'39 MIAMI '43

'88 CALIFORNIA '72

CHICAGO '29

Call Now - Free Ticket Delivery

Midway Hill 7-7398

100 W. 4th St. (at 4th St.)

Chicago, Ill.

UL 3-3888 LU 4-0467

1001 St. George St. (at 4th St.)

Chicago, Ill.

OL 8-7798

Agency

For the first time in film history, a picture is launched with an "Oscar" (awarded for "Best performance by an Actor") prior to general release!



He was three musketeers in one—and one lover in a million! The screen's greatest swordsman, romantic poet and leader!

BECAUSE

Immediately following the special selected roadshow exhibition playdates, "CYRANO" is now ready for general release and FOR THE FIRST TIME AT POPULAR PRICES!

He was three musketeers in one
—and one lover in a million!

The screen's greatest
swordsman, romantic,
poet and leader!

STANLEY
KRAMER'S
production

Cyrano
de Bergerac

JOSÉ FERRER **Cyrano**
co-starring MALA POWERS with William Prince • Morris

Carnovsky • Ralph Clanton • Produced by Stanley Kramer
Directed by Michael Gordon • Screenplay by Carl Foreman
Associate Producer George Glass • Music by Dimitri Tiomkin

BECAUSE...IT'S RELEASED THRU UA

NEW NBC-HOFSTRA STUDY REVEALS TV'S BETTER-THAN-EVER ADVERTISER PAYOFF

Television advertisers, despite all their squawks about skyrocketing program costs and time charges, are enjoying a bigger payoff per dollar invested than advertisers in any other medium. That's the most significant point derived from the new NBC-Hofstra College survey on TV, which shows that the average show in the metropolitan N. Y. area produces 34,000 extra customers for each brand it plugs. In addition, the average program delivers 15.6 extra customers per month for each TV dollar invested.

Survey, claimed to be the most intensive ever conducted for any advertising form, is said to represent the first look at TV as a mature medium, since the N. Y. area is now 51% saturated by TV. Findings are based on 3,967 completed interviews, evenly divided between the male and female heads of households only (who represent the chief buyers in each family). Questionnaires covered viewing of

Hofstra Credits

New, intensive survey of television conducted by NBC and Hofstra College is based on interviews conducted in 301 different sections of the metropolitan N. Y. area, to provide as wide a sample as possible of every element in the population. To get a complete cross-section of the total N. Y. market, 5,657 adult heads of households were interviewed, including 3,448 in TV homes and 1,419 in non-TV homes.

Field work was done by the psychological workshop of Hofstra College (Hempstead, L. I.) under the direction of Dr. Matthew N. Chappell. Interviewing was conducted over a two-month period ending Jan. 23, 1951. Sample design was developed by Willard Simmons. Development of the study and its analyses were conducted by a special NBC research staff under the supervision of Dr. Thomas E. Coffin.

111 programs, representing 102 hours per week, which plugged 187 different products. Other significant results, obtained by matching the buying habits of setowners and viewers against a matched group of non-setowners:

1. The average gain in sales for all package goods products advertised on TV—in video homes—is 28.8%.

814 Hours Viewing Per Day

2. On an average, adult setowners spend two-and-a-quarter hours per day watching TV. Of special interest in this connection is the fact that "old owners"—those who have had their sets for

(Continued on page 42)

ABC Acquires Times Hall, N.Y.

Under terms of a seven-year lease negotiated with the N. Y. Times, ABC has acquired Times Hall on West 43d St., New York, as a television studio. Building is owned by the Times.

Network will install \$250,000 in TV equipment, with the converted intimate theatre to be used as the originating point for the 60-minute cross-the-board Frances Langford-Don Ameche show, which premeas in the fall.

ABC will slot the program in the 12 noon to 1 p.m. segment, opposite CBS' Steve Allen. Web will sell the show in 15-minute segments, permitting for a potential weekly take of \$30,000. Sandy Stronach, ABC's video chief, is earmarking a \$42,000 weekly budget for the production, which will include a "Purple Heart Diary" daily insert (based on Miss Langford's syndicated GI column); celebrity guest interviews, a daily continuity spot, a current events quiz, etc.

Show will mark the initial web entry into big-league daytime programming.

Dagmar Sued for 6C

Jenny Lewis, the Dagmar of "Broadway Open House" and who has her own video show set for ABC, is being sued in N. Y. Supreme Court by her manager, Dan Hollywood, for \$4,000 allegedly due in back commissions. Dagmar's attorneys, Jaffe & Jaffe, have 30 days to answer the suit.

Hollywood's deal with Dagmar has two years to run.

'Extra Dividends' For Participating Sponsors in TV

Small advertisers, whose limited budgets force them to buy into the big network television shows on a participating basis only, apparently derive better payoff results than the top-spending sponsors who can afford an entire show. New NBC-Hofstra College video survey reveals that the number of extra customers delivered for each product plugged on such programs is even better than the average single-brand show.

Where the average half-hour program delivers 15.6 extra customers per dollar each month, for example, NBC-TV's "Kate Smith Show," which has a number of participating bankrollers, provides each one with an average of 38.8 new customers per dollar invested. "Your Show of Shows," said on the same basis, delivers 34.8 new customers per dollar. Reason, of course, is that these programs, while carrying high overall budgets, cost each sponsor comparatively little because of the cost-sharing arrangement.

Same situation, incidentally, holds true for programs in which a single sponsor plugs several brands, such as the "Colgate Comedy Hour." Because of the lower cost per brand, each gets more new customers than if the show plugged a single brand. Colgate discovered that during the course of the season. Bankroller teed off the series by plugging four separate products but then cut them to two. When results demonstrated an increased cost for each product, the sponsor raised the total again to four. Survey also revealed that daytime TV is paying off for sponsors. Presumably because of the lower costs in daytime programming, coupled with the unexpectedly high ratings of most network shows, the average program delivers 18.7 extra customers per dollar, as compared with 18.6 for evening programs (based on a study of similar products plugged in each group). In addition, the survey found that the high-budgeted shows (those with weekly program costs over \$17,000 per hour), deliver about 25% more new customers per dollar than the average program. Reason is probably that the high-budgeters are also the highest-rated programs.

ABC WOOS GF BANKROLL WITH 'PORTIA' COME-ON

Having acquired a 15-minute stake in General Foods sponsorship coin via the company's parting of Don McNeill's morning show, ABC network is now pitching for a larger segment of the GF bankroll.

Network, which through the years has remained aloof from the daytime soap opera formula, is now romancing GF with an eye toward acquiring "Portia Faces Life" as a back-to-back attraction with Don McNeill, thus permitting for a contiguous rate come-on. In addition, ABC, it's reported, would agree to sharing in the time and show costs. "Portia" and "When a Girl Marries" were the brace of NBC soapers which recently got the GF axe.



WILLIAM GARGAN

Starring as "Martin Kane" NBC-TV (Now in 60th week)

In Preparation for next season for Radio and TV THE PRIVATE EYE Contact Mosaic Corporation of America

ABC O&O's In For Indoctrination

To bring its owned-and-operated stations up to date on plans involved with its upcoming merger with United Paramount Theatres, ABC is holding a series of "indoctrination meetings." Reps of the AM 6-and-o's were in Gotham yesterday (Tues.) to hear the radio side of the picture.

Video 6-and-o chiefs from New York, Chicago, Detroit, L. A. and San Francisco will gather in Gotham next week to discuss AB-PT's new concepts as they relate to the TV picture. Don Tatum, last week named head of ABC-TV's western division and manager of KECA-TV, L. A., will make his first appearance before the ABC eastern brass at the confab.

'JUVE JURY' SET FOR BERLE VACATION TIME

Minnesota Mining, for its Scotch cellophane tape, has bought "Juvenile Jury," \$5,000 weekly Jack Barry-Dan Enright package, for the 8:30-9 p.m. Tuesday slot on NBC-TV, during the 13-week hiatus of Milton Berle. Show starts June 19, via BBD&O agency.

Because the stamza was originated by Barry and Enright while they were on the staff of WOR, N. Y., it will also be beamed on WOR-TV, giving it two Gotham outlets. Deal for a WOR-TV show-casting is part of the settlement BE made with WOR to gain full control of their property.

NBC is considering bringing "Jury" back on radio. The original radio show had been on Mutual for General Foods for five years, and GF also had backed a trial run of the video edition on NBC-TV some years ago.

Everybody Wants In

Chicago, June 12.

The relaxed Windy City touch, evident in such informal offerings as "Garroby at Large" and "Fred's Place," may have backfired to a point where everybody—even wage-slaves and tradesmen—get into the act.

Latest sample occurred on WKLB's daytime "Fun and Features" session, when a plumber wandered on camera during emcee George Menard's interview stint. For two minutes, he held up the show shouting questions about his assignment, until Menard invited him to take a test and enjoy the program. Payoff was that the tradesman had reported to the wrong show.

'—Than All Other Media Combined'

Confirming previous estimates on the tremendous amount of time devoted to television viewing, the NBC-Hofstra College survey discovered that adult setowners, on the average, devoted more time every day to TV than they do to radio, newspapers and magazines combined.

According to the survey, setowners spend twice as much time watching TV as they do listening to the radio; spend almost three times as much time on TV than reading newspapers, and spend more time watching TV in a single day than in reading magazines in almost two weeks. Taking into account the factor of "guest viewers"—those who watch TV in the homes of friends or in public places—NBC-Hofstra claims that 73% of all adult family heads watch TV during a week. And, what's probably most significant, every adult family head in N. Y., whether a setowner or not, spends an hour and 13 minutes each day watching TV.

In a further breakdown, the survey shows that radio, with virtually 100% set saturation in N. Y. and with 23 stations, claims an hour-and-a-half per day of the average family head. TV, with 31% saturation and seven stations, claims 73 minutes per day. Newspapers rank third, getting slightly more than 45 minutes per day. Average family head spends only 13 minutes per day reading magazines—which means among the entire populace of N. Y., TV gets five-and-a-half more time devoted to it than do magazines.

Since these figures are based on the total populace, the survey notes that this still leaves unanswered the question of exactly how much set ownership cuts into mag reading time. Only way to get an answer, according to NBC-Hofstra, is to match the habits of setowners against non-setowners, since there is no "before and after" data available. Based on the difference in reading time between the two groups, consequently, the survey shows TV cuts reading time of mags by 31.3%.

See Walling Appointment Sparking NBC-CBS Competition on Tint Shows

Gillette's All-Star Coin

Gillette Safety Razor has signed to back the All-Star Baseball game on Tuesday, July 10, over the full Mutual network. Game, which will originate from Briggs Stadium, Detroit, cancels the web's usual "Game of the Day" airing since no other games will be played on that date.

Gillette and Toni products will be plugged, via Maxon agency.

Co-Op Coin Seen Luring NBC, CBS In 'Sale-less' Era

Co-oping of network shows, which until now has been pretty much the domain of ABC and Mutual, may come in for some major attention on the part of NBC and CBS, if present plans materialize. NBC, in particular, may go whole-hog on the idea, whereby the affiliates would pick up local sponsors for the shows, with web tentatively laying out co-op blocks two nights a week.

Motive is two-fold. With new clients apparently no longer interested in buying coast-to-coast radio programs, co-oping of the shows will help take both the web and the affiliate off the sustaining hook. And of equal importance is the fact that it will provide competition against the increasing inroads of the transcription companies, that are capturing more and more station time and coin with their low-cost shows.

CBS PICKS UP CLIENT ON 'GODFREY DIGEST'

"Godfrey Digest," half-hour weekly series comprised of taped clips of Arthur Godfrey's various CBS radio programs, will return on that web in the fall. CBS said the show this week to Menard Foods, which will bankroll it alternate weeks next season on Sunday afternoons.

Show was sponsored last season by Hi-V frozen fruit juices, in which Godfrey is a major stockholder.

It's Still 'FS' of GBS

Frank Sinatra, who checks off CBS television this month, may return in the fall with a new program.

CBS has lined up a potential new sponsor who is interested in bankrolling the singer. As a result, it has received an extension of the July 24 expiration date on its exclusive pact with Sinatra until the deal is finalized.

Fight over color television, which has been confined until now to arguments over superiority of the various systems involved, may soon shake down into actual competition among color programs. NBC, which is not yet permitted to air TV on a commercial basis, is nonetheless planning a stream of color programs to compete with the projected color schedule of CBS, which has been authorized by the FCC to go commercial with its color.

NBC, to that end, has assigned Ernest Walling, national TV program director, to devote his full time henceforth to building programs for color video. Leonard Hale, web's TV production manager, takes over Walling's former duties on a temporary basis. Exactly what NBC has in mind for Walling has not been revealed, but it's believed certain that the web will use its color programming as a major factor in the anti-CBS campaign being led by its parent company, RCA.

NBC is expected to program color using either RCA's dot sequential system, or the contemplated new composite system proposed by the National TV Color Systems committee. Both of these bear the claim of compatibility, meaning that present black-and-white setowners will be able to pick them up on their present sets in monochrome sans the need for any adapters. To receive them in color, of course, setowners would need converters.

It's believed that if NBC and/or RCA can convince the public that it can produce compatible color, then that would go a long way towards taking the steam out of CBS' sale. In addition, the experience gained in programming color on a steady basis would bulwark NBC/RCA when it pitches to the FCC for new hearings on a commercial okay of its system. NBC is expected to air its color programs at the same time that CBS is on a tint schedule, which would be in the mornings, early evenings and late night.

ABC-TV Peddling U. of P. at 750C

ABC-TV is offering a package of all eight home grid games of the U. of Pennsylvania for \$750,000. This is the second year that the web has had exclusive network TV rights to the university's games from Franklin Field, Philadelphia.

Teams which are scheduled to visit the Pennsylvania eleven (although some have indicated they may cancel out) are California, Dartmouth, Princeton, Navy, William & Mary, Army and Cornell. ABC's research department will cooperate with Penn in studying the effects of televising the games and the web will air information about the educational facilities of the university and its opponents during the games.

CBS-HYTRON SHUFFLE EYED

Y & R Scores Homer on Kelk

The trade this week was discussing what will probably be remembered as the "neatest TV trick of the year." It concerns the manner in which Young & Rubicam and General Foods, miffed over the way in which the video version of "Aldrich Family" was pulled from under their feet in the show's remote to Campbell Soup at a reported hike in price of \$10,000, grabbed off three of the program's major components in building a new situation comedy for GP as a replacement.

Somewhere along the line, it appears, William Morris agency, which packages "Aldrich," failed to insure the continuance of Jackie Kelk, the show's perennial "Homer," and the longtime brace of writers, Ed Jurist and Norman Tokar. All of them show up on the new Y & R program, tabbed "Young Mr. Buttons," which tees off for General Foods on Aug. 26 in the Sunday night 7:30 to 8 slot on NBC-TV. Both the writers and Kelk, as result, will be among those missing when "Aldrich" resumes under the Campbell Soup banner.

William Morris agency reportedly blew its top when it learned of the switch in allegiance, but found it was at an apparent loss to do anything about it.

4 NEW DIRECTORS NAMED TO BOARD

Industry speculation was rife this week on the new "modus operandi" for the CBS organizational structure in the wake of today's (Wed.) meeting of the Hytron Corp. stockholders, when the official nod will be given on converting the newly-acquired manufacturing company into a division of CBS.

That a drastic reshuffle within the Columbia structural framework is in the cards has long been speculated upon, with the Hytron "go ahead" today expected to crystallize the new blueprint. Expectations are that Frank Stanton, president of CBS, will move into a new operational sphere as head of the overall holding company.

Thus far it's been established that Harry Ackerman, CBS production chief on the Coast, will resume his status as a veepee in heading up the entire Coast operation, including AM-TV programming, and taking over the Coast executive reins from Howard Meighan, who returns east to rejoin the 20th floor echelon of veepees. (It's recalled that a year ago Ackerman relinquished his v.p. chevrons in order to share in an equity on shows he developed. Under his new v.p. status Ackerman foregoes such an equity.)

As the outgrowth of today's Hytron stockholder "green light" on the CBS acquisition, four new directors will take their place on the Columbia board. These include Bruce A. Coffin, head of Hytron, who becomes president of the Hytron Radio-Electronic Co. (until today it was a corporation, but the "corp." is being dropped to permit its integration into CBS as a division of the overall setup); Lloyd H. Coffin, brother of Bruce and also associated with Hytron; Fred L. Chapman, executive vice-president-treasurer of Barrett, Herriek & Co., investment firm; and David H. Cogan, president of Air King Products Co., a subsidiary of Hytron, who heretofore becomes proxy of a separate subsidiary corporation to be called CBS-Columbia Inc., which will engage in the manufacture of sets.

Meighan resumes his ex-20th floor status of top-level veepee along with Joseph H. Ream, Larry Lowman, Adrian Murphy and Daniel O'Shea, ex-David G. Selznick top aide, who joined the web some months back.

CBS, Mutual Still Show '51 Gains

Despite increasing evidence that the major networks are due for a drastic tobogganing in billings when the new fall season prevails in the wake of wholesale cancellations and rate cuts, both CBS and Mutual show plus signs for the four first months of 1951.

Columbia, with aggregate gross time sales of \$24,200,000, is 10% ahead of the first four months of 1950, while Mutual, with \$4,100,000, is 3.8% ahead of last year.

On the other hand, NBC, with \$19,000,000 in gross billings, is 10% under the '50 figure, and ABC, with \$11,600,000, is 12.3% under the same period last year.

Brown Shoe Buys ABC-TV Time for Charade Quiz

Chicago, June 12.—Brown Shoe Co. has bought the Friday 7:30 p.m. slot on ABC-TV for "Say It With Acting," charade quiz with Bud Collyer and Maggi McNellis which had formerly been on NBC-TV. Show starts Aug. 3 and will run for five straight weeks, after which it will alternate with Green Giant's "Life With Linkletter," returning from summer hiatus Sept. 7. Both Brown Shoe and Green Giant are handled by Leo Burnett agency.

Tintair Cancels Out Sam Levenson TV Show in Claiming CBS Runaround

Now It Can Be Told

Agreement by which NBC grabbed off a renewal on the U. S. Steel sponsorship of "Theatre Guild of the Air" for next season—at a time when it looked as though CBS would cop the \$1,500,000 in annual billings—was brought to light last week.

Factor in the steel company's decision to retain the Sunday night 8:30 to 9:30 slot, it is said, was the network's assurance that "The Big Show" would not be lopped off next season. "Big Show," which goes into the preceding 6:30 to 8 period, represented a \$1,000,000 outlay last season, with the web only getting a portion of the net back through its incorporation in the "Operation Tandem" sales formula.

Tintair (Bymart Corp.) notified CBS last Friday that it was cancelling the Sam Levenson CBS show as of June 30 and indicated that heretofore it wants no dealings with the network, which would also leave as a Columbia casualty the pulchritude of Tintair's "Somerset Maugham Theatre" radio show on Saturday morning.

Martin Strauss, Tintair founder and boss man, claims the run-around he got from the network in trying to remove a new time slot for Levenson exceeded anything he had ever experienced in his multiple dealings with the webs through the years.

With a multi-million AM-TV budget, which also includes sponsorship of the "Somerset Maugham TV Theatre," Strauss this week was negotiating for other web properties, including possible pickup of a large segment of the NBC-TV "Saturday Night Revue."

Situation between Tintair and CBS reached a climactic showdown last weekend when the network notified Strauss that it couldn't deliver the Wednesday at 9 video segment to Tintair for a switchover of the Levenson show from Saturday night at 7. Previously, it had been Strauss' understanding that the agreement had been finalized. CBS, however, pointed out that Colgate had an option on the period, for a possible sighting of "Mr. and Mrs. North" or some other property. It's understood that CBS had delivered the option on the choice Wednesday night time segment to Colgate in the hopes of wooing some of the Colgate radio hit in the wake of the Bill Stern NBC cancellation and the uneasy status of the Judy Canova and Dennis Day NBC stanzas.

Tintair originally had the Wednesday at 9 CBS-TV time when it was sponsoring the Somerset Maugham video dramatics on that web before switching over to NBC. But Strauss contends the period was yanked from under him when Columbia turned the time over to Wildroot for its "Charlie Wild" TV show, with Columbia in return grabbing off Wildroot's AM version from NBC at the same time. Cancellation of the two Wildroot shows once again opened up the Wednesday at 9 TV time. Strauss put in a bid for the time for the Levenson show after re-

(Continued on page 39)

Wildroot Sticks To AM With 'FBI'

Wildroot, via BBD&O agency, has had a change of heart on its radio programming budget and is sticking with CBS, picking up the 15-minute segment of the "FBI in Peace and War" Thursday night show which Prechter & Gamble recently dropped.

Wildroot has been bankrolling both the radio and TV versions of "Charlie Wild" on Columbia, but decided to cancel out on both. It moves into "FBI" on July 5, week after "Wild" goes off AM.

General Mills is continuing sponsorship of the remaining 15 minutes of "FBI."

TUMS DICKERS FOR 'IRMA' SPONSORSHIP

Tums was reported near the linking stage this week to buy "My Friend Irma" on the CBS web for next season. "Irma" was dropped recently by Lever Bros. (Pepsodent), which is retaining the Monday night time on CBS following "Lux Theatre." "Irma," however, may be switched to a Sunday period.

Pepsodent paid \$8,000 for "Irma" last season, but the show is being offered this year at \$3,000. Tums was sponsor of the late Fanny Brice's "Baby Snooks" show on NBC.

Bartley Strong Contender for FCC Post as Hennock Is Named Judge

Washington, June 12.

FCC Commissioner Frieda Hennock was nominated yesterday (11) by President Truman to be New York State's first woman federal judge. She was chosen to fill a vacancy in the Southern District Court created by the retirement of Judge Alfred C. Cozz.

Miss Hennock, who was born in Poland 46 years ago, was the first woman to become a member of the FCC. Prior to joining the agency three years ago, she was a practicing lawyer in New York City.

It is expected that her nomination will be confirmed by the Senate within a few weeks, following routine consideration by the Senate Judiciary Committee. Senate procedure requires that notice of hearing be published in the Congressional Record a week in advance, to afford opportunity to anyone wishing to testify.

Speculation as to Miss Hennock's successor covered a wide choice of candidates. It was considered likely that strong pressure would be applied by the Democrats to appoint a woman and preferably some one from New York or Pennsylvania. With Miss Hennock out of the picture, no eastern state, aside from Maine, is represented on the Commission.

Considered a strong contender is Robert T. Bartley, administrative aide to speaker of the House Sam Rayburn (D., Tex.). Bartley at one time was associated with the Yankee Network and held a position with the NAB.

Another possibility is Edward Cooper, administrative aide to Senate Majority Leader Ernest McFarland (D., Ariz.) and former communications assistant to Chairman Edward C. Johnson (D., Cal.) of the Senate Interstate Commerce Committee.

Other names mentioned for the post are FCC general counsel Benedict P. Cottone and Theodore Graff, attorney and moderator of the "American Forum of the Air" (NBC).

Godfrey Preems Daily CBS Color

Arthur Godfrey was named yesterday (Tues.) to tee off CBS color programming as star of an hour-long variety show scheduled for the 4:30 to 5:30 p.m. slot June 25. Program, in which a number of industry leaders will also participate, will mark the start of tint programming by the web on a regularly-scheduled basis, made possible by the recent Supreme Court decision upholding the FCC's commercial okay on the CBS system.

Following the preem show, CBS will embark on a fullscale seven-days-per-week schedule, transmitting tint shows in both the mornings and afternoons. While specific programming plans have yet to be mapped out, the web plans to air all types of shows.

Spade Cooley CBS Show

CBS has signed Spade Cooley for a one-weekly, hour-long western radio show, effective July 13.

It goes into the Friday night period being vacated by "Songs for Sale," which in turn becomes a Saturday night AM-TV simulcast.

Cancel Bill Stern After 12 Years; Weigh Day, Judy

It's one down and possibly two more to go in Colgate's sweeping reappraisal of its radio-television programming, involving a several million dollar layout in the '51-'52 programming sweepstakes. Company served notice Friday (8) that it was cancelling out on the Bill Stern Friday night NBC radio show, after a 12-year "run" for the same client.

Status of the Colgate-sponsored Dennis Day and Judy Canova shows, the brace of Saturday night back-to-back NBC attractions, is still in the laps of the gods, with Colgate holding off on a decision for a couple of more weeks.

The possible three-way Colgate radio lops would add up to one of the severest blows dealt NBC since the cutback era set in.

Meanwhile, Colgate and NBC are still wrestling with the Sunday night NBC "Comedy Hour" video contract for next season. Questions of coin and commitment of stars are the major factors holding up the renewal.

CBS-TV Science Fiction Series as Tues. Answer To Berle's Moppet Pull?

CBS-TV, which has tried several times to program a major show opposite Milton Berle's "Texaco Star Theatre" on the rival NBC web, may be in there pitching again this fall. CBS sales execs are currently pitching the Tuesday night at 8 slot to several interested bankrollers, with American Grocers Assn. among the prospects.

Web claims it will wait for a definite time order on the period before lining up a program, but it's known that one of those under consideration is a top-budgeted science fiction series. With the current interest in scientific fiction, CBS hopes it will be able to lure away from Berle the moppet and teenage viewers who flock to Tuesday at 8 on NBC-TV.

CBS-TV's most recent attempt to share Berle's audience occurred last season, when the web aired two hour-long dramatic series on alternate Tuesdays at 8.

FORD FOUNDATION, NARTB TO SET UP TV-RADIO EXPERIMENTAL WORKSHOP

Washington, June 12.

Plans for establishment of an experimental workshop as a cooperative project of the Ford Foundation and the TV broadcasting industry to develop "more culturally mature programming" were revealed here yesterday by Harold E. Fellows, proxy of the National Assn. of Radio-Television Broadcasters.

Fellows announced that he is laying the proposal before NARTB members and that he is confident the majority will support the plan.

As outlined in a letter to Fellows from James W. Young, consultant to the Foundation on mass communications, the project, to be known as the Television and Radio Workshop, "would undertake to produce, probably on film, programs with a content in line with the Foundation's purposes, but aimed with all the technical skill possible at securing substantial audiences."

The Workshop would then request stations to broadcast the programs at periods which would develop audience-building potentialities, with time to be furnished by the broadcaster. The programs would then be made available for sponsorship at costs to cover expenses of the Workshop, which would continue production of the programs. The Workshop would operate on a non-profit basis.

Estimating that commercial TV will eventually be spending a billion dollars a year for time and talent, Young expressed the view "that whatever specialized uses for TV may be found outside this (commercial) stream, the key problem to which the Ford Foundation should address itself is how to work within this stream to best promote the Foundation's purposes. And it is further my view that there are many if not most commercial broadcasters who have a deep sense of social responsibility for the use of this powerful new medium which harmonizes with the Foundation's objectives."

He therefore suggested "that the Foundation, station owners and networks 'enter into a cooperative, experimental operation to see what contribution can be made within the stream of commercial broadcasting to a better level of educational, informative, and more culturally mature programming.'"

Fellows, in reply, told Young the NARTB-TV Board was "intensely interested" in the Workshop proposal and feels that "this approach has every possibility of proving an extremely fruitful one." He expressed the board's belief that the majority of stations will go along "wholeheartedly."

ABC Grabs MBS Kellogg Billings

ABC has grabbed off a big slice of Mutual billings, taking Kellogg's for three-half-hours weekly starting this fall. Show is "Mark Trail," currently on MBS, which will go into ABC's Monday, Wednesday and Friday lineup at 5:30-6 p.m. effective Oct. 1. Big, signed through Kenyon & Eckhardt agency, means added gross billings of about \$20,000 weekly for ABC. Kellogg's "Victor Borge Show" and "Clyde Beatty" remain on Mutual.

ABC is now going after "Sky King," which Derby-Swift Foods has on Mutual in the Tuesday and Thursday periods. Pitch will be made that "Sky King's" support on the alternate days has been withdrawn, and that Swift (which has part of ABC's "Breakfast Club") can benefit from a move to ABC by taking advantage of contiguous rates. In the daytime, contiguous rate discount applies to any sponsor with several shows, even though they are not back to back.

In television, Kellogg has "Tom Corbett, Space Cadet" on ABC-TV. Sales results of the airer, which are described as "phenomenal," has cued Kellogg to put heavier promotion behind it and an increase in the number of outlets is being milled. A "Space Cadet" newspaper is being mailed to viewers for 6c. in stamps.

Plotkin Resigns FCC

Washington, June 12.

Harry Plotkin, assistant general counsel of the FCC, has resigned effective today (Tues.) to join the Washington legal firm of Arnold, Fortas & Porter.

Firm, which includes former FCC commissioner Paul Porter, is reported likely to represent ABC and United Paramount Theatres before the Commission in dealings on their proposed merger. In that case, AB-PT would have two former FCCers in its legal bullpen.

Plotkin, who has been with the FCC for nearly 12 years, until recently was assistant general counsel in charge of broadcasting, but remained with the general counsel's office when the broadcast bureau was established in the recent revamp of the FCC. He played an important role in the color TV case.

Back to Chi For NARTB in '52

Washington, June 12.

It's Chicago again for the 1952 NARTB convention. Turning down bids made by New York and other cities, the association's board of directors last week voted unanimously to return to the Stevens Hotel in the Windy City in early April.

In other actions the board:

1. Instructed NARTB to keep watch on efforts to restrict or ban sports broadcasts and to prefer its services to organized baseball toward working out intra-industry problems.

2. Authorized Board Chairman Justin Miller to oppose passage of the Benton bill before the Senate to establish a Presidential advisory board for the FCC to look into programming standards of TV stations.

3. Adopted a policy for careful screening of applicants for associate membership.

4. Received a report from its station relations department that 101 active members were brought into the fold as a result of a campaign during the seven-month period preceding June 1.

5. Decided that NARTB would not be the proper organization to undertake an analysis of audience measurement techniques and expressed hope that a suitable group will carry out recommendations for such a study by the Special Test Survey Committee.

In a separate meeting, the NARTB-TV board authorized George B. Storer, chairman of its finance committee, to proceed with the formation of an "all-TV industry committee" to protect TV broadcasters on excess profits tax legislation.

At a luncheon meeting the full board had as its guest Chairman Edwin C. Johnson (D., Colo.) of the Senate Interstate Commerce Committee, who discussed his bill to exempt baseball and other organized sports from anti-trust laws.

CLEVELAND SPONSOR WANTS ONLY A FEW TV VIEWERS

Cleveland, June 12.

Although the WEWS viewing area is, according to the station, pushing the 500,000-set mark, the station has signed a sponsor for a weekly 15-minute stanza who wants only 1,000 viewers.

Sponsor is Pioneer Radio Supply Co. of Cleveland, which is taking the 8-45 a.m. Friday stint to reach sets in the shops of TV servicemen, who will get the latest information on industry equipment and supplies. WEWS regular sign-on time is 9 a.m.

Robert Vendeland, lecturer and instructor, will conduct the program, with TV manufacturers agreeing to put their technicians in front of the cameras as guests.

President of Pioneer, Herbert J. Farr, Jr., says this format should be "more economical in reaching servicemen with latest developments than mailing pieces, lectures, individual visits, etc."



MONICA FRANKLIN and MOORE

Currently appearing Detroit Athletic Club, Detroit July 8th (second appearance) Ed Sullivan Toast of the Town July 24 (4 weeks) Blue Room Roosevelt Hotel, New Orleans Just concluded: Statler, Detroit Capital Theatre, Washington Direction M.C.A.

Chi AM's Big Play For Client Coin On Video-Free Hours

Chicago, June 12.

Late evening listeners are hearing a lot of new voices as several of the Windy City AM stations are revamping their late night and post-midnight programming. The video-free wee hours are shaping up as lucrative coin producers for the radio time merchants and the program chiefs are devoting more and more attention to their swing and graveyard shifts.

Also, with many industrial plants in the Chi-area now working around the clock because of the upheav in military orders, the ranks of the usual stay-up-lates have been swelled by nighttime workers.

WGN premed a late evening remote Monday (11) from Nemets Loop eatery with Louie Quinn handling the interviews and the disks. Session, aired Mondays through Saturdays in the 11:30 p.m. to 12:30 a.m. period, is patterned after Quinn's Gotham airer from the Copacabana.

Station's post midnight disk marathon gets a face lifting June 24 with staffer Howard Dorsey replacing Irv Victor in the cross-the-board 1 a.m. to 6 a.m. slot. WGN at the same time is dropping the Mail Order Network deal carried during the Victor regime and will use the Dwight & Assoc., mail order project. Under Dorsey's guidance show will veer away from the hillbilly diet in favor of pop tunes.

WCFL, labor-owned indie, likewise launched a new platter series Monday (11) in the 11:30 p.m. to 1 a.m. segment. Ubiquitous Marty Hogan will once the show with Michigan Finance buying a slice and the balance being offered to participating bankrollers.

Although WMAQ has lost Mike Wallace and Buff Cobb who helmed the "Cheer Show" since its inception last summer, the late-evening remote from the Chee Parve is continuing with new personalities. With the Wallace's off to New York where Wallace has a CBS-TV pact, Pat Murphy and Maggie Daly have taken over the piloting of the six-times weekly show aired in the 11:30 p.m. to 1 a.m. slot.

Meanwhile WIND's perennial post-midnight "Night Watchman" show, with Larry Berrill at the mike and luridable, keeps rolling along Ditto for WBBM's "Matinee at Midnight" handled by Carl Nelson.

'Pause' That Refreshes

Morton Downey's Saturday morning radio show on CBS for Coca-Cola is being cancelled when the present contract expires June 30. However, the show's exit by no means terminates the singer's relationship with the soft drink company.

Not generally known is fact that Downey has a non-performing agreement with Coca-Cola which projects him as something in the nature of a good will ambassador and public relations emissary for the company, entirely exclusive of his talents as a singer-emcee.

There has been increasing evidence of such type deals in radio and television. Ed Sullivan recently parted a similar type agreement with Lincoln-Mercury for his services as a "super salesman" and jangling emissary in establishing relations with dealers, customers, etc.

Kefauver Wants Congress Hearings Widely Teeveed; Also Q.&A. Periods

Washington, June 12.

Ross, Meredith in Choir

Mutual's Lanny Ross and actor Burgess Meredith, who as kids sang with the boys' choir of the Cathedral of St. John the Divine, N. Y., will rejoin the group on Sunday (17).

Celebs will help celebrate the choir's 50th anni.

WNBC 20G Wkly. Coke Windfall

WNBC, New York, has grabbed off the lion's share of billings from Coca-Cola of N. Y., local bottler as distinguished from the parent outfit in Georgia. Gross inked by WNBC alone comes to about \$20,000 weekly. Drive is probably the largest expenditure by a local soft drink firm in the Gotham area.

On WNBC local Coke company has bought a 15-minute strip at 6 p.m., into which it will probably put "Rootie Kanneet" for the juve market. On Saturday at 8:30 p.m., reclaimed from the network for the summer, "Double C Ranch," using western films, will be directed at teenagers. For the adults Coke has bought a heavy sked of participations in the Kathi Norris, Josephine McCarthy and Ben Grauer cross-the-board programs.

WNBC got the only AM share of the campaign, with Coke buying a piece of the outlet's "Chain Lightning" participation package — involving over \$2,500 a week.

Deal was handled by William Esty agency which is now servicing the local bottler. Previously the N. Y. account was handled by D'Arcy, which retains the parent company's billings.

On WCBSTV, N. Y., Coke bought "Sheriff Bob Dixon."

NBC Mulling Boyer To Fan Femme Soaper Flame

In the face of the recent downbeat attitude of sponsors toward soap operas, as evidenced by General Foods' cancellation of "Partia Faces Life" and "When a Girl Marries," NBC will try on its own to give the daytime serial an audience hype.

Network is planning to revive "Thanks for Tomorrow," a soaper that did summer duty a couple seasons back, and install Charles Boyer in the lead role.

This will be installed in the 5:30 to 6 p.m. cross-the-board period previously occupied by the two stanzas cancelled by GF.

NBC hopes that Boyer's pull will rekindle femme interest in the daytime serial sweepstakes.

UAW Folds Cleve. FM'er

Cleveland, June 12.

WCUO, the United Auto Workers' CIO-FM station, will go off the air Friday, just 14 days before its second birthday.

Announcing suspension of operations, manager Ralph Wallace indicated that indifference of the listening public, as well as indifference of manufacturers and broadcasters, are responsible for the closing out of the FM station.

With the folding of WCUO, the third FM'er to close in this area, only WBOE, the Board of Education FM station remains. Others to have closed include WLAL and WEWS. The five remaining FM stations duplicate their AM programming.

WCUO had been operating seven days a week from 3 to 10:15 p.m.

Sen. Estes Kefauver (D., Tenn.), former chairman of the Senate Crime Committee, advocated last week that "as many Congressional hearings as possible" be televised and that cabinet members also appear before the cameras in fortnightly question and answer periods before Congress.

Testifying before the Senate Expenditures Committee, which is studying changes in legislative procedures, Kefauver, touched on the recent crime hearings. "The remarkable thing about the interest television stirred up regarding the hearings of our Crime Investigating Committee," he said, "was that the public was interested in what our Committee was doing."

"We tried to avoid showmanship. There was no deterring of Committee plans, no rearranging of schedules to benefit the listening and viewing audience. We proceeded exactly as we would have, had there been no cameras present. This, to my mind, means that 30,000,000 American people were interested in the actual functions of their Government."

Kefauver said he feels that, with the aid of TV, Government should become more and more "by the people." Television, he said, "provides an excellent medium through which almost facsimile presentation of governmental events may be communicated. The better informed our people become, the better governed they will be."

Senator advocated a code of procedure for conduct of Congressional hearings, with equal access provided, subject to physical limitations, to radio, TV, newsreels, press and other media for coverage of the deliberations.

However, he suggested, "it should be the responsibility of the committee chairmen to see to it that the various communication devices and instruments do not unduly distract or frighten the witness and interfere with his presentation."

Kefauver said he has for many years favored a "Report and Question" period to be conducted fortnightly in both Houses by and of cabinet members. Under proper rules, he thought, such questioning before TV cameras "would be of great benefit to Congress and to the American people."

The expenditures Committee, which is embarked on the first review of Congressional procedures in five years, plans to further explore the TV question at hearings Friday (13). The Committee expects to receive testimony on the televising of Congressional debates and constitutional questions involved in requiring witnesses to testify before the TV camera.

ABC-TV to Hike O&O Station Rates

With NBC-TV to raise rates on its owned-and-operated outlets on July 1 and CBS-TV to make a similar move on Sept. 1, ABC-TV's o-and-o stations will hike evening rates on Aug. 1. ABC's boost in New York is 25% and in San Francisco 41%.

WJZ-TV, N. Y., moves from \$3,100 to \$4,000; WENR-TV, Chi., and KECA-TV, L. A., from \$1,850 to \$2,000; WXYZ-TV, Detroit, from \$1,100 to \$1,350; and KGO-TV, from \$800 to \$950.

Hike is in line with increasing number of TV sets and the ever-decreasing, according to Stetson Chapin, ABC's rep for o-and-o TV outlets. He also cited video's hefty sales impact.

**3 great years
and still the
'TOAST OF THE TOWN'**

★ ED SULLIVAN ★

An Outstanding Automobile Salesman

Congratulations Ed!

**New York Lincoln-Mercury
Dealers' Association Inc.**

Perfect Performance!

★ The Mercury

★ The Lincoln

★ Ed Sullivan

★ The Toast of the Town

★ Harvey Stone



A
TOAST
TO MY
HAPPY
BARITONE

MIMI BENZELL

Personal Management: JACK BERTELL



June 11, 1951

Dear Ed:

To us, the number "three" has always been a signpost of "All good ahead."

Understandingly, therefore, we rejoice with you on this, your third anniversary with Lincoln-Mercury.

With grateful thanks from all of us who watch your wonderful shows, we send our good wishes for continued success for the next three, X three, X three ad infinitum years.

Cordially,

Jan & Betty

The Jan Augusts

Dear Ed—

It was wonderful doing my first
Television appearance on "Toast
of the Town" with you, and the
several times since then.

Here's wishing you continued
success...

Frankie Laine

.... *Me too* —

Carmen Cavallaro

Dear Ed,

It was a pleasure
appearing on your
great TV Show—
"Toast of the Town"

Jimmy

WAKELY

To:

ED SULLIVAN

The "Toast of the Town"



JOAN HOLLOWAY

Representative
JACK LENNY

Personal Management
JACK BERTELL

**GAUDSMITH
BROS.**

BOW WOW!!

ED SULLIVAN

WOW!!!

— We Salute —

ED SULLIVAN'S

"Toast of the Town"

and His Three Great Years on CBS-TV



The **SZONYIS**

... It Was a Pleasure to Have
Appeared with Him on Four
Occasions ...

* Now Appearing
Lou Walter's LATIN QUARTER
NEW YORK
Management **MUSIC CORP. OF AMERICA**

Je Vous Salue . . .

—Vaughn Monroe

It's been a pleasure ...

PAUL WINCHELL

me too ...

JERRY MAHONEY

To the
Host of the Town
With a
Toast from Your Clown

Victor Borge

Saluting a Top TV Show

Ed Sullivan's "Toast of the Town"

MOLLY PICON

Management
WM. MORRIS AGENCY

IT'S—A ONE—A TWO—A THREE—HOPE YOU HAVE MANY MORE

YOU MAY WELL BOAST OF

"TOAST OF THE TOWN"

Here We Are Again, Doctor—

SMITH and DALE

I'M ROUND AS AN APPLE
AS BUSY AS A BEE . . .
LOOK AT BROADWAY OPEN HOUSE
ON NBC-TV AND SEE

JACK E. LEONARD

'THAT'S ME

Salute to ED SULLIVAN

Management—MATTY ROSEN

Dear ED SULLIVAN

NOW YOU CAN SMILE

JAN MURRAY

Agency—M.C.A.

Personal Management—JACK BERTELL

A Salute to:
Ed Sullivan—a wonderful
guy—you've been wonderful
to me.

PINKY LEE

Congratulations

ED SULLIVAN
AND HIS ENTIRE STAFF

on the completion of
the third successful year
of

"TOAST of the TOWN"

CBS-TV

KENYON & ECKHARDT, INC.

Morgenthau 3d Sees Europe TV Boom In Offing, Using 625-Line System

By BERT BRILLER

European television is on the threshold of its big boom, if war doesn't forestall it, and the standard most likely to be adopted is a 625-line, 50-frames-per-second system. While that differs from the 525-line, 30-frames-per-second standards of U. S. video, it is compatible for present American tele sets (after a minor initial adjustment) and could provide a market for Yankee receivers. It's reported by Henry Morgenthau 3d, producer of Eleanor Roosevelt's NBC-TV program. Morgenthau also supervised Mrs. Roosevelt's show abroad using facilities of the British Broadcasting Corp. and Television Diffusion Française during her recent trip and inspected TV setups in other countries.

The International Telecommunications Commission at Geneva, Morgenthau reports, feels that TV on the Continent is set for a rapid development on a 625-line basis, except for Britain and France which have already invested heavily in their own systems. ITC is planning a conference in Stockholm this fall which may set TV standards and allocate channels, along the lines of the Copenhagen conference for radio.

Doubtful About Color

Morgenthau feels that CBS' plan to get European video rolling on Columbia's color system won't bear fruit. He feels that because of expenses, the Continent can't afford colorcasting at present. While there's a potential market for U. S. receivers, dollar shortage in Europe may be a big obstacle to importing Yank sets.

Switzerland, Morgenthau said, has a 625-line TV station in Lausanne. The country, which has available capital, expects a sizable video expansion and may beam commercial tele shows on an international scale, similar to the blanketing activities of Radio Luxembourg.

In the Allied zones of Germany experimental telecasting on a 625-line standard has started from Hamburg, which eventually will be the hub of a four-city network. The Germans are making all their own equipment, and the occupation authorities have given the green light to TV. Trisonia is competing with the Russians, who also use the 625-line system and are experimenting with it in eastern Germany.

The Netherlands is ready to start video-casting on 625-line basis, with Philips of Eindhoven, big electrical trust, giving it a push. Philips, which had large pre-war foreign markets, has hopes of expanding its sales and in providing free equipment to build Holland's TV as a showcase. Equipment is

(Continued on page 30)

RCA Tube Plant Unveiled In Cincy by Web Brass As Memorial to Wilson

Cincinnati, June 12.

New RCA Victor tube plant here was dedicated today (12) in memory of John G. Wilson, late exec vice-president, at ceremonies participated in by Cincinnati officials and industrial notables.

At unveiling of plaque in Wilson's honor, Frank M. Folsom, president, credited him with leading RCA into its present "pre-eminent position in the radio, television and electronics field."

Folsom and Niles Trammell, NBC board chairman, declined comment on color television, but Folsom claimed that RCA tubes would fit into any TV set eventually made for color reception. He also anticipated a surge of TV set buying to follow the "summer slump brought about by uncertainty in minds of people caused by war and fear of war's spread."

Harold A. Demory, plant manager, said it is one of largest and best equipped of its kind and would be devoted exclusively to fabrication of miniature and sub-miniature electron tubes to meet increasing demands of defense program and of radio, television and communications industries. It has 136,000 square feet of floor space and is on 17-acre tract.

ABC-TV DICKERING NEW PACKAGES IN PGM. HYPO

ABC-TV, mapping an overall programming hypo, is negotiating for several new packages. Set yesterday (Tues.) by tele veepee Alexander Stromach is a participation using men from the armed services and starring Broadway song-comedian Mary McCarty. It will be produced by Fred Heider.

Stromach is also talking to William Gargan, who has had title role in NBC-TV's "Martin Kane, Private Eye," about doing a Music Corp. of America whodunit for ABC-TV. Also being muddled is a video version of the Bernie Schubert package, "The Falcon." Deal previously announced for Ziv TV Programs to lens "Falcon" as a vidfilm series may not go through.

ABC-TV may also woo Dennis James, William Morris client currently on DuMont, to do a morning strip-involving housewives.

Blatz's 4-Show Splurge on ABC

Blatz Beer is picking up the tab for "Blatz Reporter," four five-minute news shows daily on ABC, starting Monday (18). That biz, added to the web's linking of Kellogg's "Mark Trail" for \$20,000 gross weekly, makes a \$70,000 weekly addition to the chain's billings.

Brewer will back four evening news periods, some of which will be devoted to sports roundups, at 5, 7, 10 and 10-45 p.m. Over 230 stations will be used. Pact for 52 weeks was placed through William H. Weintraub, agency which a couple of months back bought a couple of daytime newscasts, "Bab-O Reporter," for T. T. Bahitt on Mutual.

CBS TURNS ATTENTION TO BLANK VIDEO SPOTS

CBS-TV program execs this week went to work on filling four blank spots in their summer and fall program lineups, with decisions on each expected before the end of the month. For the Friday night at 10:30 period, which has been vacated by "We Take Your Word," the web is mulling the possibility of inserting "Meet Corliss Archer," for the eastern stations at least. Show is being sponsored in the midwest this summer by Kroger Grocers as replacement for the Thursday night "Alan Young Show."

"Corliss" or one of the other web house packages may also be slotted alternate Fridays at 10, rotating with "Live Like a Millionaire." Latter show, sponsored by General Mills, was moved into that slot to replace "Star of the Family," which in turn moved to Sunday nights, but the alternate weeks are still open. Also remaining to be filled later this summer is the Tuesday night at 9 period, which is to be vacated by the "Vaughn Monroe Show," sponsored by Camels. Ciggle outfit is checking out of the time and CBS has no plans to date for a replacement.

Web has scheduled a huddle, meanwhile, with Young & Rubicam execs to line up a show for General Foods' Monday nights at 9-30 period in the fall, which has been filled until now by "Goldbergs." GF has decided to drop the latter program, replacing it for the summer with a Phil Baker quizzer, titled "Who's Who?"

Cuthbert Pacted Head Of N.Y. Femmes AM-TV Unit

Metropolitan New York chapter of American Women in Radio and Television held its inaugural meeting Monday (11) night and elected officers.

Margaret Cuthbert, of NBC public affairs, was voted president. Other execs are: first v.p., Agnes Law, CBS librarian; second v.p., Barbara Welles (Helen Hall), of WOR; secretary, Margaret Waddell, of Greeting Card Assn.; and treasurer, Pat Melkin, of DuMont.

'Gangbusters' Added To CBS Video Agenda

"Gangbusters" may be the next television dramatic series to be aired partially via remote location by CBS. Program veepee Hubbell Robinson, Jr., revealed this week that the web has begun experimenting with "new techniques" for the video version of the show, which may include taking the cameras outside the studios.

CBS recently purchased "Gangbusters" rights from indie packager Phillips Lord. Radio version is aired Saturday nights under General Foods sponsorship. No cast has been set yet for the projected TV series.

BBD&O Tests On Coast Pic Com's May Be Pattern

Hollywood, June 12.

An experiment in filming television commercials that may serve as a pattern for ad agencies and advertisers and spread to entertainment programs, is being tried by BBD&O. Testing ground is General Service studio, where four one-minute films are to be made for De Seta for inclusion on the Groucho Marx TV show.

Acting for BBD&O, Wayne Tins, Coast head, rented space at the studio and ordered equipment and technical crew from Jam Handy. Project will be handled as the agency's own unit, with a manager to supervise the filming designated by the agency or sponsor. Idea, according to Tins, is to bring the film producer closer to the problems of the agency. Agency will work close with the film editor to aid in the cutting, so as to preserve the sponsor's message and avoid the necessity of retakes. Practice has been to farm out commercials to independent producers or studios set up to handle the orders.

BBD&O recently had four test films of "Cavalcade of America" made here for submission to DuPont, whose execs wanted to scan the quality and cost sheets. Each of the half-hour dramatic subjects were brought in for around \$18,500 and DuPont and agency execs in the east were said to be highly pleased with both elements. Possibility now is that if "Cavalcade" goes to television next fall, it will be done here on film. Two of the "Cavalcade" were made by Screen Gems at Columbia and the other pair by Jack Chertok.

It's also probable that Robert Montgomery's "Lucky Strike Theatre," now being telecast live in N. Y., may be moved to Hollywood for filming in the fall. Hour dramatic series has been using adaptation of pictures, which precluded kinescopes for the west because of purchase of only live rights. Montgomery favors filming because of better quality of talent available here. Show will make use of more books and plays next season to alternate with film properties.

BBD&O is also shopping for a half-hour dramatic show for Standard Oil's TV entry on the Coast.

Be Thankful For All AM Blessings

A "be thankful for all AM blessings" attitude reigns around the networks these days. Even the smallest regional web sponsorship deal is welcome.

Two "limited" buys for sports shows fell into CBS' lap last week, and while in normal years that type of restricted network biz was frowned upon, in this instance Columbia pounced upon it.

Sylvania, TV set makers, bought Grantland Rice for the 8 to 9:15 Friday evening period in the fall, but only in key markets, to lure potential video set customers. Similarly, Dr. Pepper, the drink outfit, purchased a Saturday sports show for the 6:30 to 6:45 p.m. period, also starting in the fall. But only on a regional web basis.

Protests Mount to FCC on Channel Shifts; Johnson Plan Assailed

Washington, June 12.

CAMEL CLEARS SMOKE ON NBC-TV SAT. STATUS

Camel cigarettes, which has given up its option on the NBC-TV Saturday night 8 to 9 period for the fall, may still have a full hour of programming on the web Saturday nights. Ciggle firm, through the William Ealy agency, is huddling with the web on buying a half-hour of "Your Show of Shows" and may also take over the 7:30 to 8 period.

Camels' dropping of its 8 to 9 option further eases the way for NBC to move its "Four Star Revue" into that period under the new title of "All Star Revue." Camels was to have had first crack at sponsoring that show, but decided it was too rich to take over on a once-weekly basis. Outfit had sponsored the second half of the "Jack Carter Show" this season, which has been dropped.

What program the ciggle firm would put in the 7:30 period has not been determined. Slot is now occupied by "One Man's Family" but Sweetheart Soap, sponsoring that show, wants to move to another night on the web on the assumption that a weekend program does not boost its sales the desired amount.

CBS Color Only One Okayed: FCC

Washington, June 12.

Federal Communications Commission today (Tues.) asked the Federal Trade Commission to protect the public on new television receivers for color and ultra high frequency reception.

FCC announced that it will be represented at an FTC trade practices conference June 21 to adopt new rules to prevent misrepresentation in sale of radio and television sets. FCC noted that subjects recommended for consideration had not included possible misrepresentation with respect to current types of tele sets receiving colorcasts in color or black-and-white or receiving broadcasts in the UHF band.

Washington, June 12.

In a public notice to answer "recurring questions" asked regarding color television, the FCC yesterday (Mon.) stated that the field sequential system (CBS) "is the approved method of broadcasting in color and will continue to be so unless it is changed by specific order of the Commission."

Agency said it would investigate (Continued on page 42)

TV Disk Jockey Toons Set for Major Markets

Plans for the first mass sale in six major television markets of Screen Gems' "TV Disk Jockey Toons" were unveiled this week by Will Baitin, producer and general manager for the series, and former exec secretary of the TV Broadcasters Assn. Sale will be handled by the Dorland agency under the supervision of Harold Kays, recently-named video department chief.

Mass production of the series, which is designed to provide stations and sponsors with a programming device making possible actual disk jockey shows, is now under way. Major recording outfits, including RCA Victor, Decca, Columbia, Capital and Mercury, are cooperating in providing their hit releases for the Toons. Films, utilizing various techniques including cartoons, live action, shadowgraphs, etc., are cued to the actual disks so that the deejay, in playing the standard hit records, will also be able to provide a filmization of the song.

Baitin is planning to tour all the TV markets when the first group is completed to huddle with station execs on additional sales. Price to stations has not been revealed but Baitin said they will go "at the lowest cost."

Answers to comments filed with the FCC on its proposed TV allocation plan swamped the Commission at deadline yesterday (11) for submittal of replies.

Many came from applicants for stations who opposed proposals to shift channels from their communities to provide more VHF stations in other areas. Some opposed an alternative allocation plan proposed by DuMont, insofar as it would affect VHF assignments in their communities.

A number of applicants filed opposition to proposals by CBS to reshuffle allocations around, in order to make another VHF channel available in Chicago. CBS has an application pending for Chicago, but will acquire an outlet under the ABC-UPT merger deal, if the transaction gets FCC okay.

Various other comments came from educational institutions seeking additional channels for educational stations or reaffirming their support of the proposed set-aside.

Differences between Sen. Edw. C. Johnson (D., Cal.) and Colorado educators over the Commission proposal to reserve a VHF channel for education in Denver, were disclosed in an opposition filed by the U. of Denver, largest college in the state.

Albert C. Jacobs, chancellor, advised the Commission "The Senator does not speak for the best interests of all the people of Denver," in opposing the reservation of channel 6 for an educational station. Johnson has taken the position that the set-aside of an educational channel is non-arguable should take care of Denver educational needs.

The reservation was also supported by the Adult Education Council of Denver, comprising 82 organizations, which informed the Commission it is now discussing the problem of financing and operating an educational station.

Radio, Video Rights For Sugar Bowl Games to Be Thrown on Open Market

New Orleans, June 12.

The radio and TV rights to the Jan. 1, '52 Sugar Bowl football classic will go on the open market this week, Albert Wachenheim, Jr., chairman of the sponsoring Mid-Winter Sports Assn. radio and television committee, said today (12).

New grown to status of top football attraction, the Sugar Bowl radio and video rights will probably result in some lively bidding by the major networks in both fields.

Hitherto, Gillette and ABC have had the exclusive rights to the Sugar Bowl activities with the Maxon agency negotiating the contracts on a three-year basis. The Gillette-ABC agreements for TV and AM expired with the 1951 game between national champion Oklahoma and Kentucky.

Without any conference tieup or control of its team selections, the Sugar Bowl has been in a position to invite the nation's outstanding teams. A recent dispatch from Chicago had it that Notre Dame might change its attitude toward bowl invites and if so would look to the Sugar Bowl.

In addition to the football classic on New Year's Day, the Sugar Bowl will offer radio rights to their basketball games. Teams already signed include Kentucky national collegiate champ; Brigham Young, national invitation champion; Villanova, one of the better eastern teams, and St. Louis, Big Seven topnotcher.

Wachenheim revealed that the 1952 Sugar Bowl radio and video contracts will be negotiated only on a one-year basis.

Gilbert Berry to WIBC

Indianapolis, June 12.

Gilbert L. Berry, for past two years central division sales manager for DuMont network, will become general sales manager of radio station WIBC, Mutual outfit here, July 1.

Berry, former all-American football player at Univ. of Illinois, started in 1935 with Chicago Herald-Examiner.

WEBS, TOO, STRIP FOR BEACH

ABC's Saddle Soapers for Femmes

ABC is prepping a new type of daytime serial, which it feels can shoot holes in the slipping soap opera—westerns for women. Heroes of the new "saddle soapers" will be rough-riding, fast-shooting cowpokes of the oater formula, but they'll bow slightly to the genteel afternoon tradition by taking time off occasionally for romance. If the prophetic jells, the new faves may be "Horses Can Be Beautiful" or "Portia Faces West."

Concept of ABC program veepes Leonard Reeg is based on audience research which reveals that in many cases the largest single group of listeners to the host operas is not kids and men, but disaffairs. To some extent the evidence has been right under ABC's nose for some years in the dialer data for its "Lone Ranger," which has a considerable female audience. Chain has already auditioned "The Virginian," with Bruce Cabot in title role.

It's pointed out that film companies, which have class A western features with stars such as John Wayne and Gary Cooper on their schedules, are not expending all that coin solely for juves and male thespians. Further, it's cited that general magazines, such as Collier's and Saturday Evening Post, include a heavy action diet in which gals also show a great interest. Big boom in "they went thataway" subjects, sparked by TV's emphasis on sagebrush sagas, gives the idea timeliness, Reeg feels.

Before ABC commits itself to this unusual type of show it will experiment with a sample of "he-men for women" programming on one of its owned-and-operated stations or on an affiliate in a typical area. It figures that such entries should be a good rating hypo, because story-fans listen for longer periods than the select tuner. Working with Reeg is Paul Franklin, former producer of "Red Ryder," who came east to script the web's "Sheriff."

TV Set Mfrs. Report 65% Reduction In Output; 50,000 Employee Layoffs

Chicago, June 12. Current sloughing in television set sales took the play away from color TV at the annual Radio-Television Manufacturers Assn. convention here last week. Fact that the set-makers took no new official stand on color video other than to endorse the activities of the special ad hoc committee which has launched a longrange experimentation on a compatible tint system was seen as a possible softening of the industry's attitude toward the CBS FCC-approved device.

If the set-producers get on the CBS bandwagon and start turning out adapters and converters, it'll be because of the present slump in black and white purchases. It was noticeable that the color controversy was less an issue at this year's meet than a year ago, when the manufacturers were going full steam in monochrome production.

Industry spokesmen anticipate they'll be in a sounder position next fall, when seasonal buying picks up and military production gets into high gear. It's expected that 1962 tele set production will be below the current year, but pre-

(Continued on page 39)

'Voice' Suffering 'Growing Pains'

Washington, June 12. "Voice of America" is suffering from growing pains of "too rapid expansion," but the project is showing evidence of "marked improvement," according to a study issued last week by the Council of State Chambers of Commerce.

Study points out that "Voice" had an average of 492 employees on its payroll in 1949, that the average is now around 1,090 and that this number will be doubled if Congress approves the full programs requested for 1953. Annual budget of "Voice" and related ac-

(Continued on page 38)

3 New WJR Directors

Detroit, June 12. Three new directors were elected to the board of WJR. In addition to filling the vacancy caused by the death of G. A. Richards, membership of the board was increased by two.

New directors are Worth H. Kramer, v.p. and general manager of WJR; Selden S. Dickinson, general counsel for the company; and F. Shirley Moore, Richards' son-in-law, who also was elected assistant treasurer. Moore was also elected to the board of WGAR, Cleveland, and will be elected to the board of KMPC, Los Angeles.

Kilian's Chi ABC Exit For Y&R Schlitz Job

Chicago, June 12. Fred Kilian has resigned his program director berth at ABC's central division here to join the Chi office of Young & Rubicam. Kilian's ABC departure is not connected with the recent ABC-United Paramount merge as he'd been negotiating with Y&R prior to the melding.

Ex-ABCer will move to the agency around July 1, as Chi program supervisor of the Schlitz radio-TV bookings.

No replacement has been set for him at ABC.

Lots of Equipment For Video Stations In Freeze-Lift Era

Washington, June 12. Indication that equipment for new TV stations will be available when the freeze is lifted was given here last week at a presentation by the General Electric Co. of its newest developments in video engineering. G. F. Metcalfe, manager of the commercial equipment division of GE's Electronics Dept., told an audience of consulting engineers and FCC officials: "We are building television transmitters today and we do not foresee any insurmountable hardships in getting materials in the next six to 12 months."

Metcalfe told the consultants, whose clients are applicants for stations, that GE has utilized the TV freeze hiatus to learn to make transmitters for UHF stations. "Our designs are ready," he said, "and I believe we will get the materials to produce the equipment."

Another GE representative, Bob Brown, said that the cost of a TV station is approaching that of a 5 kw AM station. Describing a line of UHF transmitters ranging from 100 watts power for small communities, which otherwise might not have TV, to 200 kilowatt (effective radiated power) costing \$150,000 (including antenna, monitoring and control equipment), Brown asserted that "a town that can afford a daily newspaper can afford a TV station and a town that can afford a good weekly newspaper can 'probably' afford a TV station."

Although the company announced that it is working on a "new com-

(Continued on page 40)

AIM AIRERS AT OUT-OF-HOMERS

The radio networks appear to be taking their cue from the independent stations in the wake of the growing realization that summer-time listening must be geared to the beaches and the auto, rather than the home. Behind this programming concept, too, is an awareness that much of AM's success in the TV future will be predicated on reaching the non-home listener. This was the "thinking" behind the new two-year-old WNEW (N. Y.) out-of-home surveys that practically sparked a nationwide reappraisal of radio's impact and an awareness of the multi-million sets in constant outdoor use.

The new CBS Sunday lineup is a significant case in point of how the webs are "stripping for beach action," with practically a solid nine-hour roster of Sabbath newsmusic programming designed to capture out-of-home listeners with portables. From 1 to 10 p.m. there's almost a solid lineup of musical shows, with occasional news inserts, interrupted by only a single half-hour of straight dramatic fare, which doesn't break in until 9 p.m., with the web's revival of "Broadway Is My Beat."

The musical shows are highlighted by such attractions as Guy Lombardo (for Lucky Strike); Peggy Lee (subbing for Amos 'n' Andy); Marj Lane (for Coca-Cola); Frank Sinatra, Harace Heidt, Phil Regan, Russ Emery, with a flock of pickups from St. Louis (Municipal Opera); Steel Pier in Atlantic City, Pittsburgh, Detroit, etc.

Introducing the full day of music is the 1 to 3 p.m. longhair "Invitation to Music," emceed by Jim Fannett. Similarly, the other webs are putting the accent on music, with particular emphasis on remote pickups to reduce program costs.

AM-TV Play Important Role in Medical Confab; Operations, Clinics Set

Atlantic City, June 12. Television and broadcasts play an important role as the American Medical Assn. holds its 100th annual session here this week.

More than 300 stations in the U. S., Alaska and Hawaii, will carry the inauguration speech of Dr. John W. Citine, of San Francisco, as the association's new president takes office tonight (12).

For a third consecutive year the 15,000 doctors will have an opportunity to visit operating rooms and clinics via color television.

A total of 14 operations and 23 medical clinics are being presented by staff members of Pennsylvania Hospital, Philadelphia. The colorcasts will originate in the Atlantic City Hospital, the patients coming from the Philadelphia institution. The programs will be received on 16 special receivers at Convention Hall.

The State Dept. has requested 15-minute recordings of 24 papers to be given by participants in the scheduled program of the association. They will be used as a weekly series on the "Voice of America's" University program, which is broadcast to all English-speaking nations abroad.

Diana Lynn, Eddie Albert For CBS-TV 'Egg and I'

CBS-TV will lens a kinescope audition before the end of June of Betty McDonald's "Egg and I" rights to which it recently purchased. Shaped as a half-hour series once weekly, the show will star Diana Lynn and Eddie Albert and, if the kinnie turns out well, will proceed in th. fall.

With Marie Wilson having recovered from her recent illness, CBS plans also to lens a kinnie audition of "My Friend Irma" on the Coast later this month. "Irma" also is scheduled as a fall entry on TV.

Give Us Steeper AM Rate Cuts In TV Markets: Agencies to Networks

Ken Bartlett Appt.

Syracuse, June 12. Kenneth G. Bartlett, director of Syracuse University's Radio and Television Center, has been appointed by Chancellor William P. Tolley to the newly-created position of Dean of the Office of Public Relations.

In the new post, he will be one of the university's five senior officers and will coordinate the direct the institution's public relations at the policy making level.

Saturation Plugs Proving Paying AM Propositions

Advertisers using more and more saturation campaigns on radio point to two reasons for the value of such concentrated efforts aside from their effectiveness in creating impact on the dialer.

One important fact, those spenders say, is that it has the effect of blocking out rival outlets. Thus, if one TV set manufacturer buys up all available spots on one station, it has the effect of forcing off his competition. Rival set manufacturers wouldn't want to be near the saturation plugs. And even if they would get in a spot or two, it would be lost in the drumfire effect of the saturation user. Same condition can obtain, although to a lesser degree, for advertisers using saturation drives on networks.

Another reason for the boom in saturation drives is the high cost of transcribed spots. With bankrollers putting up big coin for their waxed jingles—in many cases shelling out as much as they might spend for a half-hour show—they want to get maximum results for their outlay. They figure that repeated use of the transcribed commercials lowers the per-sec nick.

FATIMA IN 26-WEEK 'STORK CLUB' RENEWAL

"Stork Club," CBS-TV show originating from Sherman Billingsley's New York emporium, was renewed this week for an additional 26 weeks by Liggett & Myers.

Show, plugging Fatima cigarets, will continue through the summer in its present Tuesday and Thursday 7:45 to 8 p.m. slot. "Perry Como Show," aired in that period Mondays, Wednesdays and Fridays, will be replaced for the summer by Peggy Lee and Mel Tormé, also bankrolled by Liggett & Myers for Chesterfields. Agency is Cunningham & Walsh.

Herb Moss Exits CBS For Jan Murray Show

Producer-director Herb Moss checks out of CBS effective July 1, ending a 52-week freelance relationship with the web. Moss has been producing and directing "Songs For Sale," which he started last June, and "Sing It Again," which he took over last February when Jan Murray moved into the emcee spot.

Moss exits "Songs" to join Murray who leaves the airer Friday (15) to emcee the new Lucky Strike manna replacing "This Is Show Business" for the summer. Rose Gray and Jack Wolf, production aides, go over to the Louis G. Cowan office with Moss for the Murray stint, and will also work with him on another Cowan TV property.

Now that Mutual has become the fourth network to slash its rates, the touchy question of radio time costs is still not settled for good. Around the agencies there are rumblings that the cuts aren't steep enough in television markets. And on the opposite side is the growing unity around the Affiliates Committee, which is mapping a last-ditch effort to hold the line.

Agency men say the only way to "save radio" is to sue rates still more. To which network execs retort that this is like asking a man to save himself by slashing his throat.

Yet, as the time buyers see it, "the day of the deal must be ended." They feel the entire situation will be healthier if all under-the-counter, program contribution and similar deals are dropped and if rates are given another "realistic reappraisal." The argument runs that they'd like to sell radio, but they can't because they can't stretch their budgets to give clients a three-way ride in AM, TV and printed media. "You can only spread a buck so far," the agency thinking goes, "and when one of the three has to be dropped, it seems to be radio."

Agencies admit that AM program price tags have been drastically lowered. Production costs can't be shaved any more, they say, "because they've gone to rock bottom. We're paying the absolute minimum for talent now. But while you can't go any lower on program costs, there is still plenty of give in time charges."

Webs also feel that program

(Continued on page 38)

Arrid OK's CBS 'Sing' to 'Songs'

"Sing It Again" fades off radio and television after the June 30 broadcast, with the once-lucrative 60-minute giveaway, which poured \$2,000,000 in annual billings into the CBS coffers, getting a permanent leave. Into the Saturday night 10 to 11 stretch will go an hour simulcast version of "Songs for Sale," with Arrid, the deodorant outfit, agreeing to a transfer of its allegiance from "Sing" to "Songs."

Ray Bloch's arch will be the only entity to be retained, others getting their notice, with Jan Murray being replaced by Steve Allen. Murray goes into the emcee spot in the panel show for Lucky Strike as the summer replacement for "This Is Show Business" on TV.

Sterling Drug cancelled out of "Sing It Again," but may return in the fall as co-sponsor of "Songs for Sale" along with Arrid.

HATTIE McDANIEL AS VIDEO 'BEULAH,' TOO

Hattie McDaniel, title-rolist in the radio edition of "Beulah," takes over the video role as well. She replaces Ethel Waters who has bowed out after doing the first cycle of "Beulah" vidpics.

Television is sponsored by Procter & Gamble over ABC-TV. It will be lensed on the Coast by Roland Reed Productions, for Dancer-Fitzgerald-Sample agency.

P&G Exec Reshuffle

Gail Smith, Procter & Gamble's manager of TV and nighttime radio production, has been given a special temporary assignment in the soap outfit's brand promotion division, starting July 1.

Bill Hamner, radio director who has been keeping an eye on the firm's large stable of daytime programs, will take over the evening airers as well. P&G's tele activities will be handled by W. F. Craig, associate manager of TV, and G. A. Ralston, executive producer.

Thanks to everyone



nnected with my radio and television programs this past season

"Last night's Benny show calls for superlatives. People talk about pantomime artists on TV—show me one who can be as funny, without saying a word, as Jack Benny and his marvelously expressive face. People talk about the need for 'visual' routines on TV. Well, show me a more visual bit of funny business than the one where Jascha Heifetz's picture fell off the wall. I could go on and on raving about this great show . . . personally I hope Jack Benny will be on TV for as many years as he has been 39 . . . a history-making performance."

—JANET KERN
Chicago Herald-American

"For me, the Benny show was the first teevee comedy presentation which will help me pay the installment on my set with a smile . . . The best bargain in comedy that television has produced so far."

—GOODMAN ACE
Saturday Review of Literature

"No question about it—Jack Benny is as big a video click as he has been on top of the radio heap for so many years."

—VARIETY

"Benny on TV is solid, hilarious hit."

—JOHN LESTER
Newark Star Ledger

"Jack's the best in radio and one of the upper shelf in TV . . . Wish we had more of this slick sort . . . the half-hour went so fast and amusingly, it seemed like 15 minutes."

—JACK O'BRIAN
New York Journal-American

"It doesn't take a prophet to foresee that Jack Benny is most certainly going to be a topline in television as he has been in radio, vaudeville, movies and musicals. He has histrionic talent and also brains. A pretty good combination of gifts—pretty good."

—NORMAN CLARK
Baltimore, Md., News-Post

"Prediction: Benny, the Mr. Big of radio, will become the ditto of television."

"Benny-come-lately has given television a tonic it sorely needs at this frenzied, frantic stage."

—DWIGHT NEWTON
San Francisco Examiner

"Jack Benny a terrific hit in TV."

—ED SULLIVAN

"Jack Benny's Sunday night program via CBS-TV showed the great man at his versatile best. Jack proved once again that he has what it takes to headline in the art . . . Jack, a consummate showman, seems to be leading the way as usual."

—RADIO DAILY

"If I'm a success tonight (shrug)—well, all right," Jack Benny said on his television debut Saturday. "If not (another shrug), I'll kill myself."

"No Jack, no, no, please, not that! Listen, Jack, 39 is much too young to die! Besides, we thought you were a success, a terrific success. So, Jack, please don't do away with yourself, we beg of you . . ."

"You have nothing to worry about, take it from us. You're a cinch on television."

—BILL IRVIN
Chicago Sun-Times

"Benny is completely at home in television. Those who liked him in radio—and that includes fifteen million or more people—are going to like him even better on TV."

—LARRY WOLTERS
Chicago Tribune

"Jack Benny's CBS-TV program last night showed the '39-year-old violin virtuoso' at his best. This is the same wholesome and unsophisticated humor that has made Jack's radio show the family favorite."

—DAVID McINTYRE
New York Journal-American

See you all . . . in the fall . . .

Jack Benny

SOLEMN PONTIFICAL REQUIEM

MASS
 Producer: Jack Steek
 105 Min.; Thurs. (7), 10 a.m.
 WFIL-TV, WPTZ and WCAU-TV, Phila.

Another television first has been clocked up here with WFIL-TV's origination for all three Philadelphia stations of the funeral services for the late Dennis Cardinal Dougherty, Archbishop of Philadelphia, telecast for viewers in this area from the Cathedral of St. Peter and Paul.

Death of the Cardinal, oldest Catholic prelate in the United States with the week-long processions of mourners while the body lay in state in the Cathedral and at the seminary in Overbrook, received tremendous air and press coverage and the telecast of the funeral services proved a magnificent climax. The ceremony was pictured in its entirety, beginning with the procession of hundreds of clergy—cardinals, archbishops, bishops, monsignori, priests, seminarians, lay brothers and the various order priests in their different garb, as they waited in the park outside to enter the church.

Jack Steek, who did the overall supervision for WFIL-TV, had the cameras outside cover the entire scene—the battery of press and newsreel photo, the police handling the traffic and the solidly banked spectators sitting in to hear the ceremony over the loudspeakers and to gaze at the visiting dignitaries. The Rev. Edwin L. Gallagher, assistant rector of the cathedral, was the narrator who covered the procession and introduced the clergy and hierarchy as they progressed up the church steps.

By special arrangement with the Archdiocese of Philadelphia, WFIL-TV was permitted to install its cameras inside the Cathedral and viewers could hear the Mass sung both by the celebrants and by the choir of the Seminary of St. Charles Borromeo, one of the finest church choral groups in the country. The Rev. Joseph G. Cox translated the Latin ceremony, concurrently while the Mass was being sung. Father Cox's narration was nicely modulated and always intelligible, so listeners could hear the Latin chants and ritual yet obtain full understanding of its meaning.

Cameras work inside the Cathedral was notable, never losing for a moment the reverential treatment and catching the full solemnity of the occasion. The lens roamed during the ceremony from the catafalque to the enormous painting of the Crucifixion above the altar; it ranged from the primly attired Papal Knights through the unbroken array of vestments and robes worn by the clergy. Some of the camera shots, particularly those of the four Cardinals kneeling in prayer, or the groupings in the chancel, had the quality of medieval paintings. WFIL-TV performed a real service for Catholics in this area, and the networks missed a bet in not picking up at least part of the program. For the general public, the Cathedral ceremonial had the interest of a solemn and impressive spectacle.

The Most Rev. J. Carroll McCormick, Auxiliary Bishop of Philadelphia and a nephew of the deceased Cardinal, was the celebrant of the Mass, which was attended by such high ecclesiastics as Francis Cardinal Spellman, of New York; Cardinal Stritch, of Chicago; Edward Cardinal Mooney, of Detroit; and Thomas Cardinal Twinn, of Peiping, China. Gagh.

VINCENT LOPEZ SHOW

With Barry Valentino, Ann Warren
 Producer: Jerry Gross
 Director: Bill Seaman
 15 Min.; Wed., 11 p.m.
 LAKEWOOD HOTEL & LAND ASSN.

WABD, New York.

By coupling pop tunes with nostalgic commentary, WABD's new Vincent Lopez series shapes up as pleasant viewing for the late lover. As pianist-entertainer, Lopez sets the easy pace that is maintained throughout.

On the preem (6) Lopez handled the ivories with his usual aplomb giving an especially spirited rendition of his theme, "Nola." The nostalgic segment of the stanza had Lopez recalling the early days of his career when he crossed paths with Jimmy Durante. Slide shots of old New York and photos of the young Durante hyped Lopez's off-stage narrative. Lopez's band vocalists Ann Warren and Barry Valentino backed up a flock of tunes adequately. Valentino, however, would have been more effective if he avoided the flamboyant nasal growling of the Harry Richman song styling.

Direction was smooth and camera work was okay.

RACKET SQUAD

With Reed Hadley, others
 Producers: Hal Roach, Jr., Carroll Chase
 Director: Frank McDonald
 Writer: Arthur Orloff
 30 Min.; Thurs., 10 p.m.
 PHILIP MORRIS
 CBS-TV, from N. Y. (Reps.)

"Racket Squad" is a new film series especially produced for television on the Coast by Hal Roach, Jr., which Philip Morris has bought as a replacement for Ralph Edwards' "Truth or Consequences" on TV. Allegedly based on actual case histories, the series, judging from the preem (7), is well-produced, acted and directed but similar to any number of other crime shows now aired on both radio and TV. It should draw a respectable audience from the viewers who usually go for such shows.

Format is an elastic one, with Reed Hadley, as the head of the police racket squad in an unidentified city, spinning the yarn via flashback. Initiator could have been done just as easily without the presence of Hadley, but the gimmick will undoubtedly serve to tie the series together from week to week. Preem told of a Harrisburg Pa. businessman being taken for his life's savings on a visit to N. Y. by a con group working with an elaborately staged hoodie setup. Businessman was convinced he had killed one of the mobsters and, conscience-stricken, came to Hadley to confess his sin, which led into the story.

Not too much benefit was taken of the inherent mobility of film. Almost the entire program was staged on interior sets, indicating it could have been produced equally well on live basis. However, Roach and his associate producer, Carroll Chase, imparted some welcome fluidity into the story. Hard-hitting denouement, involving a complicated fight between the protagonist and a gunman, also came off smoothly, where it might have been fluffed if done live.

PM plugs involved the usual "nose test," conducted on location by a roving announcer. They emphasized the ciggie firm's claim of greater mildness. Stek.

PALM BEACH ROUND-ROBIN INVITATION GOLF TOURNAMENT

2 Hours; Sun. (10), 4 p.m.
 GOODALL FABRICS
 CBS-TV, from New Rochelle, N. Y.

Built up over the last few years as a solid Goodall Fabrics promotion, the Palm Beach round-robin golf tournament is known to snare a good share of the viewing audience on the Sunday finals (no TV on the previous three days). It has had capable shot-callers, this time with Ted Husing and CBS' John Derr supplying the descriptive, delivered in a way to interest golfers, fairway fans and laymen. It's a show, a sports spectacle, and a cliche competition. Unfortunately, high winds and rain impaired visibility, so that the cameras had to exert extra pressure along the fifth-round route of the Wykagyl Country Club, New Rochelle. Under these conditions, they did a masterful job of photo-reporting, going so far as to follow many a ball during flights from the driving tee, and catching most of the putts perfectly.

Tourney is by invitation, 16 of the top golfers of the world being represented, and they vie for the dough on a complicated scoring system. By the time Husing and Derr finalized the two-hour deal, there were a lot more viewers with an inside on the point setup. But the system aside, there were multiple thrills in following the spheroids, watching them stop near the pin or drop in for sinkers. Exceptional camera work featured perspective shots of the crowd, and some views of the greensward seen through branches of trees waving in the high breeze were almost poetic; genuine TV artistry here, plus good medium views and close-ups of the pros exploding their way out of traps and bunkers.

The event wound about 5:37 with Roberto de Vicenzo of the Argentine coping \$3,000 and other awards, followed by presentation ceremonies and extra-added commercials (by Andre Baruch) to bring it up to the 6 p.m. closer. Champ golfers were brought on from time to time to aid in the narration. Elmer Ward, Goodall chief, didn't do CBS' (at department) any harm when he awarded gaudy-garbed Jimmy Demaret a \$1,000 plum as "the best dressed golfer who has done the most to bring color" to the game. Demaret alone could do a lot for TV pigmentation—when as and if.

Tournament for benefit of New Rochelle Hospital, was directed by coiser Joe McSweeney, who has done much to make the show what it is today.

JUVENILE JAMBOREE

With Kevin Kennedy, emcee
 Producer: Alan Charles
 Director-writer: Lawrence R. Marks
 40 Min.; Sun., 11:30 a.m.
 REPUBLIC TV STORES
 WPIX, New York
 (Marks-Whitehill)

This hour is divided into two halves—the first a pretty good revue with kid performers and the second a so-so talent audition for moppets.

Initial segment on Sunday (10) was cutely predicated on taking the viewer backstage to see a TV rehearsal, with the "director" being Andy, a dummy operated by a child ventrilo, Mimi Strongin. Last did a sock job, competently handling the voice-throwing, singing a duet with Andy and emoting well. All the songs in this section were composed by writer-director Lawrence R. Marks, and they show promise. Talent on this portion was fair. Production was more ambitious than is usual on stunts with minors and included some neat tricks, although in some instances the juves and the camerawork weren't precise enough.

Second half was the standard kind of talent hunt fare, which left much to be desired in the way of adult entertainment. Of better than average quality were a boy accordionist and a pair of youngsters doing a Spanish dance with castanets. Kevin Kennedy emceed pleasantly, also handling the commercials. There were some cute lead-ins to the plugs for tele sets, appliances and air conditioning units, but some of them were visually static. Pitches, incidentally, were too frequent. Bril.

NOSE FOR NEWS

With Fred Darwin
 15 Min.; Mon., 11 p.m.
 LATHERCRAFT
 WOR-TV, N. Y.
 (Sid Robbins)

This late evening entry indicates its possibilities as a neat session once the wrinkles are ironed out. Show's format has since Fred Darwin discussing the story behind news pictures with the photographers snapped them. It's essentially an interesting show but Darwin will have to point up his questions and attempt to put the photographer guests at ease before program can catch on.

On the preem (11) Darwin introduced an amateur photographer, who shot picture of the recent rescue of a drowning woman that made the front page of the N. Y. Daily News, and a N. Y. Journal American staffer who snapped a series of dog pictures for his paper. Neither guest brought color to his background narrative and were vague and uninformative. Darwin's last guest, N. Y. Daily Mirror columnist Nick Kenny, although not a photographer, was to have discussed the "nose for news" quality but show ran overlong and he had less than a minute to speak his piece.

Lathercraft commercials were socked across too often for this quarter hour stanza and Darwin slowed up pace more by repeating name and address of store donating gifts for the guests.

LONGINES-WITTNAUER CHRONOSCOPE

With Frank W. Taylor, Henry Hazlitt, William H. P. Blandy; Frank Knight, announcer
 Producer-director: Alan R. Cartous
 15 Min.; Mon., 11 p.m.
 LONGINES-WITTNAUER
 CBS-TV, from New York
 (Victor A. Bennett)

New series sponsored by a watchmaker deals with important issues and questions in the news, with two permanent panelists quizzing an informed guest. Regulars are Frank W. Taylor, journalist who once was assistant to publisher of the Chicago Sun, and Henry Hazlitt, columnist for Newsweek. On the receiving end of the queries for the preem Monday (11) was retired admiral William H. P. Blandy, onetime commander of the U. S. Atlantic fleet.

Show got into strategic and tactical aspects of the not-so-cold war, with the former navy officer proving an articulate speaker. Among other things, he said that Russia has five times as many subs as Germany had before World War II and these constitute a grave menace; chances are remote that Russia will deliberately start World War III, the U. S. should not bomb Manchuria, except as "anticipatory retaliation"—jumping the Chinese if intelligence reveals that they are about to launch an air offensive.

Show sustained interest, but can use a bit more smoothness and informality. Taylor seemed to be reading some of his copy and in spots was stiff before the cameras. Commercials were well delivered by Frank Knight, who has been (Continued on page 38)

Tele Follow-Up Comment

Considering the ingredients poured into the Frigidaire-sponsored edition of the "Comedy Hour" on NBC-TV last Sunday (10), the sum total came off as a disappointment. For this occasion, Jack Gleason was installed as the star, with Fred Allen billed as "guest star" and Vivian Blaine and John Carroll featured in vocal spots. Edward Duryea Dewling produced and directed.

Gleason has demonstrated this season via his own weekly hour DuMont showcase, that he's a gifted comedian. But the evidence of his ascendancy last Sunday was unfortunately restricted to two particular bits, one in a twin-brother role and another sketch depicting Gleason as a shoe salesman. Otherwise the pedestrian scripting left much to be desired. Blame the writing assist, too, on the inability to successfully integrate Allen into the show's comedic pattern.

Allen of late, in his guest appearances, has hit a more successful gait in his ease and sureness before the cameras. But last Sunday's "Comedy Hour" proved anew the importance of fresh material in projecting his unique talents. Otherwise, the assorted segments featuring Miss Blaine, Carroll and the remaining component were about par for these Sunday night attractions.

Most of the buildup on Ed Sullivan's "Toast of the Town" Sunday night (10) via CBS-TV was given to a dramatic capsule based on "The Front Page" legible, but that turned out to be the weakest part of what was generally a bright and entertaining show. Talent lineup was one of the best and diversified that Sullivan has presented in recent weeks and, while the "Front Page" bit was well-staged it was too trite and telegraphed its punch too far in advance to give it much bite. Numerous films and radio shows have made those Walter Burns-Hildy Johnson portrayals of the rough-n'-ready editor and reporter too stereotyped for continued usage.

Vaude acts on the show, however, were standout. Hammond's Birds, teasing off the layout, went through their paces cleverly, with the cameras closeups emphasizing their antics. Bill and Cora Baird demonstrated they have one of the best puppet acts in the business today with some new and familiar routines spotlighting some of the puppets used in the Broadway musical, "Flower." Their wooden replica of Sullivan, with the emcee himself furnishing the voice, provided another bright spot in the act. Peggy Ryan and Ray McDonald, dancers current at both Broadway flops, impressed with their terping and bright personalities, while Metopara (tenor Jan Peerce scored with an aria from "Martha" and "Because." Seplan vocalist Joyce Bryant did an okay job on a tune from "Porgy and Bess" but should tone down the dramatics. Comedian-magics "Mr. Ballantine" registered solidly with his sany routines.

"Front Page" bit, with Walter Abel playing the editor and Ian Martin as "Hildy," is the first in a series of such dramatic vignettes Sullivan plans to introduce into the show. Bit was well-staged and acted and furnished an okay pace-changer for the program. Frederick Toone and Mary Patton were competent in supporting roles.

In one of its best sessions to date "Showtime . . . USA" saluted the Theatre Guild Sunday (10) with the first video presentation of excerpts from the Guild's left musicals "Oklahoma" and "Porgy and Bess." Show was presented on high level with top production values given every number. Only departure came at presentation of special plaque to the Guild's director Theresa Helburn. Armina Marshall and Lawrence Langner, Trio appeared uncomfortable and embarrassed during emcee Vinton Freedley's spiel and gave impression that they would rather have been viewing stanzas from their living room TV set.

Show got underway after Freedley's overlong kudo to the Guild with a sock rendition of "Summertime" from "Porgy and Bess" by Muriel Rahn. Staging followed Broadway production pattern and Miss Rahn brought the proper warmth to the Gershwin melody. Todd Duncan recreated his Porgy role in the next segment delivering "I've Got Plenty of Nothin'" in top form. Camera work in this number was excellent.

Ballet form "Arms and the Girl," another Guild musical, was danced in okay style by Cete Gen-

naro and Barbara Ferguson. Show hit the jackpot, however, in the finale with Ridge Bond and Patricia Northrup heading the boys and girls of the "Oklahoma" chorus in a spirited rendition of the title tune. This rousing Rodgers-Hammerstein song lost none of its excitement or appeal and Miss Northrup and Bond as well as the vocal chorus deserve credit for keeping it fresh and gay.

NBC's "Philco TV Playhouse" suffered another uninteresting show Sunday night (10) with the presentation of an original by Max Wilk, titled "The Fast Dollar." Cast, production and direction were good but they couldn't compensate for the generally dull story, which dealt with a good-hearted con man who decided to abandon his one big chance for a cleanup out of deference to his daughter and son-in-law. Yarn had a neat surprise ending but that was about its chief merit.

One of the best features of the program was the makeup job on Vaughn Taylor, which changed the actor's appearance almost completely. Taylor turned in a fine job as the crotchety, retired Will Street manipulator who wanted to get into business with the con expert. Latter was deftly played by Pat O'Malley, who imparted something of a leprechaun quality to the role with his bouncing around. John Harvey and Judith Parish rounded out the leads, furnishing okay performances as the son-in-law and daughter.

The spacious sets by Otis Riggs were particularly on the credit side.

"Coriolanus," one of William Shakespeare's lesser-known plays which had never been staged previously in this country, was given stout treatment Monday night (11) on CBS-TV "Studio One." Story of a Roman war hero who falls into disfavor with the people and joins the enemy when he is banished from the city, the play was adapted excellently for TV by the producer, Worthington Miner. Played in modern dress against settings resembling those used for Miner's neo-classic adaptation of "Julius Caesar," the show resembled "Caesar" in many respects, particularly in the skillful manner in which Miner and his director, Paul Nickell, handled the crowd scenes.

Actors mouthed the original Shakespeare dialog but made their lines at all times distinguishable and understandable. This factor held especially true for co-stars Richard Greene, in the title role, and Judith Evelyn, as his haughty mother. Both came up with powerful characterizations to spark the dramatic action, with Greene projecting neatly Shakespeare's theme of the Roman patrician's contempt for the plebeian masses. Richard Purdy and Howard Freeman registered as the consuls who led the revolt against Coriolanus and Murray Matheson was good as Coriolanus' sympathetic friend, Sally Chamberlain, as his wife; Frederick Warlock, Logan Field, and Tom Poston topped a fine supporting cast.

Special credit is due Richard Rychtarik for the starkly realistic settings and to Laverne Owens for the special effects, particularly in the opening battle scene, which saw tracer bullets and bomb explosions spraying across the set.

4 New DuMont Clients

DuMont web this week wrapped up one of its biggest sales campaigns in recent months, lining up four bankrollers for as many local and network shows.

Coca-Cola Bottlers of N. Y. has bought "Hands of Destiny," half-hour meller series, on a local basis, while the local N. Y. Chevrolet Dealers signed for a summer run on the Roller Derby for airing over WABD, DuMont's N. Y. flagship. In network sales, Mennen's bought "29 Questions," moving over to DuMont from WOR-TV, while Edgeworth Tobacco inked for "Flannelclothesman," another half-hour meller series.

Detroit — WJBK and WJBK-TV have been cited for outstanding public service and aid to wounded war veterans by the Disabled American Veterans. Cited were the station's efforts to provide films and entertainment for Michigan's GIs and, during the past two years, the drive for funds to provide a Memorial Day gift for each of the state's hospitalized war veterans.

BATTLE OF THE BOROUGHES
With Durward Kirby, emcee; audience participants; announcer, Ted Brown
Producer: Sherman Marks
Director: Joe Fogel
30 Mins.; Tues., 10-10 p.m.
KUBSAK & NORMAN BROS. INC. CO.
WCBZ-TV, N. Y.

"Battle of the Boroughs," audience participation show, which premiered on CBS-TV Tues. (9), proved no gem of originality insofar as its basic format was concerned. For its use of contestants in wacky stunts was merely a variation of Sylvania's "Beat the Clock" on the same set.

Under emcee Durward Kirby's guidance, teams representing Brooklyn and Queens vied in such matches as hanging paper on both sides of a barrel at the same time, jousting with long sticks upon whose ends were affixed balloons filled with flour and water, and carrying stacks of dishes atop water-filled vases.

Let it not be said that the preem participants lacked vigor and enthusiasm. However, the Mack Bennett comedy approach in the contests appeared rather juvenile and dated. This entry is hardly likely to attract a large slice of the over-21 males which represent the potential market for sponsor Rubsam & Norman's beer and ale.

Productionwise, the package was smartly dressed. Atmosphere of competition was created via femme cheer leaders and announcer Ted Brown kept tabs on the teams' progress via a scoreboard. He also handled the beer plugs which were molded around the theme, "It's cool-aged in underground caverns." Kirby, a fixture on the daytime CBS-TV Garry Moore Show, glibly supervised the proceedings and the cameras had little difficulty capturing the action on the small stage. Gub.

ALEX DREIER NEWS

With George Stone
Producer: William Ray
Director: Larry Auerbach
15 Mins.; Sun., 10-10 p.m.
HOME FEDERAL SAVINGS & LOAN
WNBQ, Chicago

Idea on this newscast apparently is to get away from the rigid deck and map layout usually used on such shows. Staging has newsmen Alex Dreier and announcer George Stone appealing from armchairs in a "living room" set. Unfortunately a news show doesn't lend itself too well to such an informal setting.

For example on segment viewed (10) Dreier had to peer awkwardly to his right for his notes on a table and shots of Stone sitting idly waiting his turn added little. Despite these minor flaws that can be easily eliminated, session should grab off a big hunk of audience.

Dreier has a smooth ad lib delivery that lends itself excellently to video. He has a wide knowledge of news and gabs glibly with only an occasional glance at his notes. Also, show fills a needed gap in Sunday night programming which heretofore had been pretty much by-passed by the news staffs. Stone came in with his usual good commercials for bankroller. Dove.

HERE COMES THE BRIDE

With John Weigel, Eleanor Engle
Producer: Marvin Frank
Director: Dick Lissendahl
30 Mins.; Wed., 9 p.m.
CITY FURNITURE
WGN-TV, Chicago

If it can be accepted that the marriage ceremony is proper video fare to sell furniture, this latest example of televising marital vows has a discreet handling that gets the most out of the idea with a minimum of blatancy. Apparently if couples are willing to goldfish-bowl their ceremony, there's a sizeable audience willing to watch.

A Ukrainian Orthodox wedding, wedding two displaced persons, was leased on segment seen (6). Ceremony took place in a specially-erected chapel near one of the client's stores. Facile camera work and good direction captured much of the pageantry of the color ritual. The St. Vladimir Church added an effective touch with its choral work.

John Weigel, working as an off-camera commentator, interjected explanatory notes during the course of the ceremony, which heightened interest and were in good taste. Finale, which had Weigel reciting off the long list of guests given the bride and groom, did, however, underscore the basic commercialization of the entire project.

To avoid interrupting the ceremony, the plugs were held to the opening and close. Necessary alignment made the opening pitch seem overly long, although Eleanor Engle gave it a good treatment. Dove.

BATTLE REPORT, WASHINGTON

With Robert McCormick, narrator; guests
Producer-Director: Ted Ayres
Writer: Lou Haman
30 Mins.; Fri., 9-9:30 p.m.
Sustaining
NBC-TV, from Washington

Shifting from its Sunday 3 p.m. spot, NBC's "Battle Report" moved into its 41st week on new time last Friday night with plenty of action, human interest and headline news packed into its 30 minutes of documentary journalism. Charting new directions in TV treatment of news, "Battle Report" is in every sense a video package which makes use of backdrops, offstage voices, film, charts, and other visual materials to provide effective buildup to the introduction of the guests who bring authority to the program. In this case they were Presidential Assistant Dr. John Steedman Undersecretary of State James Webb, U. S. Ambassador to the Philippines Myron M. Cowen, Robert A. Vogel (recently released from a Hungarian prison), and Lt. Robert Fallon, a wounded veteran of Korea.

With the aid of an excellent script by Lou Haman, and a fine reading by Bob McCormick, the documentary aspects of "Battle Report" make good listening. But with the exception of Vogel, who unfortunately was given too little time on his first live TV appearance, the remarks by the guests were not so palatable. In this respect, the program seems much like radio and one wonders whether the mere presence of a high government official sitting at a desk reading a statement is the right technique for "Report." Perhaps the interview method or some other device should be used to give more punch to these guest appearances.

Use of film showing many crosses as visual accompaniment to recitation of Korean casualties provided an effective opening for the 41st installment of "Report." Similarly effective was the spinning globe to point up commentary on world conflict. This type of visual aid is easy on the viewer. But when newscast shots follow each other in rapid succession there is no registry.

These are some of the problems which will doubtless be solved with experience. Considering that each installment of "Report" is put together in a week and that this issue, because of the change in time, was done in five days, Producer Ayres should be congratulated for his achievement. Levy.

CURTIS KNOT HOLE GANG

With Denny Myers, emcee
Producer: Happy Felton
25 mins. (Prior to Brave home day game.)
CARTIS CANDY CO.
WNAC-TV, Boston

Slotted 25 minutes before Braves' home day games get underway, this stanza is an interesting and informative session, which, primarily slanted to younger element, also provides entertainment for the elder fans.

Conducted by the affable and articulate Denny Myers, ex-Boston College football coach, togged out in a Braves uniform, show tees off with a view of the youngsters working out on the diamond with their big league counterparts. Kids are selected from local "little league" with three embryo stars picked to vie for title of "best" player of their position with a Braves player judging their ability, form and hustle.

When caught, Sid Gordon, outfielder, judged the kids, who incidentally come up with pertinent questions such as "How do you judge a ball if it's lost in the sun?" and "Does it make any difference what outfield position a left-handed player?" etc. Gordon chipped in with answers and then baited a few balls to the aspirants so that he could make his selections. Winner is then invited to return to the next game when he is given the opportunity to yack with his favorite ballplayer.

Myers wanders around with a portable mike introing the kids to the ball players, cueing them on queries and pitching for the sponsor, undoubtedly keeping his fingers crossed for fear a kid will forget he's on the air and pull a "rock." The three kids reaching semi-finals are presented with a bat, glove and a Braves cap along with fistfuls of the sponsor's candy bars.

Myers signs off with the quotation "A quitter never wins and a winner never quits." Elic.

Royal Flush

Million Berle's round-the-clock Runyon Cancer Fund telethon last Saturday-Sunday (9-10) hit its peak in the quarter-hour spanning 9:45 to 10 p.m. Saturday. Perhaps the "top-earning" talent in show business went into a video free-for-all that probably unparalleled pledges by many thousands of dollars.

It was 15 minutes of unimpaired smash comedy, sparked by Dean Martin and Jerry Lewis, with a collaborative assist by Berle, Eddie Cantor and Walter Winchell. The Lewis-Berle-Cantor give-and-take, one of the sharpest ad lib round-robins of recent TV vintage, was of the bedlam variety, with some WW hoofing thrown in for good measure. It all came off with spontaneity that made more sense and better video viewing than any of the carefully rehearsed super productions. Rose.

SPACE PATROL

With Ed Kemmer, Lyn Osborn, Virginia Hewitt, Jerome Sheiden, others
Producer: Mike Mosier
Director: Dick Darley
30 Mins.; Sat., 6 p.m.
RALSTON PURINA CO.
ABC-TV, from Hollywood
(Gardner)

Cereal makers seem to have a peculiar affinity for interplanetary adventure shows. Kellogg's Corn Flakes, etc. for some time has been bankrolling "Tom Corbett, Space Cadet," thrice-weekly on ABC-TV. Now comes the Ralston Purina Co. into the battle of the universe with "Space Patrol" which premiered on the same net Sat. (9) in behalf of Wheat Chex, "the breakfast cereal that gives you a flying start for the day."

For the initiator the half-hour sizer dealt with the efforts of the United Planets' Space Patrol to foil an unscrupulous doctor's attempt to stoke some super-secret rocket plans. Based in a sanitarium on Neptune, the saboteurs held a space patrol major, who was familiar with the engine blueprints, as prisoner. But before the situation became too critical, the nefarious plot was happily cracked by the UP patrol chief and a cadet.

A cast headed by Ed Kemmer as the patrol leader and Lyn Osborn as the cadet made the proceedings fairly plausible. They sported attire somewhat similar to that used by the comic strip Superman. Special effects that apparently projected moons and cosmic bodies into space helped make the yarn appear authentic. This science-fiction stuff will be disdained by adults, but the kids should eat it up. Show originates in Hollywood and is fed to some 33 stations, partly via film as well as kinescope. Gub.

CATS AND THE FIDDLE

With Vivian Dandridge, Ginger Smock, The Cats
Producers: Buster Collier, Jack Feder
30 Mins., Mon., 8 p.m.
KTEL-CBS, Hollywood

CBS took a long gamble on this all-female Negro aggregation and if the takeoff is a sample it can be written off as a wrong guess. Never before in Coast television and studiously avoided in radio, all-sepian stanzas never got out of home range where they were tried and what plans for sponsorship of the show Columbia has beyond these confines must be the sales department's secret weapon.

Net's TV'ers could have spent the \$2,250 more wisely. What unfolds on the home screens are five gals in decolette (piano, percussion, guitar, bass and trumpet) fronted by Ginger Smock, saving away on a fiddle and slinking in undulating motions. She is no hot canary on the get and only muddin' on the sexy way. Vivian Dandridge, whose sis, Dorothy, is quite vociferous, neither added nor detracted from the general musical tone and covered after a fashion. Handcuffs whopped away at what was on the stands in true indigo fashion but the general effect was one of muddled melodies. Camera closeups of the trumpeteer could have been passed over as should some of the other up-close shots.

Buster Collier packaged the show with Jack Feder and unless help is called in to smooth over the rough spots, the Cats won't be around long enough to warm the show's new title, Chicks and the Fiddle. Seems that a show in the cast holds prior right to the original tag. After being worked over for a week it may capture some semblance of professionalism on its next out. As was, it just ain't. Hein.

SHADOW OF THE CLOAK

(Mightier Than the Sword)
With Helmut Dantine, John Shay, Diana Rivera, Rusty Lane, Sara Anderson, Len Polan, John Marlow
Producer: Roger Gerry
Director: David Low
Writer: Lawrence and Virginia Dugan
30 Mins.; Wed., 9:30 p.m.
Sustaining
WARD, N. Y.

If "Mightier Than the Sword" is an indication of things to come, WARD's "Shadow of the Cloak" espionage drama shape up as a dull and plodding series. Despite drawing value of its star, Helmut Dantine, "Shadow of the Cloak" will have to step up production values in all departments before it can catch on.

Series centers its dramas on the adventures of Peter House, key agent of International Security Intelligence, played by Dantine, as he tracks down enemy operations. Dantine was properly staid and secretive in the role but his performance was hampered by a studied monotone delivery that lacked color and zest. In "Mightier Than the Sword" he cracked down on enemy operatives who are hiding behind the mask of a prominent public relations firm. The public relations men kidnapped an important newspaper columnist so that they can force him to write propaganda articles for them. Dantine, of course, saves the columnist and breaks up the gang with a minimum of effort or excitement. John Shay was okay as the columnist but other cast members fell into the outmoded dramatic styling of facial grimaces, finger pointing and unnecessary shouting that bordered on burlesque.

Direction and lenswork were slow and obvious while scripping showed that the pen wasn't mightier than the sword.

WINTER'S WONDERLAND

With Melvyn Winters, Rodia, Melissa Smith, Wright Riley, Betty Lewis & Page Goodman, Wonderlanders (4), Dave Hubbard
Producer-Director: Ed Hymen
30 Mins.; Mon., 9 p.m., CST.
WOLFF & MARK CO.
WOAI-TV, San Antonio
(Bernard M. Brooks)

Formerly a quarter-hour telecast, this program has been expanded into a half-hour opus, with the sponsor cancelling out its "Fashion's in Your Living Room" just prior to it. From spotlighting Winters at the piano and a guest, series now features a band, soloists and dancers, with Winters as piano soloist and m.c. He's shaping up into a well-balanced local TV personality, and keeps the show moving along in an easy, effortless style.

There are several production numbers which feature Winters at the piano, and the dance team of Betty Lewis & Page Goodman. There's a wide variety of songs to please all segments of the local viewing audience. Pops are handled by Melissa Smith and Wright Riley. Miss Smith is easy on the eyes and can sell a song well. Riley also makes a smart appearance. Rodia is seen in typical Spanish costumes for several Latin American songs. The Wonderlanders, regular WOAI-TV studio band, as usual turn in a neat job as background for the artists.

There are several film clips for Westinghouse with Betty Furness, and studio shots with tie-ins made ably by Dave Hubbard. Neat sets for the production numbers add much to the show. Andy.

SATURDAY'S SUNDAY

With Bill Hickok, Rosemary Clarke, Malcolm Atterbury, Biff Nasson
Director: Gordon Tuell
15 Mins.; Sat., 5:45 p.m.
STEWART'S ICE CREAM
WRGB-TV, Schenectady
(Nolan & Tuttle)

Addition of Malcolm Atterbury, actor-owner of the Playhouse in Albany, to the regular cast of this local origination, has resulted in improvement. Show still reveals spots of awkwardness and unevenness, but it is moving smoother and surer. Atterbury registered sharply on his debut, the cameras catching him in the best closeups seen recently among WRGB artists. Veteran actor, addressed as "Uncle Mac" and playing a twangy, quizzical character, was outstanding in the commercials. He also did rather well with a dog story, despite one fluff.

Bill Hickok, zany disk jockey on WXXW Albany, is gaining poise and skill in the new medium, although he still tends to watch the cameras too obviously. Rosemary Clarke, too a slick new blonde, came over better than she had on several other shots. The singing to jukebox records apparently suffers from technical faults, at times. Jaco.

DOODLES WEAVER SHOW

With Peanuts Mann, Dick Dana, Red Marshall, Marion Colby, Milton Delugg Tye
Writer: Fred Fox, Bob Quigley
Producer: Mort Werner
Director: Warren Jacobson
30 Mins.; Sat., 10 p.m.
Participating
NBC-TV, from New York

Doodles Weaver is doing summer duty on NBC-TV in the closing Saturday half-hour (10 to 10:30 p.m.) generally reserved for the "Saturday Night Revue." Supporting him are three veteran burlesque comics, Peanuts Mann, Dick Dana and Red Marshall (recently seen on Broadway in Mike Todd's "Peep Show"), along with Marion Colby. As it came off on last Saturday's premiere, it added up to practically nothing at all.

If, as the NBC press release ballyhooed, Weaver is an "irrepressible and thoroughly original comedian" these were elusive items on last Saturday's program. It could be that part of the letdown stemmed from the fact that Weaver was forced to follow 15 minutes of some of the most hilarious TV antics of the year when, as the 9:45 to 10 portion of the Million Berle Cancer Fund telethon, a quintet comprising Dean Martin, Jerry Lewis, Eddie Cantor, Berle and Walter Winchell staged a free-for-all calculated to leave the viewer limp.

But even one tuning in at 10 and deprived of the preceding segment would have found the Weaver show, as an entity not subjected to comparisons, hopelessly bogged down by some thankless material, striving for an intimacy and the sort of "familiar format" needed as an adjunct to Weaver's peculiar type of tanyism. There was a fleeting moment in the show's fadeout, as the comic departed the studio and a couple of white-coated attendants whisked him across the street, and to a lesser degree when Weaver was describing an Indianapolis speed track classic, when the show caught the desired off-beat flavor and spirit. But it was all too fleeting.

The trio of burley comics never quite got off the ground, reprinting some antiquated business, while Miss Colby, though a pleasant enough chirper and looker, was handicapped by the slumped manner in which she was integrated into the program.

Show also boasts the talents of Milton Delugg and his musical trio, with Delugg only on-camera for a few seconds.

First 15 minutes of show are sponsored jointly by Lysol and Etiquette deodorant. Rose.

CURRY CALL

With Ethel Colby, Jack Pearl, guest
15 Mins.; Sun., 10-10:45 p.m.
REGENS LIGHTERS
WOR-TV, New York

Ethel Colby, drama critic of the N. Y. Journal of Commerce, is now doing a Sunday night 15-minute (10:40-11) commentary on WOR-TV, designed to bring the viewer up to date on the latest Broadway stage chitchat, with an interview segment tossed in. (Initial guest was Jack Pearl, who goes in as summer replacement for the "Fibber and Molly" radio show on NBC.)

Miss Colby, probably the only drama critic who can double as a vocalist, actually turned in a fetching job on the latter chore with a rendition of "If I Were a Bell." There is an ingratiating quality about the critic-gabber-vocalist in her informal, easy-going stance, and she photographs well. True, the current Broadway hull poses a "copy" problem, and will probably continue to do so through the summer, but the present slotting at least offers an opportunity for a TV personality projection. Program is sponsored by Regens Lighters. Rose.

UNCLE CHARLIE'S CLUB

With Red Levy, Others
15 Mins.; Mon.-Thurs-Fri.: 11-11:15 p.m.
UTICA CLUB
WRGB-TV, Schenectady

Local replacement by Utica Club for "Broadway Open House" employs a format in which Red Levy, as night club emcee-bartender, introduces acts on film. It falls below the entertainment level reached by the network show, but for summer viewing the quarter-hour has moderate, pleasurable moments. Levy provides what continuity and integration the program carries. Levy, WRGB veteran, contributes a reasonably convincing presentation. Manner is friendly and earthy.

Acts possess talent. Singer Larry Stevens, Robinson Ruler Skaters and comedy-vocalist Candy Candido were seen on one block. Perhaps there could better balance than that. Jaco.

THE BICKERSONS
With Frances Langford, Lew Park-
er, Lucretia Tullie, Lon Lubin,
Benny Rubin, John Brown, John
Holbrook, announcer; Tony Ro-
mano orch.
Producer-Writer: Philip Rapp
30 Mins., Tues., 9:30 p.m.
PHILIP MORRIS
CBS, from Hollywood
(Show)

The Bickersons are back in radio after a run on TV. Frances Langford and Lew Parker play the bickering mates, which they also did in a 10-15 minute insert on DuMont's "Star Time." (In the original radio version, Miss Langford was partnered with Don Ameche.) It should make a good addition to comedy fare on the air.

Show comes over better on AM than it did on tele, where it developed a sense of repetition due to the sameness of the situation and the limitation of the bedroom setting. However, the show still runs the risk of wearing this audience there is a strong injection of situation humor, as opposed to variations on the battling scene formula. There's real bite in the fight between John and Blanche Bickerson, with the husband usually getting the short end of the stick, which covers the birdcage with his shirt and wraps the garbage as he thinks it's his lunch. But at times the feeling is a little too bitter.

Development of comic situations can lighten the effect. On the preem Tuesday (5) the plot was embryonic — with Parker getting pinched by error as a "cat burglar." However, that wasn't made the mainstay of the action. With the entry's chief concentration on the verbal fireworks between the Mr. and Mrs., the other cast members — Lucretia Tullie, Lon Lubin, John Brown and Benny Rubin — weren't much involved. Yet their talents can come in handy to lend change of pace and mood. Stanna opened with introduction of the principals and Miss Langford's nice paring of "Blue Skies." That appeared to slow the start and it might be better if tunes were integrated into the story line.

Philip Rapp's script included some rock lines and the Parker-Langford team came across well as the suffering hubby and wheedling wife. Commercials for Philip Morris are based on the candid nose test, which by this time seems to have lost its impact by virtue of the repetition.

HAZEL MARKEL SHOW
Producer: Hazel Markel
15 Mins., Sun., 12:30 p.m.
Participating
Mutual, from Washington

Hazel Markel, long a leading figure in local radio, gets her initial stab at a national audience in this recently inaugurated show. Reports to date, from a news-making sponsor-getting point of view, indicate that Markel may well have struck the jackpot for both Mutual and herself.

Mrs. Markel actually brings to the web a stepped-up version of the show she had made a town landmark during her years with WTOP-CBS. Drawing on her own personal prestige and contacts, she presents femme news against a background of top ranking national names.

Highlight of the quarter hour airer is a weekly five-minute interview with a high ranking celeb. At show caught (3) her interview with Economic Stabilizer Eric Johnston made the country's front pages when latter pulled his now famous "damn the consumer and full pockets ahead." Cannily pitching for headlines, Mrs. Markel has shown a 100% batting average in her four shows to date. This news-making talent can do neither her nor the company harm.

The network show, which is carried a day late by the local outlet because of previous commitments, has already shaken itself down to a smooth format. There's a brief introduction, touting the "famous guest and inside story from the nation's capital" aspects, a one-minute break for commercials, currently filled in unsold towns by background material on Mrs. M., then a roundup of the week's news from the femme point of view. Such personal items as the Margaret Truman junket, the Myrna Loy marriage, etc., are covered in Mrs. Markel's typical, leisurely polished style. An interpretation of the heavier side of the news from the distaff point of view, in this case, the tax situation, follows. These quickies, though angled for Mrs. John Q., are general enough to be listenable even by the man of the house.

The highlight of the show, the interview, gets top billing. In this case the interview with Johnston was taped, but previous ones with "Veepee" Mrs. Alben Barkley and

MARIO LANZA SHOW
With Ray Sinatra orch, Bill Baldwin, announcer; guests
Producer: Frank Gill, Jr.
30 Mins., Sun., 3 p.m.
COCA-COLA
CBS, from Hollywood
(D'Arcy)

Currently one of the hottest names in showbusiness as a result of his Metro film roles and his RCA Victor "Be My Love" disc, Mario Lanza makes a stronger than usual stab in stepping into the Edgar Bergen time slot during the latter's summer vacation. This season hinges exclusively on Lanza's pipes in an unadorned musical format slanted for the tenor's fans. Lanza's smash concert tour recently spells out the likelihood of a big audience for this show.

Show is themed with the "Be My Love" tune on which Lanza initially proved that a legit singer could handle a pop ballad. Lanza, however, is more than a straight operator voice and his most appealing items from the considerable quantity of schmalts with which he dishes up his numbers. His commercially sentimental aria was in top form on the kickoff show (10) where he reworked the theme song and a couple of other big ballads. Gisela MacKenzie, featured on the CBS "Club 15" show, also registered nicely as the guest vocalist.

Ray Sinatra's orch added an important dimension to this stanzas with full-bodied musical backgrounds and a corking instrumental on "Dizzy Fingers." Bill Baldwin handles the plugs for the soft drink in okay taste.

SUMMER IN ST. LOUIS
With Helena Bliss, Walter Camel, chorus, orch, Edwin McArthur conducting
Director: Mark Russell
Writer: Sydney Wright
30 Mins., Fri., 7 p.m. CDS
Sustaining
KMOX, St. Louis

This is a sock bally for the Municipal Theatre Assn.'s at free enterprise in the Forest Park Playhouse. Its musical production make up the program, aired locally and over the entire CBS web. The national coverage is on Sunday, three days after the local broadcast, which is a preview of the forthcoming production. The program will continue through the season.

Edwin McArthur, who is batoning at the open air theatre for the seventh consecutive season, is maestro of the augmented orch and selects the music. He scored solidly in the initialer. McArthur put chorus and tooters through an appropriate arrangement of "There's No Business Like Show Business" for the teeff, leading to a thumbnail sketch of the careers of Helena Bliss and Walter Camel, leads in "Nina Rosa." Muna's first show, Miss Bliss' opening ditty, in which she clicked was "Daughter of Peru." Later she sang "Hello Young Lovers." Camel also scored with "Nina Rosa," with male chorus accompaniment. Both then teamed up to sock over "Only A Rose."

An orchestral number, "Were Thine That Special Face," also clicked. Station couldn't resist the temptation to bally the web's musical programs throughout the week, bringing in the names of Jack Smith, Dinah Shore, Morton Downey, etc., in the middle and windup of the program, thus breaking the continuity of the business at hand. The web's bally could be saved for the closing.

BREAKFAST WITH THE LYNNs
With Jeffrey Lynn, Robin Chandler
Producers-directors-writers: Lynn, Chandler
45 Mins., Mon.-Thurs.-Fri., 9:15 a.m.;
Sun., 11:15 a.m.
WOR, New York

Jeffrey Lynn and his wife, Robin Chandler, have taken over the six-a-day-a-week morning chitchat spot for the vacationing Kollmars (Dorothy and Dick) in okay style. Transcriptions made by Dorothy and Dick in Europe will take over on June 24 but until then their listeners will be more than well satisfied by the breakfast table discussions offered by the Lynns.

Both are amiable and well-spoken folk who aren't afraid to render opinions on topics as varied as men's fashions and baby sitting. Preem stanzas (10) moved along at clicks pace and kept listeners interested throughout. By avoiding the saccharine and Mr. and Mrs. web relationship, the Lynns came across as two adult people with something to say. Discussions were sparked with wit and intelligence and the topics were selected with care. If the Lynns can retain call of the initialer during their two week substitution period they should be spotted at a breakfast table of their own.

U. S. STEEL HOUR
With NBC Symphony, Alfred Wallenstein, conductor; Parties Munsel, guest; Roger Fryer, Norman Brookshire, George Hicks
Producer: Don Gillis
60 Mins., Sun., 8:30 p.m.
U. S. STEEL
NBC, from N. Y.
(BBD&O)

For the third consecutive season, U. S. Steel is sponsoring the NBC Symphony in a series of summer concerts, for one of the finer programs of the week. Emphasis is again on the light classics, seasonal and palatable. Sunday's (10) opener had the orch in great form under the baton of guest conductor Alfred Wallenstein with the symph's inclusive attack and mellow tone shining through a well-chosen, varied selection of familiar favorites.

In a new switch this season, U. S. Steel is paying tribute each week to a different locale with these programs, tying up the locale with either the week's conductor or soloist, or both. Because Wallenstein is conductor of the Los Angeles Philharmonic, and soloist Patricia Munsel is from Spokane, Steel through narrator George Hicks paid tribute to the cultural achievements of the Pacific Coast and dwelt on the part Steel's Coast subside, Columbia Steel, has had to do with it. Narration was pleasant, informative and not too long or pressured.

Miss Munsel, a Met Opera favorite, sang the Waltz Song from "Rose Marie," "Danny Boy" and the Jewel Song from "Faust." Singing was of high caliber and choice. Orch played the Overture to "Mignon," the "Carmen" Suite No. 1, Intermezzo from "Cavalleria Rusticana" and Rimsky-Korsakoff's "Capriccio Espagnol," the brilliant orchestration and color of the last named making a very effective finale.

KEY OF GLASS
With Freddie March, Deborah Kerr, others
30 Mins., Thurs. (7), 8 p.m.
SUNBEAM BAKERS GROUP
ABC, from New York

This documentary was presented by Sunbeam Bakers Group, through Quality Bakers of America Cooperative, on behalf of the country's millers and bakers to mark the 10th anniversary of the enrichment of bread. It was the story of the discovery of the synthetic vitamin B-1 (thiamin) and its introduction into bread and came over as a solid pitch for enriched bread.

Broadcast, based on the facts of Dr. Robert R. Williams' career, treated its subject interestingly. The medico, played by Fredric March, started his long search for the vitamin when he saw Filipinos stricken with beri-beri in 1910. Documentary unfolded his painstaking research to isolate the vitamin, his efforts to bring down the price and finally his getting bakers to use it in their products, with an experiment in Newfoundland finally convincing the skeptics.

Script sustained interest via the technique of a scientific whodunit and there were a couple of good humorous touches. Yet there were some lapses due to the fact the principals didn't quite come off as real people, although March and Deborah Kerr did well by the vehicle. Production was competent.

In view of the show's being sponsored by a particular industrial group, a question might be raised as to its objectivity. One could ask, for instance, since vitamins are so important, how the enriched white loaf stacks up against whole wheat bread.

KENNETH BANGHART AND THE NEWS
With John Laing, announcer
5 Mins., Mon.-Thurs.-Fri., 2:35 p.m.
LUCKIES
NBC, from N. Y.
(BBD&O)

Kenneth Banghart, the breezy "pinpoint-the-news" man, has added a new five-minute afternoon cross-the-board network show to his other newscasts, to give the man (or femme) who runs a quick, superficial glance at some of the nation's headlines (and help sell a few more Luckies). Show is snappy, glib and interesting, and ought to satisfy on all its requirements.

Checking quickly around the country's newspapers, Banghart on show caught (8) contrasted the four-inch snowfall in Montana with the 93 degree temperature in Fort Myers, Fla.; commented on the Acherson inquiry, and a new Missouri campaign scandal, and mentioned the case of the missing British diplomat, and the Wichita ace flyer who was being honored in his home town that day. It gave the listener a running glimpse at the headlines, at least.

Luckies commercials were brief and easy to take, too.

NEW THEATRE
("Short Happy Life of Francis Macomber")
With Eva Le Gallienne, Norman Rose, Joan Alexander, Wendell Holmes; Fred Collins, announcer
Writer: Ernest Kinoy
Producer: Hugh Kopp
Director: Edward King
60 Mins., Sun., 7:30 p.m.
NBC, from New York

NBC is making an effective bid for cultural kudos, in a manner that should also get it a fair rating. In its "New Theatre." In a sense it represents a dramatic counterpart of the NBC Symphony summer concert which follow it, as a blend of classical and popular elements. Series will present adaptations of significant novels, with "The Disenchanted," "The Street," "Young Man With a Horn" and "Daisy Kenyon" on the agenda.

Kickoff vehicle was Ernest Hemingway's "Short Happy Life of Francis Macomber." Theme, which was given a fine adaptation by Ernest Kinoy, had the lure of the Hemingway name, an exotic locale (the African jungle), violent action (hunting for lion), sophisticated characters in a sharp conflict, and suspense. Added to this was a slick production with a full hour in which to unfold the yarn unburiedly.

Script was centered on three characters: Francis Macomber, wealthy, cynical playboy who tried to prove himself in a big game hunt; his bitter, cruel wife who had a penchant for man-fishing; and Wilson, a professional hunter who felt that the jungle beasts have more dignity than humans. Mrs. Macomber's infidelity with Wilson was tastefully handled, and its inclusion is an indication of the maturity of the series.

Cast, including Norman Rose, Joan Alexander and Wendell Holmes, did a good job in getting the story's values across. Where the story was weak was in Hemingway's emphasis on violence and his theory that in shooting down lion or buffalo a man can "come of age." It's a theme that obscured his insight into the mixed-up emotions of the story.

Eva Le Gallienne served as femme introing the piece and winding with a touch for the theatre, whether performed on stage or before the mike. Her participation would be of greater value if more of an analysis were made of the novel, as was the case on "New Theatre's" predecessor, "NBC Theatre." Latter show, which originated on the Coast, seemed to pack more of an emotional punch. But perhaps as it develops the New York airer will hit the high mark set by the previous series.

JACK EIGEN
Producer: Milton Kaye
Director: Leonard Dixon, Larry Jenzo
Writer: Milton Wallace
100 Mins., nightly, midnight
WMGM, N. Y.

Jack Eigen, who initiated the cafe dick-jockey type shows in the N. Y. area, is a vet of long standing in this field. He originally made his first stand in a short-lived Broadway venture and then moved over to the Copa, where he was instrumental in projecting this form of post midnight entertainment to its present popularity. He now taken over the spot long occupied by Bea Kalman at Hutten's Restaurant, and indicates that he can make this time slot valuable commercially. Of course, he's still to contend with another Barry Gray working from Chandler's Restaurant, who is generally conceded to have a major share of the insomnia fringe.

Eigen, on his preem session Monday (11), provided an aura of excitement. A show his who's who showed up at the preem, and according to the atmosphere generated over the air, Eigen is here to stay at this spot. The opening night gala indicated that he can still pull the kind of names that will make this show. His delivery is virile and apparently he has a sufficient knowledge of show biz to make the celebs feel at ease on his show. He conducts an interview nicely.

Should the entertainment topers fail to show up, Eigen has devised a sufficient number of gimmicks to keep listeners interested. He'll do a migratory mike stint around the room, and he deposits an envelope somewhere in town, with finder getting a wrist watch. This angle is probably designed for the automobile listeners, since nobody's going to get out of bed, especially in winter, to look for an envelope.

Of course, the success of this venture will still depend on the type of customers who show up. Preem, with a loaded house, was a fine show filled with excitement. Should he continue this pace, the post-midnight time will be among the more interesting in radio.

GUY LOMBARDO TIME
With Guy Lombardo Orch, Kenny Carson, Bill Flannigan, Mandy Carson; Andy Barnack, C. A. Riggs, announcers
Writer-producer-director: Harry Ingram
60 Mins., Sun., 7 p.m.
AMERICAN TOBACCO
CBS, from N. Y.
(BBD&O)

Filling the cream Sunday time slot, vacated for the summer by the Jack Benny show, Lucky Strike cigs has come up with a good straight musical stanzas featuring the Guy Lombardo organization and guest vocalists. Taped at various armed forces camps around the country, show is neatly packaged and highly listenable with no pretensions of making any sensational splash in the rating index.

Format is conventionally designed to showcase the familiar Lombardo brand of music. On the preem stanzas which originated from the Mitchell Field Air Base in Long Island, Lombardo delivered several of his standards, including "Happiness," "The Syncopated Clock," "Red Sails in the Sunset," and others. Band vocalists Kenny Carson and Bill Flannigan neatly handled their assignments with the twin pianos of Fred Kreitzer and Bill Brennan also clicking with their rendition of "Humoresque." Mandy Carson, guesting the show, scored with her vocals on "Candy and Cake" and "Lonely Little Robin."

Plugs for the cig sponsor were sold via the "Be Happy, Go Lucky" jingle.

THE SOUND OF SUNDAY
With Blaine Barnes, Robert Preston, John Gibson, John McGovern, Agnes Young, Danny Harris, David Anderson, Danny Harris, David Anderson, Danny Harris, David Anderson
Producer-director: Fred Weiss
Writer: Alvin Boretz
30 Mins., Sun. (10), 12:30 p.m.
Sustaining
NBC, from N. Y.

This was an eloquent contribution to the current Cerebral Palsy drive, as well as a stirring dramatic show. Scripter Alvin Boretz, who wrote the CP airer, "Love Is A Doctor," four years ago, was himself father of a cerebral palsied child, now dead. His script here was highly surcharged and emotional, but was really moving. A fine production, and standout performances by the two leads, Blaine Barnes and Robert Preston, greatly helped.

Story has been told on the air before, and even quite recently, but it was no less effective therefore. Yarn was a very affecting human interest story of a family confronted with the problem of a palsied baby, urged to institutionalize it, seeking medical advice instead, finding the proper diagnosis, education, treatment and care, and raising a lovable, loyal family member as result.

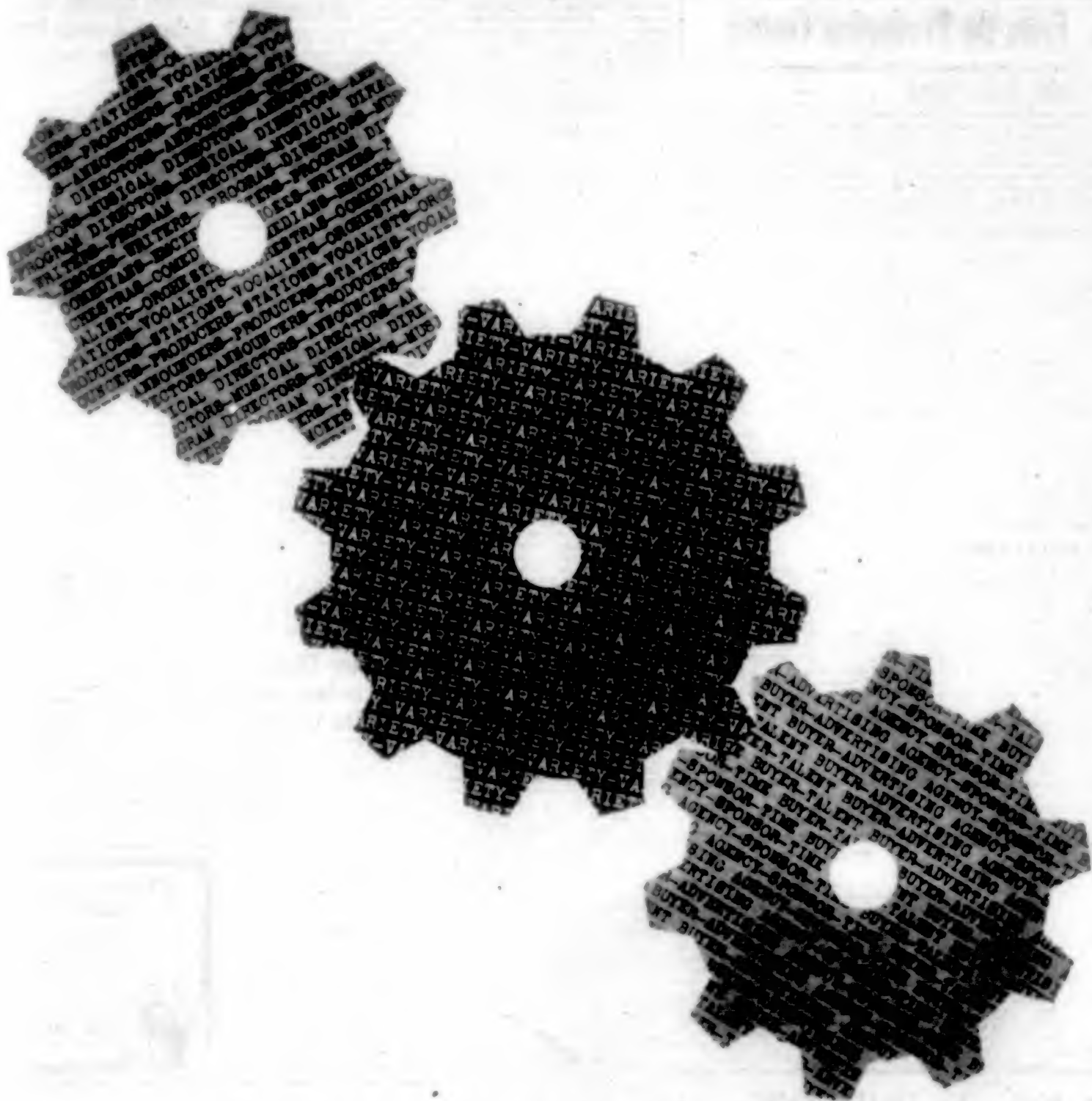
Miss Barnes, who is essentially a fine dramatic actress in contrast to her present shenanigans in the Broadway farce, "Twentieth Century," was very appealing and heartwarming as a soft, understanding and patient mother. Preston, as the brusque, embittered but essentially decent father, was a good teammate. Supporting cast filled in nicely. Music, production and other details dovetailed neatly.

SPORTS REAT
With Wendell Smith
Producer-director: Leonard Evans
15 Mins., Mon.-Thurs.-Fri., 7:30 p.m.
JACKSON MUTUAL
WJJD, Chicago
(Meyerhoff)

Although bankrolled by a Citi South Side Insurance firm and obviously aimed at the Negro audience, this sports strip has enough general interest to lift it out of the specialized programming category. Strength of the series lies in Herald-American sportswriter Wendell Smith's enterprise in lining up topflight interviews with key local sports figures, thus making it more than a rundown of the sports wire copy.

On show heard (5), Smith scored a minor scoop in bringing White Sox player Orestes Miess to the mike. Miess, first Negro member of the team, has been the subject of reams of newspaper copy and was a natural for the interview segment of the show. Despite Smith's tendency to overpromote, a minor fault which will be eliminated by experience, talk session paid off with hefty interest for the sports fan.

Balance of the frame was devoted to the latest sport news, which Smith handled in okay fashion, but gabber could show down his pace somewhat.



... IN PERFECT MESH

In radio and television, the gears are best coordinated when the buyer is brought together with the seller by an effective, convincing medium. Variety's Radio and Television 'REVIEW AND PREVIEW' of the new 1951-'52 season, published soon, is such a medium.

Summer is program-planning time by sponsors, advertising agencies and their time and talent-buyers. That is when a direct memorandum to

them, telling of a particular talent; program or station time availability is most effective.

Variety's Radio and Television 'REVIEW AND PREVIEW' edition is blueprinted as radio and video's buying guide for the new season. Its important editorial content, plus Variety's wide circulation in all branches of the radio industry, insure the extra importance of the 'REVIEW AND PREVIEW' issue.

NEW YORK 19,
154 West 46th Street
CHICAGO 11,
612 No. Michigan Avenue

VARIETY

HOLLYWOOD 28,
6311 Yuca Street
LONDON, WC 2
8 St. Martin's Place
Trafalgar Sq.

From the Production Centres

IN NEW YORK CITY . . .

Radio actor Jack Lloyd adding "Song of Liberty," "Alias Jane Doe" and "O'Hara" to his Coast credits. Maurice B. Mitchell, ex-BAB topser and now general manager of Associated Program Service, elected to the board of Muzak. Lowell Thomas to address National Assn. of Retail Grocers in Chi Friday (15). Frederick Marston, ex-WCAU, Philly, is new newscaster for WINS. Annette Marston, of WOR entertainment bureau, marrying Al Schenkman, of William Morris Agency, on July 8. Ted Brown's WMGM early morning show has added a daily feature with Dodgers traveling secretary Harold Parrott airing the team's news via two-way phone colloquy.

Frank Weiner, ABC writer, moves over to CBS. Other shifts in ABC scriptry include Arlene Wood moving up from promotion to senior writer and Patricia Shelby upped from secretary to apprentice scribe. Compton agency has awarded v.p. stripes to C. W. Dudley, Jr., and William Georgehan. Franklin Pulaski, Oleg Cassini and Jacques Froy subbing for vacationing Igor Cassini on WJZ. ABC will air a special National Foundation for Infantile Paralysis show on June 21 at 10 p.m. WLJB to be kudosed today (Wed.) by Mirachi Women, Zionist organization. Arnold Snyder, ex-WTTM, Trenton, is new promotion-publicity director of WNJR, vice Jim Ryall, recalled to army duty. Kate McComb new to "Stella Dallas." Joy Hathaway, Ronald Leas and Lorry Haines added to "Young Widder Brown."

ABC has combined its research and sales presentation departments, with Oliver Treys heading the new section. Separate AM and TV divisions will be set up. Julie A. Kelley has been appointed advertising coordinator of RCA Victor's custom record sales division, under supervision of Bennett S. Rosner. WNEW program director Dick Paek looking for an "educated hillbilly" to conduct a country music show for the indie. ABC account exec Harold Day named pres of Colgate U. Alumni Corp. WMGM's Ted Brown to be named "Disk Jockey Expectant Father of the Year" Friday (15) by Expectant Fathers Clubs. Charles F. Gannon, public relations veepee of Benton & Bowles, resigned Friday (8) to form a public relations firm with Spencer Armstrong.

IN HOLLYWOOD . . .

Glanvyn Simms won the nod over a fast field of fillies for the singing spot with Dinah Shore and Jack Smith on the Tide strip. Starting Aug. 27 she raises her voice where once Margaret Whiting piped the pops. Wrigley took another hitch in the "Life With Luigi" contract. After his return from Memphis, where he takes a troupe of performers to help dedicate a new drug plant, Jack Benny packs for his entertainment tour of Korea. Bunay Coughlin and Ted Hediger in town to tape a few "Martin Kane's" with the new private eye, Lloyd Nolan, who's tied up in a picture. Conny Jackson bought a double-deck trailer for his trips down to Erie Stanley Gardner's ranch and farther south, Chuck Luckman's. No dude rancher is the latter. He gets out and rustles cattle with the hands. Neal Reagan, headman in Hollywood for McCann-Erickson, looms as the next pres of Advertising Association of the West. That would oblige him to relinquish his right of succession as next proxy of Hollywood Ad Club. Al Pearce, long missing from radio, may bring back Elmer Sturt, the door-to-door salesman on both radio and TV. In recent years he has devoted his time to private interests, which include a prize pitting machine that has added considerably to his income. Toni ordered a renewal of "Alias Jane Doe," matinee drama directed by Rogers Brackett for Foote, Cone & Belding. Bert Oliver is coming back to FC&B in

Hollywood after running the Houston office for the past year. Homer Canfield, NBC's program director, on the mend after minor surgery. Frank Ferris, Irv Brocher and Marnie Rosenberg whipping the streams of Canada for couple weeks. When Ferris returns he packs up for a safari in India to shoot footage for "Jungle Fire." Sam Hearn's "Mr. Jacoby" character is proving more popular than his Schlepperman and one of the nets may build a comedy show around him. ABC crowd toined a farewell party for Frank Samuels, division veepee, who moves over to the William Morris office as Coast head of radio and TV.

IN CHICAGO . . .

Don McNeill marks his 18th anni as "Breakfast Club" toastmaster June 22. Morning strip now aired on ABC has racked up 3,320 broadcasts. Louis Quina debuted Monday (11) with a Monday through Saturday interview session from Negrets restaurant aired via WGN at 11:30 p.m. to 12:30 a.m. Jack Sterling airing his WGBS early morning disk show from WBBM Thursday (14) and Friday (15). Reliance Manufacturing has purchased three 15-minute segments of Norman Ross' early morning disk show on WAMQ. Arthur Church has shifted from CBS network sales to WBBM sales crew. Sterling Drugs debuted last week with a five-minute cross-the-board newscast, 6:10-6:15 a.m., on WMAQ. Jim Conway's "Shopping With the Missus" WBBM strip celebrates its 1,400th airing June 21 with a special outdoor carnival show in cooperation with the Spotlight Super Mart. Dorothy Reynolds, Mutual sales service manager here, vacationing in Florida. NBC commentator Alex Dreier off to Pawhuska, Okla., Friday (15) to address the Osage County Castleman's Assn. "Top Times With Trembler," WGN feed to Mutual and featuring Bob Trembler and orch and singers Peggy Taylor and Tony Fontaine, shifts from its present Sunday slot to the Thursday 9:30 to 10 p.m. slot. WBBM gabber Bob Grant on a two-week Navy hitch. George Herre, Chi Mutual back, in Cleveland on biz.

Tele Reviews

Continued from page 34

spelling for Longines-Wittnauer for 15 years and whose voice has practically become an aural trademark for the firm. There was too much repetition, however, of some of the slogans, and signs with the sponsor's name—visible for much of the show, detract from the air of distinction being sought. *Bril.*

QUIZ OF TWO CITIES

With Henry Hickman, Bill Malone, Nelson Baker
Producer-Writer: Ray Windsor
30 Mins., Wed., 10:30 p.m.
GUNTHER BREWERY
WAAM-TV and WMAL-TV, from
Baltimore and Washington
(Dispo.)

This longtime radio standard which originated here on WFBR, employs the same basic pattern and handling as the air show with members of studio audiences in Baltimore and Washington competing for cash and a continuing point total. Henry Hickman and Nelson Baker, veterans of the Baltimore end, are on again with Hickman asking questions against his Washington counterpart, Bill Malone. Baker is the moderator.

Cameras pick up contestants in each town switching over after a series of queries are posed by the inquisitors who try to steam up an intercity rivalry. A jackpot question winds up the doings with unawarded prize money doled out to the winner as an extra bonus. Radio program built into an exciting series which ran for many years and current television setup has most of the makings for a repeat. Pace is a drawback at the moment. Greater emphasis on the visual phases of the questions is an immediate requirement.

Questions come in series of four or five and answers are given as they are put, with audience sitting in on a reprise of the same set of queries from the competing team. The suspense element is thus dissipated. Marking of right or wrong at the conclusion of both of the towns' tries, might help. It's a natural for studio presentation. *Burn.*

Ask New Rate Cut

Continued from page 31

prices have reached the bottom. Further surgery would weaken the schedules and drive listeners from the medium. It's similar to a magazine losing circulation by cutting prices for editorial matter.

At the same time, it's claimed, program prices are low enough on a cost-per-thousand basis to make radio more economical than any other medium. The AM salesmen stress this in relation to tele, where not only are talent-production nuts seeming but time costs are similarly skyrocketing. They feel that spenders who put big coin into the TV poker game, and then find the ante raised, are acting foolishly if they turn in their AM hands.

Moreover, the AM spokesmen feel that whatever overall loss in circulation the medium may have experienced, it has more than compensated by the recent 10-16% rate cuts. To some extent the networks have been spurred into action to save the present structure, as evidenced by the CBS and NBC sales promotion efforts. Other elements in the picture are Broadcast Advertising Bureau and the Af-

Kentucky B'casters Meet Endorses Assembly Bills For Industry Protection

Louisville, June 12.

Two-day midyear meeting of the Kentucky Broadcasters Assn. was held in Louisville Thursday-Friday (7-8). Business sessions occupied most of the two days, and meet wound up with a dinner and floor show, arranged by J. Porter Smith, WGRC manager.

Following registration and an executive committee meeting Thursday, R. T. Mason, WMRN, Marlon, O., district NABTB director, addressed the 190 delegates on freedom and responsibility.

At the 2 p.m. session Thursday Oliver Gramling, AP asst. general manager, gave a 30-minute illustrated talk on "Your News and Its Revenue Potential."

Following a report of the Legislative Committee Friday, a panel discussion of high school sports airing fees was held, with Sam Livingston, WKYC, Paducah, chairman. Panel went on record as opposing graduated fees for sports events, and decided to confer with Bernie Shively, U. of Kentucky athletic director, on fees charged radio stations to air games of the State High School Basketball Tournament. The radio managers and operators said newspapers pay no similar fees in Kentucky.

BMI session was addressed by Carl Haverlin, BMI pres, and Ken Spornon, of BMI station relations.

Association endorsed three bills for consideration by the Kentucky General Assembly, Kentucky Press Assn. is expected to work with the KBA for passage of the bills. They provide for protection against damage claims for defamation by a radio station or newspaper; protection against responsibility for political candidates' statements, and for false info contained in press-association material. If the user had no reason to know such information was false. Final point was recommendation that radio stations, like newspapers, would not be required to reveal confidential sources of news.

Altiates Committee, both of which have been working together.

It's viewed by those supporting AM, that one of the key areas in the fight will be on the question of a more accurate measure of broadcast audiences. These sources feel that A. C. Nielsen and C. E. Hooper, on whose statistics the Assn. of National Advertisers based its bearish report on radio, consistently sell the medium short. They reason that radio was so underpriced before TV's inroads that it can write off a third or more of its circulation and still prove a better buy than any other medium.

Tele Academy Changes Format on Emmy Awards After Last Year's Beefs

Hollywood, June 12.

Academy of Television Arts & Sciences, which took a beating in the press last year over its annual Emmy awards, has decided to change its award format. Organization will have the nation's press nominate five or six top shows in each category, with membership voting the final awards. Committee headed by Hal Roach, Jr., set up after beefs over awards last year, came up with a scheme to make awards national in scope. Also on the committee were Tom Armistead, George Fogle, Nina Mara and Mildred Beach.

They divided the awards into six categories — best dramatic show, best comedy, best variety show, best actor, best actress and best comedian. On the local scale, the committee also decided on a special award for either directing, writing, camera and film or art direction. A "special achievement" award also will be made.

TV rehearsal room available

- large (30'x60')
- comfortable
- air-conditioned
- phone service

For rates and further information call or write:

AL & DICKS

181 W. 54 St. • PL 7-6886



5 Kilo is Killo-Dillo In WFIL-adelphia

You can't stand on ceremony if you want to be heard by shoppers in all 14 counties of Philadelphia's \$6 billion market zone.

Best way to break the ice in this area of 4,600,000 people and \$6 billion in buying power, is to get 'em at home, where more radio owners tune WFIL than ever before.

BMB says two-thirds of all radio-equipped homes listen regularly to WFIL—5,000 watts at 580 kilocycles. You hit hard, fast, and clean—not only in Philly but in all 147 "home markets" outside city limits where a majority of the area's population lives and shops.

And these same five kilos sweep way out into a huge bonus area in many nearby counties, giving WFIL total coverage of 6,800,000 people with more than \$9 billion effective buying income.

To be first on the dial in America's third largest market, schedule WFIL.

WFIL

The Philadelphia
Answer Station

Your Top TV Sales opportunity

WDEL-TV

Channel 7

Wilmington, Del.

NBC
TV AFFILIATE

ROBERT MEEKER ASSOCIATES

Inside Stuff—Television

WNBT, NBC-TV's N. Y. flagship, premed the new multiple-use antenna atop the Empire State Bldg., N. Y., Monday morning (11), with the other four N. Y. video outlets already granted permission from the FCC to move to the tower expected to start beaming from there within the next few months. WJZ-TV (ABC) is next in line, hoping to start operations from the Empire State early in July. Others are WGBS-TV (CBS), WARD (DuMont) and WPIX (N.Y. Daily News). WATV, Newark, Ind., has an application pending with the FCC for a similar move. WOR-TV, last of the seven N. Y. outlets, has no plans now to switch its antenna site, but will watch operations of the others with an eye to possibly moving in the future.

Each station is paying \$70,000 yearly for use of the tower, plus an additional \$7 per square foot for transmitter floor space below the antenna. As a result, the average yearly rental will be \$100,000. While use of the new antenna, which rises a quarter-of-a-mile above the city, will increase slightly the transmitting range of the stations, its chief advantage is expected to be the transmission of better and clearer pictures, with the elimination of ghosts and other interference.

Charles Scribner's publishing house jumped the gun on a scheduled "Philco TV Playhouse" show by advertising in the N. Y. Times book review section Sunday (10) that its "Build-Up Boys" would be seen on the "Philco" show that night via NBC. Program instead presented an original by Max Wilk, titled "The Fast Dollar."

NBC producer Fred Coe rubbed the Wilk play for "Build-Up Boys" last week but it was too late to cancel the ad. Script on the Scribner book, according to Coe, was not in shape yet for staging on TV. Philco still has rights to it and will probably air it next season.

"Broadway Open House" TV program is giving Lenny Litman, operator of the Copa in Pittsburgh, plenty of headaches and manages to put a crimp in his booking schedules every so often. Couple of months ago Litman had Nancy Evans set for a week at his place as well as on a couple of guest twelve shots, and she begged him to let her out because she had a chance to make a flock of appearances on "Open House." Cafe owner said he wouldn't stand in her way.

Same thing happened last week. George DeWitt had a date at Copa of long standing, and then "Open House" paged him, too, and Litman agreed to an indefinite postponement again. Anne Shelton, London music hall star and London recording artist, was hurriedly booked in to replace him, marking her American nitery debut.

Working on possibility that Red Skelton's recent appendectomy may change plans for comic's first television show, Russell Seoda agency has obtained an okay from Coast officials of Television Authority and Musicians Union to switch from the projected timing to a live show. Skelton will make the final decision, but if a shift is made, show will be done live on the Coast and kinescoped for the east. TVA rules normally bar showing of a kinescoped 60 days after show is given, so agency had to get an okay on its plan to do the Sept. 2, Sept. 16 and Sept. 30 shows on closed kinescopes. First kinescoped would be seen here Sept. 30 and the first live show on Oct. 7. Second and third kinescopes wouldn't be seen until June 8 and June 15, 1952, respectively (unless the cable is in operation before then) so the TVA nod was needed.

Hal Cooper, writer on "Television Baby Sitter" and "Magic Cottage," both aired over WABD, DuMont's N. Y. flagship, was signed to a three-year contract this week by the web, matching that previously signed by Pat Melkie, star of the two programs. Two shows start their third year on the station Monday (13), with "Cottage" continuing through the summer, while "Baby Sitter" takes a hiatus. Cooper and Miss Melkie, husband and wife, leave for a two-week vacation in Florida and Bermuda July 1. During their absence, two characters previously introduced into the "Cottage" show will be written into the script to serve as hosts for Miss Melkie.

Jerome (Tad) Reeves, promotion manager of WBNS-TV, Columbus, addressed the radio, tele and media departments of Kenyon & Eckhardt agency Friday (8) on the problems of local TV stations.

With agencies and sponsors beefing about the treatment they are getting from outlets in one- and two-station markets, Reeves' talk is considered likely to set a precedent. It's figured that by sending representatives to agencies to explain the local station point of view, the broadcasters can create some good will for themselves—which will come in handy after the freeze is lifted and stations now in the driver's seat will face stiff competition for the agencies' biz.

Arno Ruth's Seminar in International Broadcasting at the New School for Social Research this summer will for the first time cover international TV developments.

Sessions start on June 18 and will run for seven weeks. Among the specialists to participate will be Dr. Herta and Hugh Williams of UN Radio; and Fernand Auberson and Richard W. Hubbell of the Voice of America.

'Voice'

Continued from page 31

activities, it is pointed out, has soared from about \$21,000,000 in the fiscal year of 1948 to \$112,000,000 in the current fiscal year, with \$115,000,

000 requested for 1952, exclusive of supplemental appropriations.

The "hoo and cry" by "pro-Voice" enthusiasts over the recent action by Congress in cutting by 90% a supplemental request for \$97,500,000 for new radio projects, Council asserts, "served only to confuse the American people regarding an activity of Government about which they deserve to be better informed."

"Since its inception, the 'Voice of America' has flourished along in a welter of controversy and confusion over its objectives, its personnel, its financing, and its place in the Federal bureaucracy. Basically, a sound idea, 'Voice' has too often been the victim of inept handling, ideological ax-grinding and attempts by zealots to inflate and twist it into something Congress never intended it should be."

Breaking up of "extreme left-wing influence," screening of applicants under the new security machinery, and improved operating procedures have helped the "Voice" do a better job, the Council reports. With "sensible planning and competent direction, unburied by feverish pressure to expand and blanket the world forthwith," the shortcomings of the program can be corrected.

The study concludes that a "Voice" is needed "and the public will recognize that need if its leaders will let the quality of its performance rather than the pressure propaganda of its partisans speak for it."

80,000 Houston Sets

Houston, June 12.

Total number of television sets here this week passed the 80,000 mark. It has been announced by Jack Harris, general manager of KPRO-TV, that starting in the fall the outlet will start at 10 a.m. instead of 12:30 p.m. as at present.

When the outlet first went on the air in June, 1950, there were 35 hours of programs scheduled currently there are 85 hours of programming scheduled and in the fall it will pass the 100-hour mark.

65% Set Reduction

Continued from page 31

ditions were hard to come by because of the several factors involved.

Currently, though, the manufacturers are in the midst of a severe doldrum, which according to their own figures has cut output 65%, with some 50,000 employees laid off and warehouses jammed with nearly 300,000 unsold sets. Credit restrictions, the excise tax and the continuing FCC-imposed channel freeze bear the brunt of the blame, NTMA charges.

It's the lifting of the freeze with video reaching the far corners of the country now barren of stations and sets that will give the manufacturers a needed shot in their production schedules, NTMA heard chairman Robert C. Sprague told the delegates.

Sprague was reelected to his board post. Glen McDaniel continues as president and James Seaver stays on as general manager and secretary.

Trade group now has 300 different member companies.

Fitchburg, Mass.—John Wisley, former disk jock at WTAG, Worcester, is now deejay and program director at WFGM here. He assumes duties vacated by Ed Pennew, who has moved to WTAQ, Cambridge.

Morgenthau on Europe TV

Continued from page 30

of good quality but of limited quantity.

Dutch TV, like radio, will be operated according to a plan in which the state and five public corporations cooperate. Because the country is small and poor, commercial programming is being seriously considered. First TV station is in Amsterdam, with studios in a remodeled church.

Progress in England

England's TV is making rapid progress, but France's appears to be at a standstill, Morgenthau told VARIETY. In London, Mrs. Roosevelt did several interview shots for the BBC and, in exchange, used British facilities to kinescope her NBC show. Since Britain has only two stations, beaming identical programs, kines are infrequently made. However, the TV recordings proved excellent.

English equipment is good and is steadily being improved, although it's not available in as large quantities as in U. S. New studios in Lime Grove, originally built for films, are larger and permit greater flexibility than any Yank operation. Crews, which run about the same size as in the U. S., are efficient. Much of the programming is top grade, Morgenthau said, particularly the dramatic shows and some forums.

Cecil McGivern, controller of BBC-TV, is now in the U. S. and Morgenthau is talking to him on possibility of commercial distribution of some BBC video shows in this country. One after he is seeking is "In The News," panel program on current issues.

Unlike the U. S. situation, British politicians are reluctant to go before the tele cameras and need top official clearances. "In some cases the British leaders I asked to appear with Mrs. Roosevelt on TV were as shocked as though Dean Acheson had been asked to wrestle on video," Morgenthau said.

French leaders, on the other hand, are freer about TV guesting

and show enthusiasm for the medium. Technically, however, Gailie tele is stalemated by its two systems, of 441-line and 819-line definitions. The high definition system, which is more expensive and requires wider bands for transmission, can't be received on the low definition sets. The French beam part of the time in each system and occasionally in both systems—which requires both kinds of cameras on the set.

Tintair

Continued from page 31

jecting the Tuesday at 9 period, which opened up when Vaughn Monroe was cancelled. Possibility of Procter & Gamble putting Red Skelton into the Tuesday at 9 NBC period to follow Berle, could Strauss' decision not to play around with that kind of competition.

CBS, in turn, has offered Strauss either half-hour in the Tuesday 8 to 9 period (opposite Berle), since it looked like American Grocers, which had an option on the hour, wouldn't carry through on its proposed bigtime musical stanzas. CBS' inability to deliver Dinah Shore for the time is reported to have cooled American Grocers to the idea of competing against Berle.

Pittsburgh—Jay Russell is now in charge of publicity at WDTV with Jimmie Spence's shift to the scripting department. . . . Marion Beardmore, femme commentator on WMCK, will appear at the White Barn Theatre again this summer in "The Silver Whistle." She's done "The Two Mrs. Carrills," "Life With Mother" and "Strange Bedfellows" there in past seasons. . . . "Pittsburghers in the News," which Jane Ellen Ball does on WJAS every Saturday evening at 6:30, has been discontinued for the summer.

Look

THIS IS TELEVISION IN THE WHAS TRADITION

FOR LOCAL LIVE PROGRAMS

Louisville's choice is WHAS-TV

Louisville's favorite local programs are seen on WHAS-TV... as shown by the University of Louisville in the most intensive confidential telephone survey ever conducted here. Over 11,400 calls were made in one week. Ask your Party man about the high-rated local shows produced especially for participating sponsors.



Basic CBS
interconnected
Affiliate



Serving a market of more than
78,000 television homes

VICTOR A. BIRDA, President • HENRY D. CLARK, Sales Manager

DISPENSATED NATIONWIDE BY EDWARD PETTY AND CO. • ASSOCIATED WITH THE COUNTRY JOURNAL & LOUISVILLE TIMES

KLTIX

In Idaho's Fabulous Magic Valley
Ask HOLLINGBERRY
ABC at Twin Falls, Idaho

5TH AVE. (MID 70'S)
TERRACE APT.

Extremely richly decorated 4 rooms
plus 14 by 16 terrace overlooking
park. Warming Stove, Gas
Heating, air-conditioned. Complete
kitchen, 500 sq. ft. furnished. Un-
der, 2nd floor, 1st fl. V-111, Variety,
134 West 10th St., New York 19.

CREATIVE COMEDY

TV - RADIO - NIGHT CLUB - STAGE
Lough Owner and Participants FREE!
A. GUY VISK
Writing Scripting
19 Liberty Street Troy, N. Y.

Television Chatter

New York

Robert Montgomery will star in, as well as produce, William Irish's "Three O'Clock" on NBC's "Lucky Strike Theatre" next Monday night with Virginia Taylor and Olive Deering, also set for lead roles. Raymond Scott has composed a special score for the show for harp and human voices, which will be used as musical instruments... James Starbuck, choreographer for NBC's "Show of Shows," leaving for an extended European vacation Saturday... Clarke (Frita) Snyder named to the newly-created post of field representative for CBS-TV sales service. He'll headquarter in N. Y. but be on the road most of the time to work with network affiliates... Dorothy Sarnoff, singer currently in the Broadway musical "King and I," guesting on Margaret Arlen's daytime via CBS Friday (15)... Martin McConnell, Official TV Films producer into Kew Gardens hospital last Saturday with a ruptured appendix... E. G. Marshall guesting on NBC's "Martin Kane, Private Eye" tomorrow night (Thurs.)... Liam Sullivan set for a lead role in WOR-TV's "Mr. and Mrs. Mystery" Friday night... Wright King guests on NBC's "Gabby Hayes Show" Sunday... "Serial Theatre," DuMont film show, replacing Bob Emery's "Small Fry Club" during the latter's hiatus... Robert J. Wade added to the post of exec coordinator for production development for NBC's production services department... Robert Banker, assistant to CBS producer Worthington Miner, named production supervisor for that web's "Westinghouse Summer Theatre," replacement for Miner's "Studio One"... William Adler, star of DuMont's "Not for Publication," set for a lead in the N. Y. subway circuit presentation of "Death of a Salesman"... David Rich, CBS producer of "Big Town" and "Godfrey & Friends," and his actress-wife, Judy, expecting their first baby in early October.

Ward Byron has been added from senior staff producer to executive producer at ABC-TV, vice Burke Crody, who resigned last week... NBC-TV's Herbert Bayard Swaps, Jr., nudged by Delta Sigma Theta Sorority for casting

Negro performers on "Lights Out" without identifying them racially... Leon Benson has left J. Walter Thompson to join Ziv TV Programs in an executive capacity, working out of Hollywood... Eddie Davis, concluding season as a scripter for Milton Berle, has collaborated with Al Noble and Don Garrett on a new half-hour comedy show for Sam Levene, "Off Broadway"... Mike Kellin into "Philco Television Playhouse" Sunday (17)... Charles R. Abrey, ex-DuMont, has joined ABC-TV as account exec... Kenny Sharpe skedded to play title role in George Sebeck's projected vidpic series "Skippy," based on the comic strip.

Hollywood

CBS leased the Keywest studios in Hollywood—but only to store and manufacture their TV scenery and props... Jeanne Gray's Friday afternoon women's show on KTLB picked up by Owl-Reall drug company... Lou Snader hired Rudi Feld, European stage designer, as technical consultant on Snader's Telecriptions and upcoming TV films... Mary Ross organized Taurus Productions to film the bull fights at Tijuana, Mexico, for television. Footage is cleared through American Humane Society before being offered to sponsors... "Twenty Questions," formerly on ABC-TV, airs over KTTV, DuMont affiliate, starting July 20... KTLB began airing 15 first-run Telecomic cartoon strips, 15-minute, five-a-week kid show was formerly aired on KNBH and was known as NBC Comics. First 13 on KTLB are first run, rest are second run of those aired on KNBH.

Al Lapin takes over producer chores on KLAC-TV's "Joe Graydon Show." Lapin is with G.A.M. Productions, where he is production exec on "Hail the Champ" and associate producer of "Wedding Bells," both on KLAC-TV... Debbie Greer, veteran Firesider, linked for co-starring role in Frank Wisbar's "Escape," next telepic for "Fireside Theatre" rolling today (13) at Eagle Lion... Doty and Art Todd in New York for three-week stint on ABC's vidshow, "Club T"... Gene Norman's KNBH disk jockey show which uses Snader Telecriptions airs four spreads a week starting June 28... Carl Dudley, prez of Dudley Pictures, is readying a group of five and 10-minute 16mm color films for CBS. Films, which the net will use in their upcoming color airing, are travel and fashion shows... The Academy of Television Arts and Sciences last week kicked off their biggest membership drive in effort to latch onto top people in the biz. Mal Boyd chairmans the activities, his last TV work before he leaves for his theological studies... Al Burton brought 36 foreign pix in New York, now has 192 films altogether. Burton and his partner Marvin Saltzman are dubbing in English soundtracks, will release the pix in groups of 52 for television consumption. Burton

paid \$500 for TV rights for each pix, plus a royalty to producer.

Chicago

Nancy Wright in as regular thrum on WGN's daily nooning "Luncheon Date"... WGN-TV film librarian Elizabeth Bain in N. Y. this week scouting around for feature pix... Lee Salberg joins WKBK as publicity-promotion staffer... Lee Schoeler moderating WGN-TV's "From Conference," bankrolled Tuesday nights by American Vitamins Assoc... National Video Corp. has purchased additional plant space for production of video receiving tubes... Chipper Larry Raine guests on the Al Morgan DuMont show June 25... Dave Garraway, driving his 1939 Jaguar sports car, competed in the annual Bridgmanhampton, L. I. road race Saturday (9)... Temperature Equipment picks up Chet Youle's late evening weather show Wednesday nights on WNBQ starting July 4 and the Acheson, Topeka & Santa Fe Railroad latches onto the Friday night segment July 6... Lou Abraham takes over as WKBK continuity editor while Yale Rose vacations... Chl NBC engineer J. H. Fri-shette called back to active navy duty... Randy Kent is new WKBK gabber... American Television bankrolls Friday night Chilton Uley news stanza on WNBQ, starting this week... WNBQ female commentator Dorsey Connors travels to Europe next month... Henry T. Roberts upped to veepee post at Majestic Radio and Television.

London

W. Farquharson Small is producing his own documentary, "Inside Western Germany," June 23. Excerpt from Claude Langdon's "London Melody," from Empress Hall, was screened last Sunday (10), with Bella starring. "Glas-Carl, Me-notti's 'The Telephone' was produced yesterday (12) by Christian Simpson, with Elizabeth Boyd and Eric Shilling... Racing from June 12 to 16, with Peter Dismack, Peter O'Sullivan and Henry Green commenting. Ralph Reader's musical pageant play, "Boy Scout," is being aired from Albert Hall Saturday (16)... Alan Chivers is producing "Brother Beaking" in production Mrs. Nosh's "Five Children and It," a two-part serial for the children.

The last in the "Vic Olivier Introduces" series is being presented Saturday (16), with Rowland Jones, Donald Callaghan and David Davenport guesting... Bill Ward is producing... A musical play, "The Golden Years," specially written for TV by Barry Baker and Jack Halbert, with music by Harry S. Pepper and Jimmy Dyrenforth, is to be telecast June 23. Direction is by Walton Anderson and Jack Halbert, the latter also starring with Sally Ann Hews and Peter Graves... Ann Todd and Leo Genn did a 15-minute scene from the "Seventh Veil" last Sunday (10).

TV No Deterrent

Continued from page 1

that radio-TV coverage is no handicap when coupled with a winning performance. All of the Chicago American League entry's games are aired via radio, with WGN-TV beaming the home day games. WJJD broadcasts the day games and WCFL carries the arc light contests.

The "good show" angle works both ways, benefitting the clubs kifty and the stations. WCFL had a special Pulse survey run on the opening night game of the home stay and found that its rating during the string skyrocketed to a hefty 10.3 average. At one time during the baseball broadcast, the indie had 66% of the Windy City audience.

Lots of Equipment

Continued from page 21

posite system" of color television recommended by the National Television Systems Committee, an industry advisory group. It told the engineers it was anxious to build equipment for CBS color. Company reps said GE's new monitors will readily accept CBS color signals and that its cameras can be modified for field sequential color.

In view of GE's position in the industry, some observers regarded the presentation as evidence that major manufacturers will back UHF and produce equipment for CBS color.

NBC TV's Louis Fite

Continued from page 1

age strictly as an experiment and, for its own advantage in future planning, wants to be as close as possible to the scene of action. Also in the wind is the fact that NBC may be planning to build and package entertainment programs for theatre TV. It's recalled that NBC exec veepee Charles R. Denny suggested to theatre execs two years ago that his web would be ready and willing to furnish programming for big-screen video, when enough theatres were provided with equipment to afford such shows. By cooperating with the theatres for tonight's fight, NBC would have the inside track among the networks to take on that job.

NBC is expected to station three cameras at the Polo Grounds, N. Y., to pick up the fight for the benefit of paying customers in the theatres. Pictures will be beamed on a micro-wave channel to the coaxial cable terminus in New York, from where they will be fed on the cable to the cities in which theatres will pick them up for transmission on their screens. Entire system will be on a closed circuit, to preclude the fight being picked up on home receivers.

Possibility of growing competition between regular broadcasters and theatres for exclusive rights to top events was emphasized by various sports writers and syndicated columnists during the last week. Majority of the scribblers predicted that with theatres and pay-as-you-see TV, such as Zenith Radio's Phonovision, both bidding for the events, the setworkers accustomed to getting the best in sports on their home receivers for free will be out of luck. Theatre TV proponents, incidentally, have never alluded to the competition they'll be creating for the networks, underlining instead the bon-office that big-screen video should provide them.

N. Y. Daily News sports editor Jimmy Powers, who regularly announces the Friday night fights on NBC-TV, will call the blows for the theatre coverage. He'll be assisted by Arthur Siskind, Jr.

FV Gets Into Act

Chicago, June 12.

With the theatre-TV interests grabbing off an exclusive on the Joe Louis-Lee Savold fight tonight (Wed.), Zenith Radio Corp. proxy Comdr. Eugene F. McDonald, Jr., sounded a warning of a possible big-screen monopoly of major sports events. He argued that Zenith's Phonovision—designed to assure a home TV bonofice—is needed by broadcasters if they're to be able to compete with theatre TV in bidding for costly sports telecasts.

Comdr. McDonald dispatched a letter to CBS proxy Frank Stanton "alerting" him to the "dangers" inherent to the broadcasters in an expansion of further theatre exclusive sports telecasting. Included with the Stanton letter was a copy of a booklet authored by Theatre Owners of America's Gael Sullivan and Nathan Halpern describing the potentialities of theatre TV. Zenith topper underlined several passages in the pamphlet, calling them "loaded with dynamite for our industry and the public."

Fite's Fulton in TV-Fight Accord Pittsburgh, June 12. Fulton Theatre came to terms with operators union just in time

to buy Joe Louis-Lee Savold fight tomorrow night (Wed.) on the closed TV circuit. House had been having trouble arranging a deal with projectionists covering the exhibition of television programs, and as a result had displayed only one twelve attraction, the Golden Gloves finals, since installing the equipment several months ago.

For a time up until last week, Fulton had just about decided to forget the whole thing and dispose of its TV machines when a break came in the long negotiations. Under terms of deal, there'll be an extra operator in the booth for video programs, with so much extra, on a sliding scale, for each of the men while a telecast is in progress, depending on how many are shown during any week.

Fulton will close its regular picture, "On the Riviera," at 6:30, reopen at 8:30 and put on some shorts until the fight starts, charging \$1.50, including tax for the event.

TV Actors Beef

Continued from page 1

sinuate to the performers that "we won't have any future work for anybody who drives us to the wall by calling in TVA." Video union can't do anything until the performers themselves inform the union and press a charge.

Another gripe some actors have is that rehearsal hours are being shifted arbitrarily and without remuneration, against TVA rules. Agreement requires producers to pay when rehearsal hours are changed. But here too some thespians are afraid to squawk to the union, for fear of losing other jobs.

Cleveland—Fuller Smith and Ross, for Central National Bank, has renewed its "Around the House" 10-minute Monday, Wednesday, Friday 6:30 p.m. stanza on WNBK with Ken Ward pitching household repair stints. Renewal marks the bank's third year in television... Old Dutch Beer, through Ohio Advertising, has shifted its one-hour program from Saturday to Monday 11 p.m. and will be fed from WEWS to WSPD and WTVM. Program features different polka band and acts. Package, under producer Herman Spago, will appear in various parks, concert halls, etc., during summer months.

EXPERT STENOGRAPHER

SECRETARIAL, SCRIPTS, ETC.
AVAILABLE WEEKENDS
DAVE LEVINE (CSR)
630 West 173rd Street, New York
Wadsworth 7-7196 After 5 P.M.

Great Gaghan Available

On staff of top TV comedy show going off for Summer. Original, sane, no gaggle, lots of credits, lots of laughs.
\$250 per week. Room 404A, 736 7th Avenue, New York City.

Bushkin's Back!

The Embers

161 EAST 54TH ST., N. Y. C.

PLUS
EDDIE HEYWOOD TRIO



WJBK delivers the Goods
YOUR GOODS...
WITH SALES

PUNCH

Results from WJBK-TV show, "Ladies Day"—30-piece sets of statuettes steel cutlery, retelling for \$4.95 apiece, sold 41 sets from the first commercial, 43 from the second. Results were so tremendous the first week that the store ran out of stock. Commercials had to be stopped until their supply can be replenished. Net result: three-peat a week contract for a year.

WJBK-TV-DETROIT

WJBK-TV—CBS and DUMONT Affiliates

12W STATION WITH A MILLION FRIENDS

National Sales Headquarters: 488 Madison Avenue, New York 22

Edwards 5-2435

Represented Nationally by THE KATZ AGENCY, INC.

Inside Stuff—Radio

Behind-the-scenes of Jack Elgin's disk jockey return to WMGM, New York radio, starting Monday (11) from Hutton's restaurant, N. Y., is that Ben Kalman, whom Elgin replaces at the console, was first offered the same deal and turned it down. The setup as offered Miss Kalman, who has been holding forth for several years as a disk jockey over WMGM at Hutton's, was a four-week trial basis as suggested by the restaurant to the station. Miss Kalman felt she was beyond the trial basis stage of her career. Her contract recently expired. Miss Kalman's jockeying session for WMGM had been from midnight to 1 a. m., with Elgin's session to be from midnight to 3. It will be a combo jockey-audience participation format, Elgin having accepted the four-week trial conditions.

Agreement has been reached by Radio Writers Guild and RCA covering the four writers of the latter's *Thesaurus* division and thus avoiding a threatened strike. Dispute had centered on RWG's demands that the four writers get parity with NBC network writers and settlement calls for the writers to move over on Friday (15) to NBC where they will get the network minimums and improved working conditions.

Announcement of the settlement, made by Nicholas Capella for RCA, and national president Ira Marlon, executive secretary May Bolhower and counsel Herman Gray for the RWG, paid tribute to J. R. Mandelbaum, federal mediation commissioner, for his efforts in bringing both sides together.

Some 38 programs will originate from Cleveland during June 21-24, at the centennial convention of the YMCA's of U. S. and Canada. Airmers were set by Henriette K. Harrison, AM-TV director for the centennial, who has just returned from Cleveland.

Three network programs originating from the city will be the Cleveland Symphony on NBC and Paul Hoffman on Mutual. ABC will carry a roundtable discussion with Charles F. Taft, Dr. Charles C. Noble, dean of Syracuse U.; Dr. Arthur S. Flemming, proxy of Ohio Wesleyan U.; and Dr. Hugh L. Keenleyside, Canadian U. N. official. Other programs from the convention will include talks by Dr. Ralph Bunche and Sen. Douglas.

ABC and Mutual and their Gotham keys, WJZ and WOR, seem to be playing catch with talent and shows.

Two new American Tobacco five-minute strips on MBS, which start July 2, involve ABC or ex-ABC personalities. Arthur Van Horn, who'll do an 8:55 a.m. newscast for Luckies, does the "Dean Camera Show" for WJZ, which that station last month had wooed over from WOR. "Happy Felton's Talk Back," which had recently been a half-hour series on ABC, will turn up on MBS at 10:55 daily, as part of Luckies' entrance into early morning radio.

Last week WOR pulled over Pat Barnes and his daughter Barbara from WJZ for a cream-the-board afternoon show.

Mutual program veepee Bill Finestriber has laked the radio version of "20 Questions" for three years, following its cancellation by Bonnon, to keep the program in the Saturday 8 p.m. slot it has had since 1946.

Video version, which Bonnon also relinquished, shifts from ABC-TV to DuMont. Show will continue to originate from WOB-Mutual's Amsterdam Roof Theatre, N. Y. However, while the previous pact stipulated that WOR-TV would carry the tele show in Gotham, WOR-TV won't get the program under the new setup. Package is owned by WOR newscaster Fred VanDerventer and his wife.

Amalgamated Clothing Workers, which sponsors ABC's "Town Meeting of the Air" co-op on four stations, will turn over one of the commercials Tuesday (18) to salute an employer. Union will pay tribute to Eagle Clothes proxy Ben Goldman for the outfit's good labor relations and excellent conditions in its new plant.

Dealers and Stations In Twin Cities Map Drive To Boost TV Set Sales

Minneapolis, June 12. North Central Electrical Institute, Twin City Appliance Dealers and the Twin Cities' two TV stations, KSTP and WTCN, are combining to map out a huge fall promotion, to try to counteract a depressed TV set market.

It's planned to launch a large advertising campaign to put the public right on actual TV color facts, stressing the probable length of time before color TV will be appreciably in evidence, and the means available to purchasers of present sets to protect their investments.

KSTP-TV's latest figures again reveal how slowly TV sets have been and still are moving. The present number of sets in consumer hands, as of June 1, in the Twin City area, is 264,800. This compares with 256,400 and 250,500 as of April 1 and May 1, respectively. For several months now the sales have been averaging approximately only 4,000 a month. WTCN-TV now operates 112 hours per week; KSTP-TV, 180%, of which latter NBC-TV shows consume 33 hours.

Looking for Temporary Office?

Have a phone dial, telephone and male secretary available for three months. NW 4-7724.

TELEVISION STUDIO

Long term lease, good for commercial, too, in Forest Hills. Queens, 1200 seats and stage. Call NE 7-2725.

New York's State Univ. To Study Use of Tele; OSU Director to Aid

Albany, June 12.

Appointment of Keith Tyler, director of radio education at Ohio State U., for a 30-day period, to draw specific plans for the incorporation of television in the program of the U. of the State of New York, has been announced. The action followed recent suggestion to the FCC by the Board of Regents of the university for nine ultra-high frequency channels to serve the educational needs of the State.

Tyler's study will include the outline of plans for the State U., on the basis of operating two or three stations with or without network affiliations; experimentation with free time now given for educational use by commercially operated stations; exploring the use of video on a closed circuit within one institution or campus; planning budget and details to coordinate the State U.'s program with those of the Board of Regents.

On the basis of this planning and Tyler's recommendations, the state's total proposal for educational use of television will be presented at FCC hearings scheduled for mid-summer. Tyler is a member of the joint committee on educational television, which represents the major national educational associations.

'Howdy's' Summer Bonanza

Chicago, June 12.

Flock of renewals assures NBC-TV's "Howdy Doody" of a profitable summer with most of the bankrollers planning to remain during the hot weather. International Show is dropping its Wednesday quarter-hour segment for an eight-week summer layoff but Wander (Ovaltime) moves into the spot during the hiatus. Wander will continue in the midweek spot when International returns Aug. 18, taking over a Friday quarter-hour.

Mars will remain on the inopportune show during the summer in its Monday and Wednesday periods and Kellogg sticks around on Tuesdays and Thursdays.

CIRCLING THE KILOCYCLES

Philadelphia—Roger W. Clipp, general manager of WFIL and WFIL-TV, has been named a member of the advertising committee of the U. S. Chamber of Commerce. Ed Wallis, assistant program director at WIP, has been upped to director of sales promotion and public relations at the station. Varner Paulsen has been named to Wallis' former job.

Minneapolis—Gene Wilkey, general manager of WCCO, CBS Twin City radio station, has been elected to the Minneapolis Advertising club's board of directors. He's also a member of the board of directors of the Minneapolis Aquastennial, local annual summer mardi gras, and of the Hennepin County Chapter of the National Foundation for Infantile Paralysis.

San Francisco—Ken Hildebrandt for the past 18 months on the staff of the station, has been appointed sales manager for KYA. Hildebrandt, a former Lt. Commander, was sales promotion director for Gerber Baby Food, sales manager for Nobis Johnson and branch manager for Kaiser Motors Division.

Columbus—John Michaeli, former early morning disk spinner on WPAI, Portsmouth, has joined the staff of WVKO, indie FM station here. Jeanne Wayland, promotion chief for the station since it began operations nearly three years ago, is resigning June 30.

Des Moines—Al Couppee, sports director of KRNT, has been presented with the first annual award of the Olympian Club "for fostering better inter-racial understanding." The Olympian Club is the first Negro athletic group in Iowa to receive a charter from the A.A.U. and was formed to improve racial relations through utilization of sports.

Cincinnati—Dave Upson and Barbara Cameron have switched their Dave and Barb song and chat show from television to AM on WKNC stations. They have launched a series of morning 15-minute programs, Monday through Friday, to run a year for Strietmann.

Blair Co. Account placed by the H. Miller agency, Columbus, O.

Cleveland—John B. Kennedy will inaugurate a series of commentaries under the sponsorship of National City Bank over WKEL. The five-minute TV show will be heard at 11:10 Monday through Friday night. It is believed the Cleveland summer series may serve as a test for a possible network shot in the fall.

Columbus—Nick Luppino, chief cameraman of WTVN since it went on the air in October, 1948, has moved to the production staff of WLWC. Crodeley owned station here. Luppino was formerly chief cameraman and traffic manager at WICU, Erie, Pa., which, like WTVN, is owned by Edward Lamb.

Boston—Martin Beckman, program director of Hub indie WHEK, has resigned from that station to accept a post on the announcing staff of WCOP. Gabber, considered one of the best informed in classical musical circles, will conduct an 8 p.m. to 10 p.m. across the board longhair stanza which hit the airwaves June 11.

Lampasas, Tex.—The Lampasas Broadcasting Co., owners and operators of KHIT here have filed application with the FCC for the sale of the outlet to the Lampasas Broadcasting Corp., headed by Lee H. Grippen, for \$21,500. KHIT is now headed by the partnership composed of Sylvester Lewis and

Columbus—John Terry, radio newsmen who covered for the networks on the troop train wreck near Cuckoo last year in which 33 Pennsylvania National Guardsmen were killed, has been named news director of WVKO here. He succeeds Bob French, former WVKO manager, who is setting up an ad agency in Columbus.

Louisville—James Cox, former commercial manager of WAVE and WAVE-TV, is now general manager of WPKY, 250-watt in Frankfort, Ky. Cox is owner of 40% of the station stock, and last week put in use complete technical equipment for the station.

YOUNG TEXAS TALENT SET FOR DALLAS AIRER

Dallas, June 12.

Youthful local performers up to 16 years of age will receive an opportunity to participate in a series of talent shows to be telecast each Thursday on WFAA-TV. Half-hour series began last Thursday (7) and will be sponsored by Ralston cereals, for its Rice Chex. Telecasts will be known as the "Ralston Roundup of Texas Talent."

Earl Watson will emcee the show, assisted by nine-year-old Freddie Packer. There will be five or more contestants on each show, with winners to go into semi-finals and finals. Prizes will be awarded.

Rondo's Musical Vidpix Series as Open-Enders

Chicago, June 12.

Rondo Records, Chi diskery which is branching out into the vidpix field, completed lensing last week of 39 five-minute open-end musical briefie pix which will be offered for between \$15 and \$60 depending upon the size of the station's market. First series features organist Ken Griffin either as straight instrumental offerings or backgrounding vocalists Bill Snary, Peggy Murdoch and Betty Cox.

Production on the 38 shorts, which was completed in six days, was handled by Jack Gibney. J. F. Bard of Rondo will be in charge of distribution with the Dade Epstein agency handling the sales.

'Stars Over Texas' TVer

Dallas, June 12.

A TV show has made its debut here on WFAA-TV and is presented once each month on Thursdays. Telecast is titled "Stars Over Texas" and is presented by the Texas Astronomical Society.

Series is designed to bring the viewers the easy ways to identify the stars that are most apparent during the upcoming month. Stellar highlights are pointed out by charts in the studio.

NO GREATER FACILITIES AVAILABLE IN CHICAGO than at WGN-TV

- | | |
|-------------------------------|--|
| 19 RCA image orthicon cameras | 2 16 mm projectors with 3,000 foot reels |
| 2 complete remote trucks | 3 rear screen projectors |
| 4 film chains | 2 complete kitchen sets |
| 2 35 mm Simplex projectors | 7 ultra modern, floating studios |

Studio 1A, seating 400 people, is equipped with rigging fly system, elevator, 40 foot loft and 45 x 45 foot stage. Indoor bandshell for large musicals.

IT'S NO WONDER the top ADVERTISERS are on WGN-TV



Hofstra Study

Continued from page 35

more than a year—spend about 7 1/2 more time watching TV than those who have had their sets less than a year.

3. Of 143 different brand-program combinations (two brands plugged on one show, or one brand plugged on two different shows), the average reveals 37% greater increase in customers among program viewers than non-viewers.

4. Guest viewers (people who watch shows but don't own their own sets) represent an added bonus for the sponsor. Among non-owners, the average increase for all 143 brand-program combinations studied is 35.2% more customers among guest viewers than non-viewers.

5. Gain in customers definitely means a gain in unit sales. Program viewing created a customer gain for the average brand studied of 40.6%. Unit sales among program viewers increased 48.7%.

6. TV does an equally good selling job for durable goods, such as cars, refrigerators, floor coverings, etc. For the average durable brand plugged on TV, there were 19.3 buyers per 1,000 owners who watched the show on which the brand was advertised, as compared with 15.6 buyers per thousand owners who did not watch the show. For 32 different makes of durable goods studied, the survey showed video lifts sales an average of 27.7%.

Payoff on Package Goods

As an example of video's tremendous selling effectiveness for package goods, the survey reveals that for a certain brand of razor blade advertised on TV, the program added 2.1 new customers for every 100 set-owners, or 21 new customers per 1,000. An average of five brands studied reveals they were purchased by 14.6% of the non-set-owners, as compared with 18.9% of the owners. Since all other factors of comparison between the two groups were kept constant, according to the study, the result demonstrates that TV alone is responsible for a gain of 27.5% in product sales.

Figuring that the new survey will be important not only to itself but to the entire industry,

NBC is lining up a hefty promotion campaign to get results of the survey across to agencies, sponsors and affiliate stations throughout the country.

Web is producing a color film with sound on the survey, which will be shown to any interested parties, in addition to publishing results in book form and preparing slides for presentation speeches by sales department executives. Latter will take a road company of the presentation out during the next few weeks, pitching the message at luncheon meetings in most key cities, including Boston, Chicago, Cincinnati, Cleveland, Detroit, Pittsburgh and Los Angeles.

Pill Firm, Spending 28C Weekly on Coast Video, To Package Own Shows

Hollywood, June 12.

American Vitamins, which has been revitalizing local television to the tune of \$28,000 per week, has "rebalanced" its video ad program locally and plans shortly to start packaging its own shows. Pill peddler dropped "Hall the Champ" and "Wedding Bells" from KLAC-TV. Each cost approximately \$2,000, plus a percentage for each additional market.

Fair will be supplanted June 24 on KLAC-TV with a package featuring wrestler Leo Garibaldi and an hour-long grant-and-grown workout program, with price tags of around \$3,000.

Exec producer Bud Lewis says AV, now spending approximately \$50,000 weekly around the country, will expand that program. Firm is well satisfied with results thus far, he added, and is moving into Ohio, Detroit and New York markets.

Plan to package its own shows stems from a desire to control each show more firmly and to operate on a more feasible economic basis.

Welles Doing Series Of Disks on 'Harry Lime'

London, June 5.

A series of 32 half-hour transcription programs, "The Lives of Harry Lime," is now being recorded by Orson Welles for Towers of London. Scripts have been prepared by American writers and the series is being directed by Les Mitchell, who was brought over specially from the U. S. for this chore. Music is by Anton Karas, who is also under contract to the Towers org.

Harry Alan Towers plans to New York shortly to set American distribution. It is uncertain at this time whether British listeners will hear the series via the British Broadcasting Corp. or on a sponsored program from Luxembourg.

TV Nursing Pubservice Show Set for Fort Worth

Fort Worth, June 12.

"Nurse, Please," new series of public service telecasts, will be presented on WFAF-TV for a period of 13 weeks. Series is to be presented by the auxiliary of the Tarrant County Medical Assn.

Margaret McDonald and Mrs. W. N. Jenkins, a registered nurse, will be the permanent members of the cast, with two guests or more on each telecast. The first several programs will be devoted to what to do in case of bombing by an atomic bomb.

McLaughlin's Chi Post

Chicago, June 12.

Roy McLaughlin, who spark-plugged the Chicago Radio Management club during his term as proxy two years ago, was handed the proxy reins of the Chi Television Council for the 1951-52 season at the video group's annual balloting last week. WGN-TV sales manager George Harvey was elected vicepres and Ed Greenbaum of the Television Shares Management Co., was returned as secretary-treasurer.

Fred Kilian is retiring proxy.

7c Per Customer

Further pointing up the payoff to a television advertiser, the NBC-Hofstra survey found that a program advertising one particular brand of cigarettes increased customers for that brand by 83,500 in a month. Same show produced 14.4 new customers per TV dollar invested, which means an average cost for each new customer of less than 7c. Here's the way NBC-Hofstra arrived at its figures:

1. Adult family heads in N. Y. area 4,000,000
2. % who saw program in past month 28.6%
3. Number who saw program in past month (line 1 x line 2) 1,144,000
4. % of viewers who bought in past month 29.4%
5. % of matched non-viewers who bought in past month 22.1%
6. Extra customers per 100 viewers (line 4 divided by line 3) 7.3%
7. Total number of extra customers in past month (line 6 x 3) 83,500
8. Time, program and commercial costs (N. Y. share) \$3,900
9. Number of extra customers in past month per TV dollar (line 7 divided by line 8) 14.4%

Radio's Shot in the Arm For Philly as WCAU Pacts AM Newcomers

Philadelphia, June 12.

WCAU radio sales are on the upbeat and station execs saw significance in the fact that four new large contracts were placed in recent weeks with advertisers who had never before gone into the medium, or had used it only slightly.

John B. DeRussy, general sales director of the WCAU stations, said four big contracts had been signed with radio "newcomers," all of which were long-term contracts for cross-the-board spots or shows.

J. B. Van Sciver Co., retail furniture dealers, for many years a topheavy newspaper advertiser, has inked a full year's contract for live announcements cross-the-board. The contract, placed by the Cox & Tans Agency, represents the largest single local spot purchases in recent Philadelphia AM business. It calls for spots every day in the week except Saturday and began June 11.

Adam Scheldt Brewing Co. has purchased a WCAU special package for summer sponsorship, entitled, "Radio Scoreboard." The contract, placed through Ward Wheelock Co., calls for station breaks, or when necessary, announcement inserts in participating programs, at the end of every third inning of the Athletics and Phillies ball games, as well as the final scores of the games.

Lafayette Brewing Co. (Rolling Rock Beer) has purchased the 4:35 to 5 p.m. segment, Monday through Friday, for a full year, for sponsorship of a news program. Contract was placed through Wiltman & Callahan. Tide Water Oil Co. has bought a 10-minute news program, Monday through Friday, from 5:30 to 5:45 p.m. Agency for the account is Lennen & Mitchell, Inc.

KRNT's Tryout Camp

Des Moines, June 12.

KRNT, Des Moines, will sponsor its fourth annual statewide KRNT-Cubs Baseball Tryout Camp and Talent Hunt July 19-21, with sports director Al Couppee, in charge. The camp is to have the Cub's scout coach, Ray Hayworth, to direct field activities, assisted by four or five Cub coaches and scouts.

The KRNT school is one of the largest free tryout camps in the country. Last year's seven-day camp drew enrollment of 1,200 and the increase to nine days this year is necessary because of indicated additional enrollment.

Radio Reviews

Continued from page 34

U. S. Minister to Luxembourg were not. Policy on this apparently depends on subject. The Johnston interview, though lacking the spontaneity of the others, was not only newsworthy, but sufficiently of the beaten path in technique to add interest.

A human interest story follows, and here, too, the accent is on national figures. In this case, for example, it concerned a new fishing retreat peopled by such celebs as the Vice President, Secretary of the Senate Leslie Biffle, etc. It is Mrs. Markel's ability to toss off such names in an unselfconscious, convincing manner that makes her such a valuable addition to the network scene. Even the final commentary on fashions is colored by the additional tidbit that "Mrs. Woodrow Wilson has adopted this new vogue" or that the white hat vogue has been adopted by Mrs. Truman.

There's no question that show, first one featuring a femme commentator from the capital on a network basis, is highly marketable. It capitalizes in a palatable fashion on Mrs. Markel's wide background in Washington and on the mass of untapped news possibilities for the distant side of the radio audience.

CBS Color Only

Continued from page 30

new systems only if developers comply with a procedure setting forth criteria for consideration. Commission reiterated its conclusion in its original decision that "one of the easiest methods of defeating an incompatible system is to keep on devising new compatible systems in the hope that each one will mean lengthy hearing so that eventually the mere passage of time overpowers the incompatible system by sheer weight of receivers in the hands of the public."

Any new system, the FCC specified, "must be capable of operating through receiver apparatus that is simple to operate in the home... and is cheap enough in price to be available to the great mass of the American public."

Commission said CBS color broadcasts can begin commercially June 23. Agency will give notice when the Supreme Court mandate, which allows commercial broadcasting 25 days after its opinion, is issued. Any commercial TV station may broadcast CBS color, whenever and as often as it desires, sponsored or sustaining. No other system can be broadcast commercially, said the FCC, but experimental colorcasts will be permitted upon appropriate application.

FCC Commissioner Frieda Hennock, interviewed on NBC-TV's "Meet the Press" program Sunday (10), said it will take five to 10 years before present black and white sets become obsolete. Owners of these sets will always be able to get black and white programs, she said, and by purchasing an adapter for \$35 will also get CBS color broadcasts (in Monochrome).

Asked by Lawrence Spivak: "would you advise me to buy a color set?" Miss Hennock replied: "I don't know how much money you have." It depends on one's circumstances, she added, and one's preferences.

RWG

Continued from page 31

result is that with no chance for hearing, persons listed in this publication are being deprived of their right to earn a living."

Marion said that after six years of work one member was released from his contract on its annual expiration date, "because his name appeared in 'Red Channels.'" Another member listed in "Channels," who had not earned less than \$10,000 a year since 1940, now has not been able to earn more than \$2,500, Marion charged.

Union chief said RWG is trying to "resist thought control and arbitrary blacklisting," adding "these practices strike at the fundamental welfare of our guild and its members, and we believe they are opposed also to the best interests of the nation."

Minneapolis — Glenda Lovoe, formerly assistant editor of the St. Louis Park Dispatch, a local suburban sheet, has joined the WCCO department of news and public affairs.

Radio Lux, BBC In Talent Raids

London, June 12.

A new radio war between Luxembourg, which feeds Britain with sponsored programs, and the British Broadcasting Corp. is breaking out. As from next month the continental station will operate on a powerful new wavelength with daily programs in place of the present Sunday broadcasts.

With the operation of the BBC bar on performers who work for Luxembourg, both organizations are making a bold bid for talent. Already a number of top ranking BBC programs have gone to Luxembourg and sponsors are after others.

While facing this new broadside from Luxembourg, the BBC has lost the rights to commentate on football matches as from next season. The Football Assn. will allow these to be recorded, but they can only be aired when games are not being played. This has been decided to protect the gates, particularly during inclement weather.

Ruml to Be Speaker For June APS Confab in N.Y.

Beardsley Ruml, tax expert, will discuss economic trends affecting local station business at the fourth Associated Program Service subscriber conference in New York June 20. Confab, presided over by APS general manager Maurice B. Mitchell and program director Leslie F. Biehl, will cover sales and program techniques in the use of library services.

APS has signed Denny Vaughan, British pianist-vocalist, to cut 10 tunes next week. Outfit has also recorded Edward Linsell, church choirmaster and organist, in hymns of all faiths, with the first group to be released in July.

Oberlin's UNESCO Post

Louisville, June 12.

Dick Oberlin, WHAS and WHAS-TV news director, has been appointed a consultant on an educational project for the UN Educational, Scientific, and Cultural Organization in Mexico and France. Oberlin has been granted a three-month leave of absence by Victor A. Sholia, vice-president and director of the radio station.



Eileen BARTON

ANCHOR HOCKING'S BROADWAY OPEN HOUSE

WGC-TV—11 P.M.
TUES-THURS-FRI

Director: M. C. A.

"A GREAT GROUP"

HI, LO JACK AND THE DAME

Mgt.: BOB KERR, New York, N. Y.

ATTENTION!!!

TV STUDIO FOR SALE OR RENT... Wonderful location. For details call or write... HUBERT J. LANDMAN, 10 West 10th St., Mount Vernon, N. Y. VO 5-4364; MO 7-4725.

A Magnificent RANCH HOME

ON A BEAUTIFUL WOODED ACRES

In Fort Mills, Seelye, Long Island

35 Miles from the Heart of Manhattan

This gorgeous modern brown brick home sits on a secluded acre of wooded and half a picturesque country setting—yet close to the heart of New York and is easy to reach.

The spacious main floor has an immense living-dining area and a large kitchen. There are three huge bedrooms—the master bedroom has a private dressing room and bath plus a study and a maid's room with private entrance, and separate lavatory and shower.

The kitchen is huge and complete with GE electric refrigerator, double electric range, dishwasher and garbage disposal unit. A large breakfast room with bright picture window overlooks a lovely garden. The separate laundry room off the kitchen has automatic washing machine and drier and two huge food freezers.

The two main bedrooms share an extra large closet and two big lamps.

Every modern electrical innovation is included in this magnificent home, including radio controlled overhead door on the oversized 5-car garage, and a master bedroom with that floodlights the entire exterior of the house. All the picture windows are thermopane canopy tops.

The basement is beautifully finished with a fully equipped bar and refrigerator, washroom and lavatory, movie screen, and a large room for the floor shuffleboard area and a second roomy den.

The lovely rear garden has a 60-ft. swimming pool ranging from 1 to 11 ft. deep, with a diving board. Beside the pool, is a brick cabana with 3 separate dressing rooms, showers and lavatory.

The whole garden, with its wide patio and outdoor barbeque, is equipped with floodlights and underwater lights to illuminate the pool.

This luxurious mansion was completed in 1949 and is in top condition as any home built. It is the ideal home for one who likes to live graciously and to entertain in grandeur. It is priced for immediate disposal.

\$75,000

\$40,000 Cash Required

May Be Seen by Appointment Only

JOHN J. BRAGLIA

One Belmont Rd.

Elmont, L. I. 917-3030

BAND BIZ BANKS ON NEW COMBOS

Iucci Board Election Sole Spark In Cut-and-Dried AFM Convention

With the reelection of James C. Petrillo as proxy of the American Federation of Musicians a wrap-up from the outside, the winning of a spot on the executive board by Charles Iucci, Local 808 proxy, furnished the sole excitement at the AFM convention which concluded in New York last Thursday (7). Iucci is firm exec member from the N. Y. local, with its 30,000 the biggest in the federation, to be named to the exec committee.

Iucci won in a close race over John L. Parks, a Dallas local exec. First round of voting resulted in a dead heat between Parks and Iucci, with a vote recount resulting in a narrow margin for Iucci. Latter's victory was generally ascribed to the excellent hosting job to the convention by the N. Y. local, which climaxed its welcome to the delegates with a gala show Wednesday night (6) at the Hotel Plaza, with appearances by Milton Berle, Martin & Lewis, Bob Hope, Connie Bowell and others.

Rest of the incumbent officers, who were reelected, were Charles L. Bagley, vice-proxy; Leo Ciesmann, secretary; Harry J. Steeper, treasurer, and exec board members Stanley Ballard, George V. Clancy, Herman D. Kenia and Walter M. Murdoch, latter being the mandatory rep of the Canadian AFM section.

Woods on '33 Bille

The 34th annual AFM convention failed to produce any contenders for any of the union's official posts from president to treasurer. Only real show of enthusiasm shown by the delegates came when Steeper announced that the per diem hotel expenses for delegates had been raised from \$5 to \$6.50. The AFM treasury shelved out.

(Continued on page 49)

ONORATI EXITS RCA FOR CROSLY TV POST

Henry Onorati, RCA Victor assistant ad manager and national promotion chief, is exiting the company to join the Crosley Corp. Onorati will be ad manager of the latter company's TV department. His replacement at Victor hasn't been set yet.

Onorati was with RCA for 13 years, handling promotion during the first seven years for all consumer products. During the past year Onorati set up a basic promotion procedure for the pop department. Onorati worked under Dave Finn, Victor ad manager.

New Pub Members For ASCAP Appeals Board

Balloting for the board of appeals of the American Society of Composers, Authors and Publishers resulted in the reelection of two incumbents, out of the previous committee of three writers and three publishers. Writer members on the new committee are Abel Baer, John Redmond and Douglas Moore. Pub members are Ben Bloom, Joseph H. Santly and Willard Sniffin.

Redmond and Baer were reelected as writers. New representation for the puba followed declarations of nominations by the three former publisher members. The standard field is repped by Moore for the writers and Sniffin for the puba.

Waring's Outing For Music Biz on July 10

The annual outing, sponsored by orch leader Fred Waring for the men in the music business, will be held July 10 at Shawnee Inn, Pa.

Waring, who foots the bill for the outing, has scheduled a list of program activities slated to keep the music men occupied from early morning to midnight.

ASCAP Herbert Dinner

American Society of Composers, Authors and Publishers is holding a commemorative dinner for the late Victor Herbert, the Society's founder, at Luchow's restaurant, N. Y., June 27.

Affair is being given on the occasion of birthdays of two of ASCAP's co-founders, John Goldson and Raymond Hubbell.

AFRAites Sore At Petrillo's Blast

James C. Petrillo left a trail of bitter feeling in the ranks of New York radioites as an aftermath of his opening speech before the American Federation of Musicians' convention last week. Both musicians and actors were reacting strongly against the diatribe directed against them by the AFM proxy.

Frank Reel, national exec secretary of the American Federation of Radio Artists, protested directly to Petrillo against the latter's allegations that AFRA members had undermined the musicians' union during the AFM disk ban several years ago. Petrillo made the charge to support his contention that the AFM could not depend on any other union for support. AFRA execs were particularly burned at Petrillo's rebuttal before the AFM delegates, where he lightly brushed off the AFRA reply.

Radio musicians in New York were even more resentful, and considerably more leery than AFRA members. They were particularly disturbed over Petrillo's threat that he would "take care" of his critics "one by one by throwing them out of the union." Petrillo's remarks were aimed at a group of radio windjammers who had urged a ban on recorded music in Petrillo's recent negotiations with networks.

Some musicians, who insisted on remaining anonymous in view of Petrillo's nervous-trigger finger in tagging his opponents as Communists, said the AFM convention accomplished nothing towards keeping canned music off the airwaves. Not only did Petrillo fail to come up with any sort of a program to save musicians' jobs on radio, they claim, but they have been subjected to outright intimidation in an effort to keep them quiet.

CAP EXECS TO COAST ON FALL PROGRAM TALKS

Bill Hill, Capitol Records' eastern sales manager, and Dick Linko, eastern promotion chief, head for Hollywood Thursday (14) for a series of top-echelon meetings at the diskery's Hollywood homeoffice. Meetings will revolve around an anticipated fall production and sales program and will be attended by the five regional branch managers as well as company artists and repertory execs.

Glenn Wallicha, Cap proxy, left New York for the Coast last week but will return again in July. Indicative of the new stress being placed on eastern operations, flock of Cap toppers will also hit New York shortly after the meeting in Hollywood is concluded. Among those expected in N. Y. are Jim Murray and Bill Fowler, vicepres; and Dave Dexter and Leo Gilletti, artists and repertory staffers on the Coast.

Kerwin Mould Co., Inc., has been chartered to conduct a music publishing and recording business in New York. Capital stock is 100 shares, no par value.

YOUNGSTERS GET BREAK IN B.O. DIP

With band agencies and dance-hall promoters still looking for ways to revitalize the band business, young orch leaders are discovering that bookings, heretofore reserved for top name bands, are becoming available to them. Despite current downturn in dance-hall gate receipts, promoters claim that the young bandleaders today are drawing almost as well as the name bands and with proper direction and advice from agency men should be able to hype dance business around the country.

The agency men have been alerted to watch out for new band properties and to push the young orch leaders already signed. Although such band building outlets as air time and recording pacts aren't easily attained, the agency men claim that bookings in spots that have been noted for sparing new bands such as the Meadowbrook, Cedar Grove, N. J., and Glen Island Casino, Glen Island, N. Y., can give the young orch leader the proper boost and experience. Since promoters can buy these bands at moderate guarantee, they are bringing in the young orch leaders rather than shutter the hal while waiting for a name band to be routed their way.

Evidence of the new band trend around the nation can be found in the recent rise of such names as

(Continued on page 48)

Moe Gale Rack To Quit Field

Reflecting the downturn in sheet music sales, Moe Gale's Song Distributing rack is suspending operations at the end of this month. American News Co., which has been handling distribution of the copies to subway stands and other newsstand outlets, said it would handle the last release in a couple of weeks.

Gale set up his rack about five years ago in competition with the Music Dealers Service rack, which is handled by the international circulating division of the Hearst magazines. Gale has been pushing both pops and public domain tunes.

All Quiet on 'Sound Off' Front as Morris Agrees To Withdraw Meridian Copy

Incipient wrangle between Buddy Morris' newly-formed Meridian firm and Shapiro-Bernstein over conflicting versions of the current "Sound off" click, is being settled amicably. Dispute arose a couple of weeks ago, when Morris disclosed that he had taken over a version of "Sound Off" from the late Mark Warnow's Stuart Music firm, to buck the Shapiro-Bernstein Will Duckworth composition.

It's understood the Morris has agreed to withdraw his version if S-B comes across with a legal form acknowledging Meridian's right to publish the tune and releasing it of any liability. Meridian is Morris's Broadcast Music, Inc. affiliate.

Kessler Expands Roster Of Artists for Okeh

Columbia Records' newly-revived Okeh label is continuing to expand its artists roster under Danny Kessler's management. In the last couple of weeks, Kessler has inked Johnny Ray, a Detroit vocalist, the Bill Davis Trio and the Singing Tenors.

Okeh, which issued its first releases this week, is covering the blues and rhythm market for Columbia.

Kassner Buys Into Robbins' Firms On 50-50 Basis for Under 100G

Szigeti to Tour Israel

Joseph Szigeti, the concert violinist, has been signed for a series of 10 recitals in Israel next April.

Deal was set up last week in N. Y. between Herbert Barrett, musician's manager, and J. Moean Amidor, of the Yuval Agency of Tel Aviv, who is now in the U. S. Engagement will be under management of Yuval.

Buddy Robbins Joins Paxton

Howard (Buddy) Robbins exited as vice-proxy of J. J. Robbins & Sons last week to join the George Paxton music firm as general professional manager. Robbins, who will handle all of the firm's operations, joined Paxton on a part-time basis.

Robbins tieup with Paxton is part of an expansion program mapped by the latter. Paxton, a former bandleader, who has been running his pubbery for the last two-and-a-half years, is planning to devote more time to folk production as well as selecting current pops.

Under the new setup, George Paxton, Inc., will handle pop tunes, with one subid firm, Promenade, to publish standards, such as Tutti Camarata's "Pizicatta Rhumba," and another subid, Hitstop, to publish religious and kiddie music as well as folkies. Initial folk venture by Paxton was his recent publication of the original Tony Martella compositions for the TV show, "Escape."

Robbins will direct the Paxton plugging staff, which includes Milt Stein on the Coast, Saxie Dowell in Chicago, and Henry Marks in New York.

LONDON IN LAYOFFS DUE TO SUMMER SLUMP

Hit by the summer hit downturn, London Records cut back its personnel roster by pink-slipping a dozen staffers in its New York homeoffice. Layoffs affected only one exec, Ira Joachim, advertising and promotion manager, with the rest involving secretarial and shipping employees. Joachim was with London for nearly a year.

Layoffs during the hot weather months are a regular practice and it's expected that London will fill the vacated spots in the fall.

Patti Page Solid Draw At Cincy's Coney Island

Cincinnati, June 12. Patti Page set an early-season attendance high for Coney Island, where she showed for the first time Saturday and Sunday. Each day the singing star was scheduled for two free performances with a special 12-piece orch on the mall, followed by appearances with Clyde Trask's local combo in the park's Moonlite Gardens for dance sessions.

Mim Page magnetized 3,400 admissions in Moonlite Gardens Saturday night and 850, or double average, Sunday night. Scale was upped from \$1.25 to \$1.75 Saturday night and from \$1 to \$1.50 Sunday night.

Decca's 17½c Melon

Decca directors declared a regular quarterly dividend of 17½c a share at its board meeting last week.

Melon is payable June 29 to stockholders of record June 18. Company has been paying dividends without interruption for the past 14 years.

After mulling several offers, Jack Robbins entered into a 50-50 partnership deal last week with Ed Kassner. British publisher now headquartered in New York, Kassner's buy-in covers all of Robbins' firms, including J. J. Robbins & Sons, Villa Lobos Music, Carmen Cavallaro Music. Consolidated Music and Mario Music, with the exception of the Words & Music catalog which Robbins and F. C. "Cork" O'Keefe own together.

Although the price for the partnership deal was not disclosed, it's understood the sum involved was below the \$100,000 figure. Robbins' deal with Kassner ended multiple negotiations in which Mills Music and Johnny Marks, head of St. Nicholas Music, also were reported interested in buying part or all of the Robbins' interests.

Under his deal with Robbins, Kassner will take charge of the firm's operational activities. Robbins will also continue in an active capacity, sharing disk contacting and tune selecting with Kassner. As part of the cutback in overhead and personnel expenditures, Robbins' two sons, Howard and Marshall, have exited the firm. Howard (Buddy) has joined Paxton Music (see separate story), while Marshall is set to join a major pubbery on the Coast.

Two Firms Separate

Kassner, who came to the U. S. three months ago to set his own publishing enterprise, will continue to operate his two U. S. firms, Lincoln and Piccadilly, on a separate basis. Eventually, Kassner will consolidate his firm's offices in Robbins' present headquarters as a further move to hold down overhead expenses.

New professional activity in the Robbins firm was launched on the new plug tune, "We All Have A Song In Our Heart." Tune has already been etched by Bing Crosby. Kassner also plans intensive promotion on the firm's standard catalog and school folios which represented the bulk of Robbins investment in his pubbery after leaving the Big Three.

Kassner's promotional staff will also work on Robbins' tunes in New York while Goldie Goldmark will rep the pubbery on the Coast under a previous deal. Kassner is also opening up a British subid for the Robbins company. The English publisher made a big splash in both the British and U. S. markets with a string of hits climaxed by "If," whose American rights he sold to Shapiro-Bernstein.

SONGPLUGGER SETUP SAD IN WINDY CITY

Chicago, June 12.

Situation among Chicago songpluggers has been deteriorating at an accelerated pace, with numerous firms closing their offices here and letting go their contactmen. Latest firms to shutter their Chi offices are Spitzer Music and J. J. Robbins & Sons, with Phil Miller and Vic Duncan pinkslipped.

In the last couple of months, Shapiro-Bernstein, Leeds Music, and Santly-Joy folded their Chi offices, although Leeds is retaining one of its two men, Chick Kardale, on its payroll. He's working out of his home.

Vivanco Prepping Songs For Second Sumac Album

Melrose Vivanco, South American composer, heads for Hollywood in two weeks to finish his songs for the second album by Yma Sumac, his wife, for Capitol Records. Her first album, "Songs of the Xibaby," for which Vivanco also wrote the music, is currently Cap's top-selling album.

Vivanco also wrote the numbers for Miss Sumac in the legit musical, "Flabber."

Project to Lengthen Hair of U.S. Musical Tastes Set by BMI, B'casters

Chicago, June 12.

Groundwork on an ambitious plan to hasten the country's musical tastes, with the radio industry playing a major role, was laid at a meeting here last week which brought together 20 key music educators and broadcasters.

Confab was called by Broadcast Music proxy Carl Havertin and was an outgrowth of a meeting held in conjunction with the National Assn. of Radio-Television Broadcasters annual convention last April. At the April meeting Havertin first outlined his thoughts on how the broadcasters and educators could work together to raise the musical appreciation level by giving more air time to longer music. Specific project discussed at the NARTB meeting comprised of pre-emption of the state broadcasting associations, was a nationwide contest designed to find and encourage young serious music composers.

Emmett Brooks, owner of station WBLJ, Brewton, Ala., replying the 1,500 stations included in the 30 state groups brought to last week's parley pledged from the broadcasters that they will offer their facilities in the serious music contest.

It's hoped that the first national elimination will get underway this fall. Country will be divided into regions, with regional winners being routed to a national contest. National winner will receive a four year scholarship. BMI will publish those selections considered of merit. Likewise, Victor, Columbia, Decca, and Mercury have agreed to record selected compositions.

City and regional contests will be conducted by the state broadcasting groups working in cooperation with the music educators in their various areas.

Col. Artists Buys Shaw Chorale From Davidson For Unique Western Tour

In an unusual booking deal, the Robert Shaw Chorale, managed by the James A. Davidson concert bureau, has been bought by Columbia Artists Mgt. for an eight-week tour of 13 western states next season, for a total of 50 dates. Deal also involves a third management, National Concert & Artists Corp., which in turn is taking the ensemble over for one week of the eight.

Tour will be an addition to the usual season's schedule of the Chorale, which doesn't visit those western states due to travel and booking problems. Tour is also unique in that the Coppicus, Schang & Brown division of Columbia, which booked the Chorale, to overcome a hassle brought on by union regulations. American Guild of Musical Artists has a stipulation in touring contracts, forbidding any jumps of over 300 miles between stops. Booking in the wide, open west was therefore something of a technical feat for Fred C. Schang, Jr., who handled it, and who had to overcome the union limitation angle. Tour, however, is already sold out, in the sense of being solidly booked, with local managers for the 50 dates.

Tour will open Oct. 7 in Casper, Wyo., and end Dec. 1 in Albuquerque, N. M. Columbia bought the ensemble of 50 voices for a lump sum, and is charging an average fee of \$2,750 for a date. The 50 dates include 14 straight sales, 30 on Columbia's Community series, and six on NCAC's Civic series. Because NCAC's six dates for one week helped Columbia bridge some of the gaps in its own setup out west, Columbia didn't charge NCAC anything for giving them the Chorale that one week.

Feather to Europe

Leonard Feather, jazz critic and general manager of Mercer Records, plans to Europe June 22 to scout new jazz talent on the Continent.

Copenhagen is his first stop before hitting the other European capitals.

Schneider to Coast

Leonard Schneider, Decca exec vice-pres., left for Hollywood last week to o.s. operations of the diskery's Coast office. It was the first trip to the Coast for Schneider since being named to the exec vicepres post a couple of months ago.

He'll return in about 10 days.

Carnegie Pops Ends First Season for Petrill With \$20,000 Take on 7 Nights

Carnegie Pops did over \$20,000 for its seven-night season at Carnegie Hall, N. Y., last week (5-9), for a profit of about \$3,000 to Industrial Concerts, Inc., which sponsored. Jack Petrill was managing director and Daniel Rubb program director. They used 60 members of the N. Y. Philharmonic in a series of light programs, with guest conductors and soloists. Top was \$2.40 (with \$3 and \$3.60 for boxes). Three of the seven nights were sellouts, and one was close to capacity.

Series was first venture for Petrill, who says he learned a lot from the season. He plans a longer season next year, of about 20 nights, offering the season earlier (latter part of April and early May). Venture can gross \$25,000 a week, he says, and make a \$10,000 profit. Promotion has to be sold individually on concerts, after the series is built collectively, he learned. He also found it wasn't necessary to use a symph orchestra on a Western night, that in fact, some cowboy singers didn't want to sing when an orch showed.

Gershwin, Viennese and Tchaikovsky nights were surefire. Latin-American night was good. Italian night conducted by the boy conductor, Ferruccio Bureau, was weak, but there was competition from baritone Gino Bechi in Brooklyn. Duquesne U. Tamburitzans, and Western night, didn't draw, they were too new. Petrill plans a few nights next season of special attractions sans symph orch. He thinks he'll draw, while cutting down his overhead.

Monogram Records, Inc., has been chartered to conduct business in New York. Capital stock is 100 shares, no par value. Manuel M. Warner is a director and filing attorney.

Best British Sheet Sellers

(Week ending June 3)

Mockin' Bird Hill (Bill)	Southern
Be My Love (F.D. & H.)	Starling
Rose I Love You (Hill)	Starling
Shotgun Boogie (Connolly)	Starling
God Bless You (Carol)	Starling
Sparrow in Tree Top (Cinephonic)	Starling
My Heart Cries (Morris)	Starling
Roving Kind (Leeds)	Starling
Mary Rose (Magna)	Starling
Tennessee Waltz (Cinephonic)	Starling
With Them Hands (Dreyer)	Starling
September Song (Sterling)	Starling

Second 12

Life's Desire (Lennox)	Starling
Would I Love You (Disney)	Starling
Petite Waltz (Leeds)	Starling
Our Very Own (Wood)	Starling
If (Lennox)	Starling
So In Love (Chappell)	Starling
I'll Always Love You (Victoria)	Starling
On Top of Old Smoky (Leeds)	Starling
May Kway (Maurice)	Starling
You Are My Destiny (Swan)	Starling
Ivory Rag (Mac Melodies)	Starling
In English Garden (Sun)	Starling

Victor Pushes 45's for Jukes

Chicago, June 12.

RCA Victor this week is launching a 45 rpm promotion designed for coin box operators in line with the general swing to 45's on juke boxes in this area. Victor will send out a kit of late releases, simultaneous with its shipments to d.j.'s, that will include blues and rhythm, religious and foreign language disks, besides its regular current pops. Teaser shipments of the diskery's 50 all-time pop hits will be bundled off to ops for a sample listening.

Move is designed to give juke box men an early listen, as well as to relieve the risk connected with an untried initial order. Ops will be billed for the sampling.

Seeburg, coin box manufacturers, revealed that 5% of its machines in this area are now designed for 45 rpm play and that 95% of operators buying new equipment will go to 45.

B. G. One-Niters

Chicago, June 12.

Benny Goodman planes out of Gotham July 23 for two one-nighters, then noses back July 28. First date is set for Laramie, Wyoming, July 26, with a following booking the next night in Denver, where he solos with the Denver Symphony Orch.

Deal was set by Associated Booking Corp.

Jocks, Jukes and Disks

By HERM SCHOFENFELD

Tony Martin: "Do You Really Love Me" (Victor). A solid commercial disk. Martin delivers "Love Me" with three-part harmony, a la Patti Page, and does a neat job on a good ballad. Ella Fitzgerald also has a highly listenable cut of "Love Me" for Decca. On the Victor reverse, Martin belts across "Tell Me" in a schmaltzy style that could hit big. Henri Rene orch backs up.

Bing Crosby-Andrews Sisters: "Black Ball Ferry Line" (The Yodeling Ghost) (Decca). A coupling of cute tunes with mid-hit possibilities. "Ferry Line," which was given an excellent cut by Percy Faith orch for Columbia, gets another fine workover by this combo. "Yodeling Ghost" is superlatively arranged with a smart echo effect. Number is reminiscent of the Crosby-Andrews Sisters' hit of the late 1930's, "Yodeling Jive," which was slightly more up-tempo. Vic Schoen orch accomps.

Les Baxter Orch: "Vanity" (The World Is Mine Tonight) (Capitol). Les Baxter, one of the more original arrangers, on wax, comes through with a spotlight interpretation of "Vanity," a stand-out ballad that has been cut several ways recently. See Allen delivers the vocal attractively against a fine choral and instrumental background. Reverse is a more conventional sounding side, Dick Beavers rendering the standard forcefully.

Teresa Brewer: "The Wang Wang Blues" (The Oceana Roll) (London). A couple of bright sides by the gal who fed off last year with the "Music, Music, Music" hit. Whether these tunes are fresh enough for Miss Brewer to repeat is doubtful. She rides them with lots of spirit, however, and should garner a fair share of the market on "Wang Wang Blues" especially. Jack Ples heads up a fine Dixieland background orch.

Lawrence Welk Orch: "Sad and Lonely" (Coral). "Sad and Lonely," Lawrence Welk's initial release, since joining Coral, is among the best things this orch has ever turned out. Roberts Linn's vocal is standout with Garth Andrews and the Sparklers vocal group lending fine support. Reverse reverts back to Welk's usual cornball pattern with the Modernaires and Miss Linn joining in the novelty vocal.

Hugo Winterhalter Orch: "Wave To Me, My Lady" (The Mule Driver) (Victor). "Wave To Me," one of Frank Loesser's earlier tunes, is revived in a highly worthwhile interpretation by the Winterhalter orch and chorus. Stuart Foster soloing ably. Tune has a folk flavor that fits the current pattern of the pop market. Reverse

is an okay rendition of a standard Latin tune.

Bobby Wayne: "If You Turn Me Down" (Let's Make Up Your Mind) (London). "Turn Me Down," recently launched by Peggy Lee for Capitol, gets a more imaginative treatment on this cut. Wayne handles the lyric with bounce and the background instrumentation has drive. "Make Up Your Mind" is an okay slow ballad effectively delivered by Wayne. Dick Hayman orch backs up.

Vinny De Campo: "My Magic Heart" (For All We Know) (Coral). One of the new vocalists in Coral's stable, De Campo shows up nicely on wax although not yet a distinctive performer. He's at home with ballads such as this coupling. Both okay tunes which De Campo delivers competently. Neal Hefti beloms.

Album Reviews

Les Brown Orch: "Over the Rainbow" (Coral). One of the slickest dance bands currently in the business, Les Brown orch showcases its sharp arrangements and precision execution in this well-packaged set. Titles of the tunes add up a color panorama of instrumental fox-trots, with Brown's crew dishing out neatly patterned musical figures in various tempos. Besides the title tune, numbers include "That Old Black Magic," "Green Eyes," "Blue Moon," "The Moon Was Blue," "Deep Purple," "Red Wing" and "Astruc." Arrangements are by Frank Comstock.

Platter Pointers

Irving Fields trio has a stratospheric hit "The Wedding Song." Betty Harris handling the vocal in good style (Victor). . . More okay renditions of "Truly, Truly Fair" by Russ Morgan for Decca. Georgie Auld for Coral and Dick James for London. . . Norbie and Gille have a cute polka number in "Give Me a Girl and a Waltz" (Columbia). . . Korta Pandit has a coupling of good organ sides on "They Say" and "Remembering." Jette Salin vocalling (Vita). . . Guy Lombardo delivers neatly on "Mine" and "I've Got to Fall in Love Again" (Decca). . . Fontaine Sisters have a cute side in "The Rhumba Boogie" (Victor). . . On same label, Wayne King orch has a fair cut of "The World Is Your Ballroom" (Victor). . . More okay harmonized sides in "Roman Guitar" and "Dynamite Drive" (Mercury). . . Edmundo Ras orch dishes up slick Latin rhythms in "Choo-Choo Samba" and "Mary Ann" (London).

Standout western, blues, rhythm, polka, religious, etc.: Rene Hall Trio, "Summertime Blues" (Decca). . . Guiding Light Gospel Singers, "I've Got the Holy Ghost" (Coral). . . Forrest Rye, "Midnight Boogie Blues" (Mercury). . . Ted Maxam Orch, "The Laugh Polka" (Decca).

McConkey Agency Adds Morgan to Roster in Move To Build Band Bookings

Chicago, June 12. . . McConkey Artists Corp., which has sought to solidify its hand merchandising by adding name groups partially for esteem and partially as a wedge for peddling its lesser known bands, added Russ Morgan, its first big name, to the roster last week. Bill Black, MAC location booker, said he'll book Morgan only through the fall, primarily for one-nighters.

Two weeks ago MAC packed Al Trace, who left Music Corp. of America under the AFM four-weeks-sans-work edict, and over a month previously had set the Jimmy Featherstone orch.

Morgan, who opens the Edgewater Beach Hotel next month, customarily books himself on location dates and in the past had been steered on one-nighters by Associated Booking. Black said that five tentative dates have already been set for Morgan in the Tom Archer midwest chain. Additionally Black has packed the Sandy Sandifer orch, which will open its first date for McConkey at the Rice Hotel, Houston, June 21 for four weeks.

Phil Levant, former MCA location booker and now heading up its act department, also packed Ken Harris, "society" orchestra, who's current at Broadwater Hotel, Biloxi, Miss.

VARIETY 10 Best Sellers on Coin-Machines. Week of June 9

1. ON TOP OF OLD SMOKY (7) (Folk-W)	Wenters	Decca
2. TOO YOUNG (4) (Jefferson)	Vaughn Monroe	Victor
3. JEZEBEL (3) (BMI)	Net "King" Cole	Capitol
4. HOW HIGH THE MOON (9) (Chappell)	Richard Haynes	Mercury
5. SOUND OFF (4) (Shapiro-B)	Frankie Laine	Columbia
6. MOCKIN' BIRD HILL (13) (Southern)	Les Paul-Mary Ford	Capitol
7. OLD SOLDIERS NEVER DIE (3) (Marock)	Vaughn Monroe	Victor
8. BE MY LOVE (21) (Miller)	Les Paul-Mary Ford	Capitol
9. I APOLOGIZE (3) (Crawford)	Patti Page	Mercury
10. SPARROW IN THE TREE TOP (13) (Santly-J)	Vaughn Monroe	Victor

Second Group

ROSE, ROSE I LOVE YOU (Chappell)	Frankie Laine	Mercury
MR. AND MISSISSIPPI (Shapiro-B)	Patti Page	Mercury
YOU AND I WERE YOUNG MAGGIE BLUES (3) (Mills)	Dennis Day	Victor
PRETTY EYED BABY (Plechwich)	Bing-Gary Crosby	Decca
BEAUTIFUL BROWN EYES (3) (American)	Max Whitting-Jim Wakely	Capitol
I LIKE THE WIDE OPEN SPACES (Meridian)	Al Trace	Mercury
WOULD I LOVE YOU (12) (Disney)	Jo Stafford-Frankie Laine	Col.
STRANGE LITTLE GIRL (Frank)	Rosemary Clooney	Columbia
NEVER BEEN KISSED (Pastor)	A. Godfrey-L. Anders	Columbia
IF (17) (Shapiro-B)	Patti Page	Mercury
ABA DABA HONEYMOON (12) (Frist)	Len O'Connell	Capitol
THE SYNCOPATED CLOCK (Mills)	Eddy Howard	Mercury
TENNESSEE WALTZ (22) (Acuff-R)	Freddy Martin	Victor
LOVELIEST NIGHT YEAR (Robbins)	Perry Como	Victor
UNLESS (Bourne)	Billy Eckstine	MGM
	D. Reynolds-C. Carpenter	MGM
	LeRoy Anderson	Decca
	Patti Page	Mercury
	Mario Lanza	Victor
	Helen O'Connell	Capitol
	Eddie Fisher	Victor
	Guy Mitchell-M. Miller	Columbia

(Figures in parentheses indicate number of weeks song has been in the Top 10.)

'RH' Logging System

Week of June 1 to 7

Richard Himber's log of broadcast performances, compiled on basis of varying point ratings for plugs on commercial and sustaining programs logged in each of the 3 major territories, New York, Chicago and Los Angeles. Both groups of songs are alphabetically listed.

First Group		Publisher
Songs		
A Penny a Kiss	Because of You—"I Was An American Spy"	Shapiro
Chompas & Ohio	Faithfully Yours	BMI
Happiness	Here's To Your Illusions—"Flashooly"	Famous
How High the Moon	I Apologize	Mills
I'll Never Know Why	I'm Late—"Alice In Wonderland"	Simon
I Whistle A Happy Tune—"The King and I"	Levelled Night of the Year—"The Great Caruso"	Chappell
Make the Man Love Me—"Tree Grows in Brooklyn"	Mister and Mississippi	Chappell
Mocking Bird Hill	My Inspiration	Crawford
No One But You	On Top of Old Smoky	BVC
Pretty Eyed Baby	Shanghai	Disney
Sound Off	Syncepat Clock	Williamson
Tahiti, My Island—"Tahiti, My Island"	Too Late Now—"Royal Wedding"	Robbins
Too Young	Vampin'	T. B. Harms
We Kiss in a Shadow—"The King and I"	When You and I Were Young Maggie Blues	Shapiro
Would I Love You		Southern
		Goldmine
		Morris
		Harms
		Folkways
		Pickwick
		Advanced
		Shapiro
		Mills
		Paramount
		Feist
		Jefferson
		Simon
		Williamson
		Mills
		Disney

Second Group		Publisher
Abs Daba Honeycomb—"Two Weeks—With Love"	Alice In Wonderland—"Alice In Wonderland"	Feist
Beautiful Brown Eyes	Gotta Find Somebody To Love	Disney
Helelo Young Lovers—"The King and I"	If I Were a Bell—"Guys and Dolls"	American
I Love the Way You Say Goodnight—"Lullaby of Broadway"	I'm Yours To Command	Duchess
It's a Lovely Day Today—"Call Me Madam"	I Won't Cry Anymore	Williamson
Jessabel	My Good Lord Bless and Keep You	Shapiro
My Truly Truly Fair	Sparrow in the Treetop	Morris
Unless	Wang Wang Blues	Remick
What Will I Tell My Heart	Where the Red Roses Grow	Algonquin
You and Your Beautiful Eyes—"At War With the Army"	You're Just in Love—"Call Me Madam"	Berlin
		United
		BMI
		Pickwick
		Santly
		Santly
		Bourne
		Miller
		Ivy
		Famous
		Paramount
		Berlin

1 Film Musical. * Light Musical.

Mpls. AFM Local Asks Stand-Ins For Cafe Jocks

Minneapolis, June 12. First instance of the musicians' union demanding a stand-in union member for a theatre cafe or night club disk jockey occurred here when George Mark, president of the Minneapolis American Federation of Musicians local, served an ultimatum on Meyer Gordon, owner of Curly's, one of the town's principal spots, to that effect.

On threat of pulling out the nitery's five-piece union band and picketing the establishment, Mark served notice on Gordon that he'd have to employ a stand-in musician at \$92 a week for Merle Edwards, WMIN disk jockey, who has been doing his disk jockey stint in the front theatre cafe portion for the past six months without any union interference or squawk.

Mark refused to accede to Edwards' request that the demand be put in writing, but rather than have a run-in with the union, Gordon, instead of hiring the stand-in, terminated Edwards' engagement. Thus, Edwards and his engineer, both union men, lost their jobs, and the establishment lost a good drawing card.

Prior to going to Curly's, Edwards for six months did his disk jockey night radio broadcasting from Vic's, another hoop theatre cafe, sans any trouble with the musicians' union. He points out, too, that the musicians' union in New York and Los Angeles, among other cities, hasn't demanded member stand-ins for disk jockeys. In Minneapolis Edwards has been the only disk jockey to be employed by a theatre cafe or night club. Whether the union's action here

constitutes a Taft-Hartley law violation is expected to be investigated.

The main rear room of Curly's uses floor shows and, in addition to the local pick-up orchestra, generally has four or five non-name acts and sometimes a line of girls. It recently has been using a revue of female impersonators, although a year ago, when it had a similar attraction, it was compelled by the police department to eliminate that type of entertainment.

Jimmy Dorsey Booked For 13 Weeks on Coast

Hollywood, June 12. Jimmy Dorsey amassed the greatest amount of time grabbed by a traveling band on Coast in some time with signing of a deal for a fortnight at Tops, San Diego, starting July 16, following one-weeker at Catalina Casino.

Tops date makes a total of 13 weeks Dorsey has booked in Coast stands.

Reiley as Ad Coordinator For RCA Custom Records

Julia A. Reiley has been named advertising coordinator of RCA Victor's Custom Records sales division, working under Bennett S. Rowner, division ad manager.

Miss Reiley has been an assistant in the RCA ad department for the past year and a half.

Ft. Worth Casino Orchs

Ft. Worth, June 12. The 24th summer season of Lake Worth Casino, owned and operated by Joe Landwehr, will have a name and semi-name Friday-Saturday band policy throughout the summer. Nick Stuart orch opened the spot last Friday. Casino will be open for private parties weekdays.

Bands lined up for the next few weeks include Arj Davis, June 15-16; Tony Pastor, June 22-23; Clyde McCoy, June 28-30; Will Osborn, July 6-7 and Dean Hudson, July 13-14.

Suit Vs. Harms on Use Of 'Prince' Tunes in Ice Show Involves Pub's Disk Rights

Clarification of the U.S. copyright law insofar as it applies to mechanical recording rights is expected to be made by the courts as the result of a suit brought in N.Y. Federal Court by April Productions, a Shubert subsidiary, against Harms, Inc. Action involves waiving rights to the Sigmund Romberg musical comedy, "The Student Prince."

April charges that in Oct., 1944, the Shubert Theatrical Co., predecessor of April, entered into an agreement with Harms which granted the publishing firm sole and exclusive publication and recording rights in the U.S. and Canada to "Heidelberg" ("Student Prince").

But the 1944 deal, April contends, did not vest in Harms the right to control "Student Prince" recordings when they're used in a theatre exclusively and not sold to the public. Plaintiff filed its suit to block an infringement action which the publisher allegedly threatened to bring against the blades show, "Icecapades."

April assertedly made a Feb. 4, 1950 pact with "Icecapades" granting the rink show the right to present "Student Prince" and use certain musical selections from the play. Last August Harms warned the parties that it owned the copyrights to the tunes and would institute injunction proceedings if the Feb. 4 deal were carried out.

Case was disclosed this week when Harms' application to move the suit from N.Y. Supreme Court to N.Y. Federal Court was greenlighted. April wants the court to declare that the defendant publisher has no rights in the matter concerned whereas the latter seeks an interpretation of the U.S. copyright law and a declaration of its rights from the bench.

Mex Stirred By 45's Juke Threat

Mexico City, June 12. With jukeboxes the most important sales market for disks in Mexico, major company distributors in this country are currently concerned over a report that a leading juke op is set to import 2,000 Wurlitzer coin machines geared for the 45 rpm speed. Mexican jukeboxes now use standard 78 rpm shellacs and account for about 60% of the total pop sales.

Largessale introduction of 45 machines would mean that RCA Victor would have the inside track, since it is the only company pushing that speed in this country. Some record execs doubt that any juke op can survive without native-pressed records, which are on 78 rpm, but they are prepping plans to jump on the 45 rpm bandwagon if it gathers speed.

Although not threatening the conventional shellacs, longplay disks are growing in importance in the Mexican market. Trend towards the 33 rpm speed is handicapped by the lack of machines, with only 15,000 now in circulation, but it's hoped that some company will come up with a cheap player aimed at the masses.

TONY MARTIN RETURNS TO LONDON PALLADIUM

Hollywood, June 12. Tony Martin, currently at the Riviera, Fort Lee, N.J., has been set to return to the London Palladium Aug. 13 for a fortnight which probably will be followed by Paris and Rome concert dates.

Singer is due here July 19 for a 15-day stand at the Coconut Grove. He heads for England on Aug. 3, accompanied by his wife, Cyd Charisse. Concert date deals now are being worked out.

Mildred Shagal, of James A. Davidson concert management, to spend August in Europe. . . . Audrey Michaels appointed to legit concert promagent FMB Bloom . . .

Major Diskers Revolving Fall Push Around Competing Operatic Albums

Three RCA Victor Plants Shuttering for Summer

Following an annual procedure, RCA Victor plants are closing down for personnel summer vacations. Under the shuttering schedule, the New York factory will close for a week beginning July 3, with the Indianapolis plant closing for two weeks beginning June 20, and the Canonsburg plant for a similar period beginning June 23.

The New York factory handles the company's transcription and custom records production, while the other two press the regular commercial disks. No shipments will be made from the plants during the vacation period.

Mercury Fuels Price War With New 3-for-1 Plan

Adding further fuel to the growing disk price-cutting battle, Mercury Records has renewed its summer merchandising plan which it initiated last year in a move to hype summer platter sales. Plan, which involves the diskery's LP and 45 platters only, offers the dealer a special bonus reduction after a certain number of disks are bought.

Referred to as the three-for-one plan, Mercury is giving the dealer one dollar's worth of free LP records for every three dollar purchase. The 45 disks are being marketed along the same plan but in a 25% ratio to the buying. That is, for every four dollar purchase, one dollar free. Plan has affected the N.Y. area already with dealer Sam Goody selling Mercury etchings at 50% off. Other dealers, who have been cutting prices as much as 40% are expected to follow Goody's lead on Mercury disks this week.

Along with the bonus plan, Mercury has instituted a deferred payment operation for the summer. This plan allows the dealer to hold off payment for a 30-60-90 day period instead of requiring payment by the 10th of the following month. Both plans will be in effect until July 30.

AFM BACKS BAKER'S BEEF AGAINST MERCURY

Hollywood, June 12. AFM Local 47 has asked Mercury Records for an explanation following arranger-conductor Bud Baker's complaint that he is receiving no royalties from Mercury's reissue of several Herb Jeffries platters originally marketed by the now defunct Exclusive label. Baker complained that his original deal was for a 1c. per record royalty, contending Mercury should honor the deal since it is now marketing the sides for a profit.

Union's request for an explanation is regarded as tacit support for Baker's claim. Disks, including the hit "Basin Street Blues," were cut in 1948 when Exclusive was a flourishing odd-label. Two years ago, however, Exclusive's proxy, Leon Rener, encountered financial difficulties and folded the firm, subsequently selling a lot of his old masters to Mercury.

Baker, contending there was no termination of his pact with Rener, feels Mercury should continue the royalty payments.

Baker also is complaining about the billing now being used, "Herb Jeffries and his Orchestra." He points out that he received orch billing on the originals and claims the re-billing is a ruse to deprive him of recognition.

Terry Switches to GAC

Don Terry orch was pacted to an exclusive representation deal last week by General Artists Corp. The band was formerly booked through Music Corp. of America.

Latching on to a rapidly growing market for operatic works on wax, disk companies are prepping extensive operatic releases this fall in conjunction with heavy promotion campaigns. Among the majors, RCA Victor and Columbia are competing with their releases of standard repertory material, while many of the small longhair diskeries have been cleaning up relatively with foreign-cut less-popular works.

Victor is banking on its market analysis, which shows that operatic sets with American singers are generally the bestsellers. Diskery has just pressed a full-length album of "Carmen" with Rhea Stevens, Jan Pierre, Robert Merrill, Licia Albanow and orch under Fritz Reiner. Columbia recently issued a set of "Carmen" with a cast of French singers.

Reiner's batoning of the Victor "Carmen," incidentally, was done with a prior understanding with Rudolf Bing, Metropolitan Opera general manager, who several months ago asked that his contractors refrain from wasting Met-opera productions for companies other than Columbia. Reiner, who is a regular Met conductor, is set to do the Met-opera's "Carmen" this fall.

Duplication of several operatic works by Victor and Columbia, such as "La Traviata" and "Die Fledermaus," among others, is seen sparking a large-scale promotional battle for the fall and Christmas market. Decca is not a contender in the popular operatic field, having just released "Der Freischutz" by Weber, and not planning any immediate followups from its Continental catalog. London Records, however, is keeping up a steady flow of operatic works.

Hyped acceptance for operatic works is indicated by the fact that Victor's new "Rigoletto" racked up a bigger sale since its release last year than the previous "Rigoletto" album did in several years. Chief factors in the operatic boom are the new 33 rpm and 45 rpm speeds, which make possible cheaper sets plus higher quality and more convenient handling.

WHITE SOLID IN N.Y. CONCERT, BUT B.O. N.G.

Josh White returned to Town Hall, N.Y., Saturday (9) with a program of songs that marked him as one of the most versatile singers around today. Despite overlong session of 19 numbers, White had to beg off after the fifth encore.

His repertory included blues, spirituals, ballads, work songs and folk songs with "Nobody Knows You When You're Down and Out" and "Free and Equal Blues" getting the best hitting. Such work songs as "John Henry" and "Don't Lie Buddy" were given spirited renditions and the popular "Riddle Song" was never sung better.

Although the midnight concert drew only a half-filled house, the establishment were appreciative and enthusiastic. White handled the introductions in a pleasant, intimate manner and created a living room atmosphere by having the audience join him in some of the more familiar numbers.

Columbia Distrib Takes Over Major Newark Area

In a major revamp of Columbia's distrib setup, Times-Columbia, New York distrib of Col's disks, have taken over the Newark area formerly operated by the Alden company.

While switches among distributors are routine in the disk industry, T-C's absorption of the Newark distrib is unusual, in that two of the country's major market areas have been consolidated.

Tamara Hayes Inked

Tamara Hayes, colored vocalist from California, has been inked to an exclusive pact by Decca Records. She has been working in several small Coast cafes.

Her first sides will be "These Things I Offer You" and "Tonight You Belong to Me," slated for early release.

A COMOtion...

PERRY'S LATEST - SOARING HIGHER THAN HIGH

SUMMER COMER

**THERE'S NO
BOAT LIKE A
ROWBOAT**



**PERRY
COMO**

20-4158

47-4158

RCA VICTOR Records



On the Upbeat

New York

Dan Becker, Biltmore Records ad exec., to Chicago, St. Louis, Pittsburgh and Cleveland promoting Ken Carson's "Wonderful Word of the Lord." . . . Orch leader Bob Grant recovering from minor injuries sustained in auto accident last week in Westwood, N. J. . . . Bill Cole orch opens at Pelham House Inn, N. Y., today (13) for extended engagement. . . . Bob Betts exiting General Artists Corp. one-city dept. Friday. . . . Joe Marlowe, accordionist, into the Beachcomber Club, Wildwood, N. J., June 15 for two weeks.

Chicago

Vet promoter Dan Hakecker grabbed manager's chores at Lake Lawn Ballroom, Lake Geneva, Wis. . . . Ivory Joe Hunter kicks off on four weeks of one-nighters through Louisiana, Texas, Oklahoma, starting July 23 in New Orleans. . . . Henry Hume, o Muehlbach Hotel, Kansas City, July 11, for three weeks. . . . Eddie South set for Towne Room, Milwaukee, June 37, for one month. . . . Ed Tice held over at Brass Rail, Chi. This held over at Brass Rail, Chi. This held over at Brass Rail, Chi. . . . Comed Bank's orch and Herman Children trio set for Royal Theatre, Chi., June 26, for one week. . . . Dixie Gillespie and boxer Bob Fetterfield whipped it up last week for vets at Vauehan General Hospital. . . . Frankie Masters set for Ballroom, Calverton, Tex., June 4, for one month, following at Claridge Hotel, Memphis, July 20, for two weeks. . . . Lawrence Wells inked into Lake Lawn, Lake Geneva, July 10, for six days. . . . Billy Bisher orch into Dutch Mill, Delavan, Wis., July 31, for one week, then to Wald Lake Casino, Wald Lake, Mich., Aug. 2, for one week. . . . Capitol Records yearly deely golf tourney runs June 13. . . . Chuck Foster parted into Forest Park Highlands, St. Louis, Aug. 2, for one week, following at Peabody Hotel, Memphis, Aug. 20, for two weeks. . . . Singer Tony Fontaine back from Gotham after cutting four sides for Mercury. . . . Lad was backstopped by Lou McGarrity, Billy Butterfield and Buddy Morrow, with George Baerman on the stick. Fontaine set to guest Ed Sullivan tale show in New York, June 24. . . . Tommy Reed into Forest Park Highlands, St. Louis, July 20, for one week. . . . Teddy Phillips to Wald Lake Casino, Aug. 2, for one week.

Hollywood

Frank DeVol plays for the joint graduation prom of Pasadena and Muir Junior Colleges Thursday (14). . . . Mort Herold and Doc Rando joined Abbey Brown's orch at Charley Foy's. . . . Carlton Hayes orch holds over at the Desert Inn, Las Vegas, with the "Merry Widow" revue which bows tonight (12). . . . Garwood Van set for a weekend stand at Catalina Casino, this weekend. . . . Hal Derwin will

baton the house orch which debuts at the Biltmore Bowl next Tuesday (19).

Mob of Local 47 members who have played with Jimmy Dorsey band at one time or another gathered at Bob Galien's last night (Mon.) for a testimonial to the batten who's just ending his 18th year as a leader. Incidentally, there are nearly 250 ex-Tommy Dorsey band members living in this area. . . . Buddy Baker's "Symphony of Roods" 23-piece crew, down June 28 at Farnsworth Park, Altadena. . . . Stan Kenyon opens next Monday (18) at the Oasis, southside mittery. . . . Harry James band, which returned here last week, pulls out June 30 for three weeks of dates in the northwest. . . . Bob Keese booked for a fortnight at the Balboa Beach Rendezvous, opening July 2.

Pittsburgh

Sammy Kaye plays a two-night stand today (Wed.) and tomorrow (Thurs.) at Vogue Terrace. . . . Guitarist Harry Bigley has left Don Trimarkle's trio at Hotel Roosevelt to join Howdy Beaum band. Beaum will have three pieces for dinner music at Bill Green's and six men for dancing there after the performances at the adjacent Arena Theatre. . . . Joe Negri in replacing Bigley with Trimarkle. . . . William Penn Hotel has dropped all music for the summer months. . . . Hal Pruden's band closed at the Terrace Room a week ago and Al Dillerna's threesome at the Continental Bar a few days later. . . . Sheraton Lounge, organizing in Boston to be with his father on latter's 84th birthday. . . . Walter Gable's orch has just started fourth consecutive year at the Ankara. . . . Organist Dick Numbauer's option has been picked up again at the Cork and Bottle. . . . Herman Middleman, maestro at Carousel, and his missus just celebrated their 18th wedding anniversary. . . . Baron Elliott's band will hit the road just as soon as staff duties at station WCAE wind up for the warm months. . . . Ralph Flanagan opens six-day engagement at Vogue Terrace Tuesday (19), followed by Louis Prima on the 25th for a week. . . . George Shearing Quintet into Johnny Brown's Club in East Liberty Monday (18) for a week.

Kansas City

Julia Lee plays a string of territory dates, opening June 11 at the Top Hat Club, Joplin. . . . Follows into the Mayfair Club, Wichita, and later to Angelo's, Omaha. . . . Jay McShana orch doing one-nighters in the southwest. . . . Harry Swanagan completing a year's run at the keyboard in the Pony Express Bar of the Hotel Robidoux, St. Joseph, first colored set ever to play the hotel. . . . Nino Nani returning east after his fortnight at Eddy's Restaurant, and followed into the downtown spot by Jimmy Nelson and Betty Norman. . . . Letter pair set for The Club, Milwaukee, opening June 22, and then go south to Houston's Shamrock. . . . Sportsmen set for the Mages Hotel, Reno, doing a two-week stint beginning June 21. . . . They're skedded for Lake Tahoe and Las Vegas, jumping west after their fortnight at El Casbah of Hotel Bellerive. . . . They've also signed to rejoin Jack Benny in the fall. . . . Billy Williams orch moves out of the Kansas City Club and into the Southern Mansion, replacing Gordon Dandere orch. . . . Latin Quarter changing policy to include floor show with band headed by Anson Weeks. . . . Tony Casanovi, Marc Platt and Lou Nelson set for Eddy's Restaurant June 22.

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers, based on reports obtained from leading stores in 32 cities and showing comparative sales rating for this and last week.

National
Rating

Week Ending
June 9

This Last
wk. wk.

Artist, Label, Title

			New York—(Decca Stores)	Chicago—(Wabon Ross)	Los Angeles—(Dore's Max Shop)	Boston—(Boston Music Co.)	Omaha—(A. Hooper Co.)	Kansas City—(Jentline Music Co.)	Seattle—(Sherman-Clay)	Indianapolis—(Parsons')	Minneapolis—(Don Leary)	St. Louis—(Ludwig Music House)	San Francisco—(Sherman-Clay)	Philadelphia—(Wanamaker)	TOTAL POINTS
1	1	NAT "KING" COLE (Capitol) "Too Young"—1449	5	1	4	4	3	4	6	1	2	1	6	1	90
2	2	LES PAUL-MARY FORD (Capitol) "How High the Moon"—1451	6	4	2	7	6	1	6	7	3	2	1	4	83
3	5	FRANKIE LAINÉ (Columbia) "Jambel"—39367	1	2	2	2	1	8	5						56
4	4	FRANKIE LAINÉ (Columbia) "Rose, Rose, I Love You"—39367	10		10	1	3		1	2	1	5			55
5	3	VAUGHN MONROE (Victor) "Sound Off"—20-4113	2		3			7	2	4	3	8	9		50
6	6	MARIO LANZA (Victor) "Loveliest Night of Year"—10-3300	4	3	8		2	9			6	6	9	7	48
7	5	WEAVERS (Decca) "On Top of Old Smoky"—37515	8	9			7	10			4	7	4	3	36
8	8	BILLY ECKSTINE (M-G-M) "I Apologize"—10903A		5			4	5	3		8				30
9	7	PATTI PAGE (Mercury) "Mockin' Bird Hill"—5595					3					2	2	29	
10		DENNIS DAY (Victor) "Mr. and Mississippi"—20-4140A		5			6	3							19
11	12	PATTI PAGE (Mercury) "Mr. and Mississippi"—5645	7	7	8				8	8					17
12	9	BING-GARY CROSBY (Decca) "Maggie Blues"—37577	2								4				15
13A	12	G. MITCHELL-M. MILLER (Col) "My Truly, Truly Fair"—39415	9		6						5	10			14
13B		EDDIE FISHER (Victor) "Unlabeled"—20-4120B		6			10	9						5	14
14A	10	MARIO LANZA (Victor) "Be My Love"—10-1567A			1			8							13
14B		LEROY ANDERSON (Decca) "Syncopated Clock"—40391						7					7	6	13
14C	15	STAN KENTON (Capitol) "September Song"—1489							6			3			13
15	13	VAUGHN MONROE (Victor) "On Top of Old Smoky"—20-4114A					2								9
16	11	VAUGHN MONROE (Victor) "Old Soldiers Never Die"—20-4146		5											6

Disk Best Sellers by Companies

(Based on Points Earned)

Label	No. of Records	Points	Label	No. of Records	Points
Capitol	3	186	Decca	3	64
Victor	7	156	Mercury	2	46
Columbia	3	125	M-G-M	1	36

FIVE TOP ALBUMS

1	2	3	4	5
GREAT CARUSO Mario Lanza Victor DM-1508 LM-1127 WDM-1506	KING AND I Broadway Cast Decca DL-9098 9-300 DA-876	VOICE OF KIBABY Yess Jones Capitol CD-344 CL-344	GUYS AND DOLLS Broadway Cast Decca DA-825 9-208 DLP-9036	SOUTH PACIFIC Broadway Cast Columbia MM296 MLA190

Al Evans Signed For Acquacade Batoning

Al Evans, who conducts the Ted Mack "Family Hour" TV show on ABC, doing a shuttling job this summer to Flushing Meadows, N. Y., where he's been signed for an eight-week stand at the Acquacade.

He'll conduct his own orch for the water ballets and other specialty acts, in addition to doing the composing and arranging.

Marching Fiddler

Hollywood, June 12. John Philip Sousa, the "March King" of a bygone generation, will be honored at the Hollywood Bowl, Aug. 6, with a program of marching music, "A Salute to Sousa," conducted by Meredith Willson, once a Sousa bandman.

Band Biz

Continued from page 61

Gene Williams, Teddy Phillips, Bernie Mann, Paul Neighbors, Dan Terry, Buddy Morrow and Buddy de France. These bands are beginning to develop a nationwide following and are rising steadily in b.o. power. These outfits are following the trail blazed by the Ralph Flanagan, Ray Anthony and Jerry Gray organizations. Some of the band bookers, however, aren't so optimistic but are willing to string along with the new names waiting for the record deal or television show that will skyrocket the young orch leader to the top.

Leininger Doubles Twixt Brown Orch & Pitt Symp

Pittsburgh, June 12.

It's from jazz to longhair and back to jazz again, but this time only temporarily, for Robert Leininger, assistant principal bass player with Pittsburgh Symphony. With the music season over and Les Brown, minus a bassist, Leininger is going with the band for several dates through the remainder of month and will stay until Brown finds a permanent man.

Leininger spent four and a half years with Brown before he joined the local Symphony.

Woodford to Balt. Symp

Louisville, June 12. John R. Woodford, Louisville Orchestra manager for the past three years, has resigned to accept a post with Baltimore Symphony Orchestra, July 2. Successor to take over his duties with the local symph has not been named.

Woodford took over management of the local orch in 1948, coming from the New York Philharmonic.

Camilla Williams to sing with Boston Pops June 22. Other summer dates include recitals in Hartford and Portland, Me., and two "Aida" performances in the Hollywood Bowl.

FOR SALE

10 Passenger 1947 Cadillac Airport Limousines. Excellent Condition, Painted Green, Good Tires, Ideal for Bands, Theatrical Companies, Hotels, Etc. \$2100 Each, F.O.B., New York. CAREY TRANSPORTATION, INC., 80 East 42nd Street, New York 17, N. Y., Phone: Murray Hill 7-6760.

STEWART BARR Baritone

DECCA RECORDS America's Fastest Selling Records!

THE LOVELLEST NIGHT IN THE YEAR

Another BMI Pin-Up Hit!

MY MAGIC HEART

Published by Simon House

Recorded by
HOWARD KEEL-DAVE ROSE-MGM 30378
WAYNE KING-Victor 20-4170
PEGGY LEE-Cap. 1586
VINNIE DE CAMPO-Coral 40520
T. DORSEY-Dec. (Soon to be released)

BROADCAST MUSIC INC. 180 FIFTH AVENUE
NEW YORK 100 - 3000 - NEW YORK, N. Y.



RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music sales, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this end last week.

National Rating
Week Ending
June 9

This Last wk.	Title and Publisher	New York, MDS	Chicago, Carl Fischer	Los Angeles, Morse M. Freeman	San Francisco, H. N. Henninger	Pittsburgh, Volkwein, Brock	Detroit, Grintnell Bros.	Seattle, Capitol Music Co.	Indianapolis, Pearson's	Kansas City, Jenkins Music Co.	Rockford, Nelmer Bros.	Minneapolis, Schmitt Music Co.	Omaha, A. Hooge Co.	TOTAL POINTS
1	"Too Young" (Jefferson)	3	1	3	4	1	1	2	1	1	4	4	6	100
2	"On Top of Old Smoky" (Folk-W)	1	2	1	1	2	2	2	2	2	1	1	1	98
3	"Mockin' Bird Hill" (Southern)	3	3	2	2	3	3	4	2	3	5	2	1	96
4	"How High the Moon" (Chappell)	6	4	6	3	7	1	1	1	1	1	1	1	61
5	"Loveliest Night Year" (Robbins)	4	5	5	5	5	5	5	5	5	5	5	5	51
6	"Mr. and Mississippi" (Shapiro-B)	5	7	4	5	10	5	5	5	5	5	5	5	31
7	"H" (Shapiro-B)	10	10	10	10	10	10	10	10	10	10	10	10	30
8	"Rise, Rose, I Love You" (Chap)	10	10	10	10	10	10	10	10	10	10	10	10	29
9	"Jeeba!" (BMD)	10	10	10	10	10	10	10	10	10	10	10	10	21
10	"It Is No Secret" (Duchess)	10	10	10	10	10	10	10	10	10	10	10	10	20
11A	"Unless" (Bourne)	10	10	10	10	10	10	10	10	10	10	10	10	19
11B	"Be My Love" (Miller)	10	10	10	10	10	10	10	10	10	10	10	10	18
12A	"I Apologize" (Crawford)	10	10	10	10	10	10	10	10	10	10	10	10	17
12B	"May Lord Bless You" (Pickwick)	10	10	10	10	10	10	10	10	10	10	10	10	16
13	"Would I Love You" (Disney)	10	10	10	10	10	10	10	10	10	10	10	10	15

More Folk Data Cited By Walsh to Uphold Theory Nothing New on Wax

Editor, VARIETY:
Couple of types in my article, "Everyone's Writing P. D. Melodies" (VARIETY, May 16), should be corrected, lest some of the hep guys think I don't know my song titles.

Southern mountain melody, "My Little Mohi," with same tune as "On Top of Old Smoky," sneaked into print as "My Little Mokey," possibly on theory that "Smoky" and "Mokey" rhyme. But "Mohi" pronounced "Moe-bee" is right. Story of ballad tells of sailor who met little Indian gal named Mohi. Tar and red-skin gal exchanged heart throbs. And George Grahman's "I Can't Get Over My Rough and Rowdy Ways" ended with

"Days" after editors and typesetters got through with it.

I should have mentioned, too, that "Beautiful, Beautiful Brown Eyes" is re-do of a mountain tune. Some twenty-odd years ago, the Carter Family, of Mace Springs, Va., made Victor record of "I'm Thinking Tonight of My Blue Eyes," which went big and was afterwards given a working over by dance bands. Strange how mountain stuff by such troubadours as Carter Family and Jimmy Rodgers sold all over English speaking world. English, Australian and New Zealand record supplements of late '20's and early '30's were packed full of this kind of material. In same period, Carson Robinson and his troupe were a terrific hit when they played England.

Further to my favorite topic that there's nothing new in record business, I should mention that Capitol's stunt of providing fillers for spindle holes of 45's is old hat. Well over 40 years ago, Columbia platters were pressed under different labels and with various size spindle holes to fit specially constructed machines made for private traders. United Records had hole almost identical in size to 40's. These could be had with a filler, adapting them to play on ordinary Victor and Columbia instruments. With filler omitted, they fitted snugly onto United machine's over-size spindle.

Jim Walsh.

Cleveland Pop Symp Bow Draws Capacity \$9,500

Cleveland, June 12. Launching of the Cleveland Symphony orch's 19th season of pop concerts at the Municipal Auditorium Saturday night (9) drew a capacity audience at the 3,000-seat arena. With h.o. scale at 60c-\$1.80, the gross was tallied at around \$9,500.

Considerable slice of the turnout was credited to the marquee pull of organist Ethel Smith, who soloed with the symph. Gal has been making a swing of the concert circuit. She appeared with the Boston Pop orch in Symphony Hall, Boston, last Sun. (3) and is scheduled for similar dates this month in San Diego and Los Angeles.

Vaughan-Garner Concert

Sarah Vaughan and pianist Erroll Garner will co-star in a concert date at Berkeley, Cal., Sunday (17). Concert is being sponsored by Bay Area disk jock Jimmy Lyons of KNBC and Don Barkdale of KROW.

Toledo Band Dates

Toledo, June 12. Centennial Terrace, outdoor dance spot at Sylvania, O., near Toledo, has booked several name bands for the season. Johnny Long, who holds attendance records at the Centennial, has been booked for a 10-evening stay opening June 28.

Other dates include: Clyde Trask, June 15-17; Jimmy Palmer, June 23-24; Sonny Danham, July 12-22; Hal McIntyre, July 27-Aug. 2; and Woody Herman, Aug. 3-9.

Iucci Election

Continued from page 43

\$200,000 to the 1,130 delegates for total per diem expenses of \$30, plus hotel allowances.

Another hot issue also involved a marginal union matter when a floor debate broke open over the site of the next AFM convention. A committee report recommending Tampa, Fla., was stiffly opposed by the delegates from Seattle, Santa Barbara and Chicago, all of whom urged their own towns. Matter was finally left to the disposal of the international exec board, as were a flock of other resolutions.

Among the resolutions adopted was one recommending a voluntary 10c-per-member contribution for the Lester Petrillo Memorial Fund for Disabled Musicians, which prexy Petrillo explained was not an assessment. Convention disposed of about 40 resolutions, mostly of a technical constitutional nature, which was a smaller legislative program than usual for the AFM conventions.

Peered at Petrillo

Ann Arbor, Mich., June 12. Carleton Smith, director of the National A-Ts Foundation, denounced James C. Petrillo's stand against music lessons for children. Petrillo had told delegates to a convention of his union recently that the mothers and fathers of the United States and Canada should stop "children from taking lessons in music until they can be guaranteed a living from music."

Smith declared: "Petrillo has entirely the wrong idea of why young people study music. The majority of persons who learn to sing or play an instrument do so without any thought of making a living from it. They perform music for the fun they get out of it. They never expect to become professionals or members of Mr. Petrillo's union. The more amateur musicians we have, the fewer mental cases there will be."

Smith agreed with Petrillo, however, that a new way must be found to finance symphony orchestras as well as the Nation's other cultural activities. "Obviously private donors will not be long able to afford gifts large enough to pay increasing costs," Smith remarked.

Inside Orchestras—Music

"Be My Love," which has gone over 1,000,000 disks in Mario Lanza's cutting for RCA Victor, is setting some sort of a modern record for endurance on the "Hit Parade." Ballad has been on the radio show for six months, starting last December, continuing while other hits have developed and then faded away. Six months' duration for a number is highly unusual these days, in view of the usual short life for the average song click. Tune has also passed the 500,000 sheet music sales mark for Miller Music and is still one of the Big Three's top sellers. Incidentally, Columbia Artists Mgt. in N. Y., which handles Lanza for concerts, denies that it negotiated with the L. A. Ambassador hotel's Coconut Grove for a Lanza date there. Artist bureau doesn't handle the tenor for alteries. Sam Weiler, Lanza's personal manager, also denies offering the singer to the Ambassador for \$18,000 weekly, as claimed by the hotel's booker.

Using a new wrinkle in exploiting the score of the legit musical, "Seventeen," Leeds Music is distributing several hundred copies of the play's souvenir album to disk jockeys, diskery artists and repertory staffers. Move is designed to stimulate interest in the individual numbers by placing them in the context of the score. Pubbery has also designed a special brochure to hold all professional copies from the score with brief notations indicating the nature of each song for possible TV spots. "Seventeen" is the first legit score to be handled by the Leeds firm.

A religious tune, penned by a Carnegie Tech professor of architecture, Robert A. Schmers, will be published by Ludlow Music, Inc., within the next few weeks. Song titled, "Noah Found Grace in the Eyes of the Lord," has already been recorded by Burl Ives on the Columbia label. An album of Schmers's songs was pressed privately a few years ago and distributed in the Pittsburgh area only.

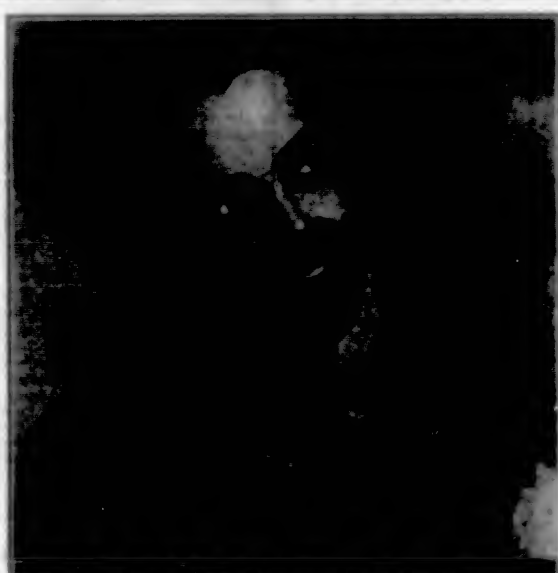
Cugat Raps Mambo As Chile Bebop; Blames It For Rumba Fade in U.S.

Describing mambo rhythms as Latin American bebop, orch leader Xavier Cugat said that the general decline of the rumba band popularity in this country was caused by the bandmen who have segued from the melodic south-of-the-border tempos to the intricate rhythmic forms of the mambo. Dance-hall and ballroom promoters are still willing to buy Latin-American orchestra, Cugat added, but they can't find bandmen who'll concentrate on the rumba melodies that were popular in the 1940's.

In a move to forestall the current downturn of rumba bands, Cugat recently arranged a confab

of Latin-American orch leaders to discuss a promotion plan to hype rumba relations in this country. Plan was to have each orch leader plug the same rumba tune for one month via remotes, TV shows, disks, theatre and ballroom dates. The handlers, however, couldn't get together on which tune to plug and the confab was adjourned with no decision made. Since most Latin American bands are currently limited to the Miami Beach and New York areas, Cugat hopes they will drop the mambo concentration on their own in an effort to widen their booking circuit.

Promoters in the grassroots areas have been concurring with Cugat by advising agency men not to send them Latin-American bands that concentrate on the mambo. The dancing public in these areas, they claim, are still rumba conscious but the mambo is too difficult to dance and listen to.



BILLY ECKSTINE

SINGS

"PANDORA"
"WONDER WHY"

"I'M A FOOL TO WANT YOU"
"LOVE ME"

MGM 10996 78 RPM
K 10996 45 RPM

MGM 10982 78 RPM
K 10982 45 RPM

M-G-M RECORDS

THE M-G-M NAME IN ENTERTAINMENT



1234 Avenue of the Americas, New York 20, N.Y.

NEW REVIVALS 'DON'T BLAME ME'

'I'M IN THE MOOD FOR LOVE'

Standards by
Jimmy McHugh

Your First Important
Summer Song

'CAUSE I LOVE YOU

DINAH SHORE—RCA Victor

EDITH PIAF—Columbia

HOLLIS MUSIC, INC.

129 West 55 Street, New York 19, N.Y.

PROGRAM

"THE GREAT CARUSO"
HIT SONG
THE LOVELIEST
NIGHT OF THE YEAR

Paul Francis Webster

EVERYONE'S LISTENING TO . . .

THE SYNCOPATED CLOCK

LEROY ANDERSON'S Music — MITCHELL PARISH'S Lyrics

MILLS MUSIC, INC. 1619 Broadway, New York 19

Riviera, Ft. Lee, N. J.

Tony Martin (with pianist Hal Brown), Gene Baylon, Teddy & Phyllis Rodriguez, Nanci Crompton, Line (12), Clark Ranger, Pupi Campo and Walter Nye Orch.; \$6 minimum.

There was a time not too long ago when Tony Martin, always a great singer, used to stand in front of a mike with little more than a voice. There was never a question of his vocal ability. But he could barely have sold "Missouri Waltz" to Harry Truman.

Of course, there have been some changes made. Martin today is not only a fine singer, but he has



MIMI WARREN

and her
PIANO

FIFTY TWO WEEKS

at the

**PARK SHERATON
MERMAID ROOM**

and
HELD OVER

THANKS TO
NEIL LANG, BOB NEALE,
ARKIE YAVENSONNE, AL
BANKS... AND ALL THE
WONDERFUL PATRONS AND
PERSONNEL

AT THE
MERMAID ROOM

Park Sheraton Hotel, N. Y.
management
ed flaherty

Grant's Riviera

RESTAURANT AND BAR
100 W. 44 St. New York LU 2-4488

WHERE SHOWBUSINESS MEETS

TALENT CONTEST
MONDAY NIGHTS

Prize: Professional Engagement
Guaranteed Prize Awarded to the Case of Tie



acquired salesmanship. He re-emphasized that simply opening night (Thursday) at the Riviera. For more than 35 minutes he tossed off ballads, rhythms and novelties; he kidded a little; he performed with the good taste and judgment that come only with years of bitter experience.

Bill Miller won't have to worry during the next few weeks of Martin's booking. His Riviera, jam-packed opening night, is likely to be that way for the rest of Martin's engagement.

Martin's routine and choice of tunes are socko all the way, and that goes from his rhythm opener, "Great to Be Alive," through "Made You Cry," "How High the Moon," the special-material tribute to Nelson (a whimsical number marked by good taste), "Manhattan," "If" and "No Tomorrow." He had to beg off, of course.

Gene Baylon is the bill's comic, and he is no different than he has been for years. Baylon is still borrowing from other comics, for which one thing at least must be said in his favor—he's borrowing only from the best.

Teddy & Phyllis Rodriguez go over with their ballroom stuff comprised of a highly varied routine. Their "Liebestraum" opener, however, should be switched for a faster routine. Best of their repertoire consists of a samba, syncopated foxtrot, past doble and "Valentino tango."

Nanci Crompton, ballerina, gets a big hand for her seemingly limitless pirouettes, a neat opener. She's petite and cute in seamies, and her get-over is especially significant because of the tough spotting.

The orchestra are those of Walter Nye, for the show and straight customer damnation, and Pupi Campo, for the Latin dance rhythms. Both do a good job.

The linegirls are lookers and indicate more dancing ability than most lines these days. Clark Ranger handles the emceeing and the production singing effectively.

Kahn.

Embassy, London

London, June 4

"The Embassy Revue," produced by Eddie Noll, with Darolath Solomon, Los Drims (4), Peter Morton, Embassy Girls (8), Don Carlos Rumba Band; minimum \$5.

Special attraction in the current Embassy revue is Egyptian dancer Darolath Solomon, added some days after opening to strengthen the production. Act received considerable advance publicity and was reportedly banned in Italy recently.

It's difficult to appreciate (a) why it should have been banned, and (b) why the ritzy Embassy should regard it as a suitable cabaret attraction. It's a highly sensuous exhibition which becomes almost distasteful as a post-prandial offering. Act reeks of exaggerated motions with an excess quota of navel shimmering. It may be artistic in Cairo but is sheer exhibitionism in Bond St.

Also in the current bill are Los Drims, a quartet of very able impressionists who start off by showing what might happen when one starts circling the kilocycles. Sound effects are reproduced with uncanny fidelity and idea has potent novelty appeal. From there they go into a close harmony routine, follow with an impression of an air-raid and wind with a unique reproduction of a table tennis game.

The eight Embassy Girls, in attractive costumes, show up well with new Eddie Noll routines, and they are joined by vocalist Peter Morton in a pleasing hunting song. The Don Carlos orch provides suitable background for the 40-minute production.

Myro.

La Vie En Rose, N. Y.

Monte Proser presents "Revue En Rose," revue in one act (live and puppets) devised and directed by Jean LeSeyour, words, music and arrangements by Al Siegel; choreography, June Graham; puppets, Frank Paris; with Dale Nunnally, Ted Norman, Jan Crockett, Olga Suarez, Sarah Lou Harris, Frank Paris, Corlies Quartet (Ram Ramirez, Lionel Meth, Wayne Saunders, Jose Ponsiera); Sonny Kendis; \$3.50 minimum.

There has never been any questioning Monte Proser's enterprise, nor his daring to attempt something new. This is especially evident in his new show at his chic La Vie En Rose. Proser is still struggling with the right format for his new outside spot, though the uncertainty has certainly had no depressing effect on the weekly gross. The latest of the experiments is a frequently entertaining combo live and puppet show that gives a number of new people a chance to strut their wares.

With some nifty music and lyrics by the not-so-new Al Siegel, and some puppeteering led by the equally vet Frank Paris, "Revue En Rose" is featured by four females and a young baritone who file up the loose ends in a layout obviously handicapped by cramped space and lack of production facilities. There certainly is nothing wrong with the idea, nor the material: its ambitious facets demand more work and elbow room.

The show comprises seven numbers, for which Siegel wrote almost all the music, and some of it, like "Wacky Island of Manhattan," "Cupid, Light on Me," "Champagne" and "New in New York," are sock attention-getters.

Dale Nunnally is a spirited young soprano who warbles through almost all the numbers, mostly with Ted Norman, her baritone vis-a-vis; Jan Crockett projects the comedy numbers, and Sarah Lou Harris does the torch stuff (she could project more). Olga Suarez handles the ballet stuff, and Paris paces a three-man puppet-manipulating crew that works against black-velvet drops that don't entirely mask the movements of the string-holders, thus dissipating some of the illusions.

There are three small stages from which the performers work, along with four pianists, two at center stage and one each on the flanking platforms.

Though he's not part of the show itself, Sonny Kendis deserves no little recognition for his work at the Steinway. The vet eighty-eight neatly fills the lulls with his sassiest rhythms and bouncy personality.

Hotel Radisson, Mpls.

(FLAME ROOM)

Minneapolis, June 4

Janis Paige (2), Eddie Camden Orch. (8) \$1-\$1.50 cover; \$2.50-\$3.50 minimum.

Equally good to see and hear, song stylist - comedienne Janis Paige is paying her second Minneapolis visit and proving that in a smart, intimate supper club she holds as strong an appeal as she did recently in a local theatre appearance. Clever, original material plus her own talent help to put her over here.

Employing numbers that run largely to amusing lyrical content, but which also set off her dramatic, vocal and comedic abilities, Miss Paige wins and influences the customers. A striking gown with a plunging neckline sets off her eye-filling figure in a way to rivet special masculine attention. Her own accompanist-conductor, Herb Walters, and the Eddie Camden orch give her a good assist.

Investing her routine with

vivacity, sparkle and feeling, taking brief whiffs on self-also accompaniment and at dancing, and helped by skillful lighting, Miss Paige gets on her way with "Not Too Young at All." Her parodies of "The Lady Is a Tramp" and "These Old Photograph Records" are solid. Good for plenty of laughs are "Don't Take That Black Bottom Away," a visit to the tables with a hand mike to coax male customers to "Do It Again," and a vocal yarn about a girl who sought psychiatric aid.

Room surprisingly well filled for supper show on a Monday night.

Rees.

Shamrock, Houston

(EMERALD ROOM)

Houston, June 3

Joe E. Lewis, Henry King's Orch.; \$3.50 minimum.

Houston discovered for the first time, first hand, why Joe E. Lewis has been a top nitery favorite over the country for years, when the comic debuted in Hotel Shamrock Emerald Room Tuesday (3). Lewis wasn't on cold, however, since many friends formed nucleus for the near-ill crowd in the 500-capacity room. Comic has played nearby Galveston for two years.

Opening show stretched from usual 45 minutes to 65, with Lewis busy furnishing requests for older routines. Did about everything in his book except "Sam, You Made the Pants Too Long." Also introduced "new" material here, including college medley climaxed by "The Bloodshot Eyes of Texas," and a hilarious bit dealing with English movies with "American subtitles." Lewis intersperses his parodies with nicely-timed throw-aways, kidding hecklers and himself ("My voice sounds like the all-clear signal for a Roasting crap game"). Gets Stephen Foster mixed up in a horse race, elicits "Old Smokey" to see what's on top, rolled some and shocked others with his version of "Ballerina."

As customary, Austin Mack presides on piano accompaniment, backed nicely by Henry King's orch.

Dick Krueger, King vocalist, steps from band ranks as show opener, a chore he does pleasingly at various times. His "Be My Love" and "June Is Busting Out All Over" are local favorites, and he obliges. Youngster has a pleasing personality, with voice to match, should use the band as a springboard to bigger things.

Ringside, Paris

Paris, June 4

Ivor Cavagnagh, Annie Ross, Aaron Bridges, Jeff Davis; no cover or minimum.

Dick Edwards, who came over as a boxing manager, has decided to stay on and has opened a newly gimmicked cafe. Club has a real prize ring and afternoon patrons can catch Sugar Ray Robinson training there. Sluggests are arranged once a week for patrons who like their nitery time rugged. American style food is reasonable and drinks are cheap, with biggest items being beer (50c) and cognac (90c).

Clean paneled walls, good view and good lighting give club a pleasant physical aspect. Piano is constantly tinkled by Aaron Bridges and Jeff Davis. Ivor Cavagnagh, who moves gracefully from club to club, is the new installation and attraction. In fine mellow voice, when caught she effortlessly answered all requests for hours.

A gathering place for the younger American set, club will need more scope in its entertainment to attract the tourists and Gallic nitery crowds. Biz is fair.

Moak.

El Rancho, Las Vegas

(ROUNDUP ROOM)

Las Vegas, June 6

Harry Richman, Ting & Tung, Whippoorwill (3), Buster Burnett, June Taylor Dancers (8), Ted Pio Rio Orch. (10), Guy Landis, Jimmy de Stefano; no cover, no minimum.

Harry Richman, after a year or more of cattle ranching in northern Nevada, is back in action heading a layout which contains elements of old and new showmanship welded into a very agreeable (Continued on page 32)

BALLERINA

NANCI CROMPTON

7th Week
BILL MILLER'S RIVIERA

RECENT TV APPEARANCES: Milton Berle, Show of Shows, Eddie Cantor, Jack Carter, Ed Sullivan
REPEAT—ED SULLIVAN'S "TOAST OF THE TOWN"
on June 17th

Management: GEORGE LIBBY
1650 Broadway, New York

FOSTER AGENCY, LONDON

Presenting



American Rep. WM. MORRIS AGENCY
TAVEL-MARQUANI AGENCY, PARIS

COMEDY MATERIAL

For All Branches of Theatrical
BILLY GLASSER'S FUN-MASTER
"THE ORIGINAL SHOW BIZ GAG FILM"
• Nov. 1 thru 31 \$1.49 each
(Sold in Sequence Only)
SPECIAL—FIRST 10 FILMS FOR \$10
ALL 30 FILMS FOR ONLY \$25
• 3 REEL PARODIES, per hour \$10
• 4 MINUTED, SUDDEY \$10
• 4 BLACKOUT SKEL. ea. \$10
HOW TO MASTER THE CENSORSHIP
(reelcut, \$1.00)
GIANT CLASSIFIED ENCYCLOPEDIA
OF GAGS, \$24, Worth over a thousand
NO C.O.D.'S
PAULA SMITH
300 W. 54 St., New York 19 Dept. V
Circle 3-1150

"THE COMEDIAN"

Fun-Master's Monthly Gag File
(Not a magazine)
17th Issue (June) Now Ready! \$10 per
Year! Available ONLY to Those Who
Purchase ALL 35 Issues of Billy
Glasser's Fun-Master Gag Files, \$25.00.
PAULA SMITH
300 W. 54th St., N. Y. C. 19 Dept. V

GEORGIE KAYE

currently

CAPITOL THEATRE, New York

Management: MATTY ROSEN

Publicity: JACK CANNON

Packagers Prefer to Wrap 'Em For Cafes—Time Up, Jumps Down

Unit producers are finding cafes to be the best outlet for package shows these days. A run of niteries is regarded as more profitable than theatres because of longer playing time at one stand instead of the more frequent and costlier jumps on house dates.

Most unit producers are working on cafe production exclusively. One of them is Jess Kimmel, whose condensed version of "The Merry Widow" opened yesterday (Tues.) at the Desert Inn, Las Vegas, for four weeks, with other bookings to follow. Kimmel, who assisted Max Liebman in the production of the NBC tele package, "Year Show of Shows," will use some performers from the video program, including singer Jack Russell. James Starbuck, the video choreographer, will do a similar chore for this unit.

Another package exclusively for cafes is in the works. Noel Sherman, who will produce the show for Riley's Lake House, Saratoga, will dispatch the layout on the road as soon as the Saratoga assignment is completed. Dates are still to be lined up.

The Latin Quarter Revue has had several dates in the Las Vegas area and is currently on a swing of interstate theatres in Texas. The China Doll show has also had dates in that territory and in Canada.

The only disadvantage in cafe dates, as against theatres, is the fact that the niteries stands are on a straight guarantee, whereas it's possible to hit taller coin in theatres because of percentage arrangements. However, producers feel that increased amount of playing time and longer engagements make cafe stands more profitable in the long run.

Borscht Strike Off But Huddles Next on Agenda

Strike of Detroit-conventioning American Guild of Variety Artists in the New York State borscht belt has been called off pending negotiations. As a result, performer activity in the hill country was normal over the weekend, with most spots buying their usual quota of shows.

Action was taken by the New York local board last week. At a special board meeting, it was indicated that the innkeepers were willing to pay the increased minimums which rise up to \$40 for singles, but board conceded that it would be difficult to get employment guarantees at this time. Union had asked for 12-set bottom in Class A hotels and nine acts weekly in Class B inns.

Negotiations with the hoteliers will be resumed as soon as the current AGVA convention and national board meetings are completed in Detroit today (Wed.).

The board's action was a reversal of its former position which ratified the action taken at a special membership meeting two weeks ago. First call went out over Decoration Day period and tieup continued the following weekend. It had been reported that strike was 100% effective, with agencies cooperating by refusing to send musical acts, under jurisdiction of American Federation of Musicians, into the resorts to sub for AGVA performers.

Following the N. Y. board action, union execs feel that unless an agreement with the mountain innkeepers is reached by the end of June, the tieup will be resumed, effective around July 4, when mountain activity goes into high gear.

N. Y. board already had voted to call a special membership meeting for last Thursday (7), but reconsidered late in the evening because of the hoteliers' proposal to negotiate the issues while acts were working. They indicated that they would accede to the minimums.

Board's action was taken after execs of the national panel left for the Detroit convention.

Artists Would Require AGVA Waiver to Book

Detroit, June 12. Performers belonging to the American Guild of Variety Artists will no longer be able to book other acts on club dates unless a waiver is granted by the AGVA national board. A motion along those lines was passed unanimously at the AGVA convention here.

Waiver clause was inserted so that performers who wanted to form a unit to play the casual or niterie field would be able to do so, provided sufficient bond were put up guaranteeing acts' salaries.

AGVA Ax Fells N.Y. Palace, Proser, A&B Dow, Etc. In Detroit-Based Rulings

Detroit, June 12. The Palace Theatre, N. Y., was given 10 days by the appeals board of the American Guild of Variety Artists to settle a \$200 claim by Kay Medford or go on the unfair list. Action took place at the appeals board meeting prior to the opening of the AGVA convention at the Detroit Hotel here. Dispute stems from Miss Medford's booking at the Broadway house. She was first put into the Greenpoint Theatre, Brooklyn, for a showcasing and her Palace booking was subsequently cancelled.

In another important decision, Monte Proser, operator of La Vie En Rose, N. Y., was ordered to pay Henri Salvador \$4,400 for failure to play the French chanteur after signing him for two weeks. N. Y. branch board originally decided in favor of Proser. Case originates from cancellation of a contract following Proser's pacting of Marjane. Subsequently, Salvador's manager notified Proser from Paris that he would not permit his singer to appear on the same bill with Marjane, whom he accused of being a collaborator. Salvador, upon arrival in the U. S., declared his manager had no right to speak for him in this respect.

In another hearing, the AGVA franchise of Al & Belle Dow was revoked. Dow office books the Schine vaudeville as well as other theatres. Franchise ran out and the office failed to make application for renewal. Agency was also accused of failing to take out a franchise for Wolfe Dow, son of the agency owners, who has been acting as a booker in the office.

The board also upheld a \$100 fine against comic Gene Bayton, for appearing at an unauthorized benefit in Miami Beach.

Montreal 'Morals' Group Hits Stripper St. Cyr

Montreal, June 12. Stripper Lilli St. Cyr is the center of a storm of protests which may bring about a city by-law revision intended to bar her from appearing here.

The Committee for Public Morals of the Sacred Heart League of Montreal has asked all the top municipal authorities "to ban forever" the stage exhibitions of Miss St. Cyr, who is at the Gayety Theatre this week. The City of Montreal has instructed its legal department to revise and clarify those by-laws that deal with performances considered likely to offend public morals. The police morality squad has been given the task of viewing all suspected cabarets and theatres this week and to make arrests if performances are offensive.

Miss St. Cyr opened Monday (11) in the face of the protests. Jack Conway, manager of the Gayety, said that "Miss St. Cyr does nothing immoral in her show. This is strictly politics."

Satterwhite's Dallas Lease

Dallas, June 12. W. D. Satterwhite, owner-operator of the Skyliner Club, Fort Worth, has leased Showland, Dallas spot, and will present the Jewel Box Revue, with femme impersonators, a policy which is paying off at his Fort Worth spot.

Show is scheduled to open here Thursday (14).

Tex. Liquor Bd. Clamps Down on Cafe Strippers

Dallas, June 12. The State Liquor Control Board has cracked down on strippers in Houston and may do the same in Dallas.

Niteries and clubs have been warned that if they want to keep their liquor license, the gala will have to keep their costumes on.

AGVA's Watered-Down Anti-Racial Measure Goes to Membership

Detroit, June 12. The American Guild of Variety Artists, at the Saturday (9) session of its convention here went on record against racial discrimination with passage of a resolution stating that "no proprietor, operator or employer, etc., shall discriminate against any AGVA member because of race, creed or color."

Resolution will go before the union's membership and upon passage will be inserted in the union's minimum basic agreement. It was passed 28 to 6, with negative votes coming from those who felt that the measure lacked suitable enforcement provisions, or because of possible opposition from southern employers who would not sign union agreements if such provision were inserted in union contracts.

As finally passed, the resolution represents a compromise. Initial proposal introduced by Gypsy Rose Lee was similar to the one in effect in Equity contracts, that no operator shall require a union member to perform in any establishment where racial discrimination exists either behind or in front of the footlights. Southern members' opposition then forced added wording that such a clause in the AGVA agreements wouldn't apply if it conflicted with existing state statutes. This was excluded in the final form on the theory that it would tend to condone discrimination statutes.

AGVA Convention Highlights

Detroit, June 12. One of the top comedy moments at the Detroit convention of American Guild of Variety Artists came during the spiel by San Francisco delegate Terri Andre on an anti-discrimination motion. She cited the fact that although union rules prohibit B girls, they still ply their trade in cafes. If that phase of AGVA rules isn't enforced, she said, then possibly the discrimination clause could be overlooked in areas where act employment would be jeopardized. The same applied to strippers. Miss Andre declared, and after all, "How rotten can some of these strippers get?"

Whereupon N. Y. delegate Gypsy Rose Lee choked over a glass of water she was drinking at the time.

One of the most amusing speeches of the convention came from N. Y. delegate Dewey Barto, former AGVA national administrator. During discussion of the treasurer's report, there was on item citing an increase in office expenses in the tune of \$19,000 annually because of unionization of office employees. Barto then got to flow to denounce "the black cloud of unionism that is paralyzing our organization." Some of the delegates scratched their collective heads and wondered if they were at a union or employers' group meeting.

After the first two days of palaooring, St. Louis rep Al Mack observed, "Although this convention isn't doing much, it's boring."

The war jitters hit Miami Beach delegate Alan Gale during the discussion by Seattle rep Don George of unionized nightclubs in Alaska. Gale demanded the floor immediately to query if any of the niteries were near Russian bases. He didn't want union members exposed to danger.

One of the nicer convention touches came from Detroit member Dave Karp, a former boxer. During one of the lengthier sessions, Karp came to the convention room with several bags of fruit.

Vice proxy Gypsy Rose Lee raised a fine legal point during the huddle on agency organizations. Because of a \$35 service fee paid to the union by agencies when percenter-union arrangements go into effect, there was some question as to whether that sum might have to be refunded. Miss Lee wanted to know whether officers of the organization would incur financial liability in case the union couldn't fork over. If so, she would resign immediately because of her responsibilities to her six-year-old son, Eric.

Miss Lee was advised by counsel Jonas T. Silverstone and Mortimer S. Rosenthal that a union official would be liable only if any crooked procedures were knowingly approved. Besides, it was found, the \$35 fee wasn't returnable. She didn't resign.

Cleveland delegate Thomas Keyes raised a point during discussion of the AGVA anti-discrimination resolution which made him the most uncomfortable delegate in the room for some time. He asked whether under the terms of the motion under discussion, would the off members of a unit which also has Negro performers be required to walk out if an operator drew the color line. He was told they would have to walk out also. Whereupon, Keyes said he wouldn't buy the resolution. N. Y. delegate Red Bullman then came up with a few pointed questions directed at Keyes which made the latter sorry he ever brought up the point.

Chairman Gus Van became incensed when, after the third or fourth time, references to Walter Winchell were asked to be deleted from the record. Van stated that he would allow no such privilege. If Winchell is wrong in his championing of benefits, let it be on the convention record, Van said.

Gabby AGVA Convention Winds With Top-Brass Views Upheld

By JOE COHEN

'Sugar Chile' Robinson Set for 9-Week Swing

Frank "Sugar Chile" Robinson, kid boogie-woogie pianist, has been set for nine weeks of personal appearances by his manager, Herbert M. Elgen, Detroit attorney, and Frankie Taylor, of the Charles V. Yates agency.

"Sugar Chile" opened Monday (11) at Jackie Heller's Carousel Club in Pittsburgh and follows with two weeks at Tropicana, Havana. He does six weeks in England and Scotland, starting July 30, booked through Lew and Leslie Grade.

Jackie Bright Wins AGVA Chair But Vote Hassle Puts Gus Van on Throne

Detroit, June 12. American Guild of Variety Artists had a difficult time in electing a chairman for its current convention at the Detroit Hotel here. Jackie Bright, union's treasurer, won over AGVA president Gus Van, but Bright subsequently surrendered the chair permanently when a discussion arose as to whether he would be able to vote the proxies of other New York branch members who couldn't attend the confab.

Bright held five votes, highest number of ballots in the convention. He declared a willingness to surrender his own vote, but felt that he had to exercise the proxies entrusted to him.

In another group of nominations, all called from the floor declined the post. Van then stepped into the chair without a vote.

The American Guild of Variety Artists convention at the Detroit Hotel here ended Monday night (11) after five days with the current administration views upheld on virtually every score. Despite strong opposition on many issues, few vital changes were enacted, and those that were generally conformed to the desires of the administration.

Many delegates came to the convention with instructions to push two major items—increased local autonomy and change in the method of voting for confab delegates from a national to a branch basis. On the question of autonomy, most delegates sought vastly increased powers but settled for a reaffirmation of a by-law which allows branch committees to establish working minimums that do not conflict with the national scale, power to exercise disciplinary control over all branch members, and authority to control all agents within their jurisdiction.

Only addition voted was to give the branch boards authority to arbitrate without going to the national office for affirmation. National board was instructed to start the machinery to put this by-law in the constitution. A membership referendum will follow.

Does Hike to Board. Question of a hiked dues scale, recommended by the administration, was referred to the national board, which convened today (Tues.) following the convention proper. Scale will be worked out, and it's likely that a hike will be voted because present revenues are deemed insufficient to insure expanded union operations.

Confab also voted for the creation of a new branch at Sarasota, Fla., winter quarters of Ringling Bros. and Barnum & Bailey Circus and permanent home of many outdoor performers. The new branch is expected to be organized soon.

(Continued on page 33)

AGVA Studying Stiffer Contract By Acts-Agents

Detroit, June 12. A new form of exclusive agency contract will be drawn up by the American Guild of Variety Artists for approval by various branch boards. Although full details of the pact haven't been released yet by AGVA outdoor division head Vic Connors, who is in charge of designing the new form, according to sentiment at the convention here the terms will be stiffer than before.

Connors stated that all such contracts will be limited to one year, and that work guarantees will be upgraded if the agent is to hold on to the act. Contract will also stipulate the act's salary and if the coin isn't increased periodically, under certain stated conditions, the performer will have the option of abrogating the pact. Acts earning \$700 or over will have lesser privileges and may sign for longer periods.

Motion was a compromise, since one faction wanted exclusive agency deals eliminated entirely. Vigorous discussion of that phase had several delegates citing instances of abuses. However, the Chicago delegation turned attention away from the motion by stating that many performers couldn't get work if they weren't handled exclusively.

Miami Beach delegate Alan Gale then proposed a substitute measure whereby all talent would be signed to AGVA and if any agent wanted to buy an act, the union would get 24% which would come out of the agency's commission. AGVA attorneys advised against such procedures, since it would put the union in the agency business and there might be conflict with some state laws. N. Y. delegate Dewey Barto insisted that such procedure could be arranged, but most delegates preferred to wait until the new form is written.

Night Club Reviews

Continued from page 50

El Rancho, Las Vegas

60 minutes, although topheavy on vocal.

In traditional garb of straw hat, tux and cane, Richman struts through staid beckoning audiences to take excursions down memory lane. At outset it is clear that a wide gulf exists between the old days, when five bars chanted would be greeted with hefty mitts and cheers, and the present, when only mild returns are called. Richman's vocal nuances unfortunately are shaky as he piles his caddies with vocal chords that do not respond.

When he talks his tunes, he buttons. Repertoire includes special opener segueing into "Pettin' On the Ritz." Palace vaude nostalgia piece, "Walkin' My Baby Back Home," seek at piano which could easily be eliminated, emerging as weakest spot in routine. Keyboards

and warbles "Whiffenpoof Song," "What are You Going to Do With All Your Money?" and "Had to Be You." Another special allows in series of w.h.a. "Vagabond Song," "Sonny Side of Street," "Birth of Blues." Closer to neat gimmick in which he parlays many oldtime songs across, accompanied by costume visuals with each June Taylor herself terping, and Richman himself decked out in Gay 90's attire.

Ting & Tung, in deuce spot, use objectionable "Uncle Tom" material to roust their race in song called "Chinese Food." Certain sage in same category.

Whiffenpoof, four guys and cute blonde chirp, are an exuberant, almost excessively mobile song group. "Hucklebuck" and "Square Dance Jubilee" garner peak palms, and amusing "Mongolongo" grabs yocks. Kids load fresh, sing okay but with slight deviations in pitch during movements.

Buster Burnell solos fragmentary footwork ideas surrounded by June Taylor eye-fuls midway. Ted Fio Rito orch has heavy load, which it masters. Will.

Churchill's, London

London, June 3

Arthur Blake, Frank Weir Orch. Cande Tye's Rumba Band, con. \$3.

Arthur Blake, keeps his one-man show going for over an hour, and only the physical effort involved stops him from carrying on much longer. He is the greatest per-

sonal success at Churchill's since this ultra-late nightspot reopened at beginning of the year.

Audience acclaim has rarely been more unanimous. He holds the room in rapt attention with an amazing display of 30 impersonations, in which he carbonizes a galaxy of Hollywood stars and American public figures in a whimsical entertainment.

It's the impressionist's first London appearance, and the wide range of the act, choice of material and timing make it something unique. Each impersonation is a show on its own some are vivid and stirring cameos, others in breezy, lighthearted style.

Highspot is undoubtedly the Gloria Swanson sketch in which Blake re-enacts a lonely dramatic incident in the life of Norma Desmond, from "Sunset Boulevard," done with unsurpassed fidelity and without straining for effect.

There are, of course, the natural, Betty Davis and Katharine Hepburn; the easy ones, Charles Laughton and James Stewart; the tough types, Sidney Greenstreet and Peter Lorre, and the obvious ones, Mae West and Clifton Webb. After taking these and many others in his stride, Blake comes across with a first-rate portrait of George Arliss as Driscoll, a biting satire on a Louella Parsons broadcast, and a gay bit of nonsense as la Carmen Miranda before closing with a dignified Roosevelt. Myro.

Hotel Roosevelt, N. O. (BLUE ROOM)

New Orleans, June 8

Benny Strong Orch. (15), Sonny Howard, Patti Thomas & Freshmen, Rudenko Bros., Ladd Sisters (3); minimum \$1.50 Sat. and Sun.

This swank nocturnal rendezvous has come up with another socko show. Paced by Benny Strong orch, plus a quartet of topflight floor sets, bill maintains the class spot's high standard.

Although well-known he's through Capitol recordings and network airings, this is first time in New Orleans for Strong's crew. With a style of music not as frenzied as some bands that have preceded it, Strong's combo registers across a wider variety of tastes, winning over more than just the jivesters.

Strong, personally, impresses satisfactorily as a modest, likable maestro. His outfit is a smooth, listenable group capable of satisfying for dancing or playing for the boozehow. Sound musicianship is evident in the tight integration of the sidemen, while the excellent arrangements by Strong gives his aggregation a bedrock foundation.

Band's versatility ranges from Dixieland to current pops, with Strong showing marked preference for standards. That's okay, especially since this band can give up-to-date gloss to the old faves.

The Strong crew lifts the curtain handily with a melodic "Charleston Revue." The band, aided by the Ladd Sisters, a trio of lookers, combine on the Charleston and songs of the period, including "Sweet Georgia Brown" and "Collegegate."

The Rudenko Bros. follow with a juggling turn that has the customers yawning. They go through some fast-paced flipping of Indian clubs, ball balancing and other routines that net plenty of palm-pounding.

Patti Thomas & Freshmen, a gal and two boys, present a delightful session of vocalizing and dancing. Trio injects plenty of movement into their offering, aided by freshness and youthful good looks. They harmonize and beat a fast tap to "I've Got Rhythm," change pace with a Hawaiian tap and follow with a spirited terp to "Hawaiian War Chant" for neat response.

Topliner Sonny Howard, no stranger here, appears in the closing spot with a good line of chatter and vigorous style of delineation. An extraordinary sleeper, he gives impressions of Frankie Laine, Ink Spots, Tony Martin, Jean Sablon, Jan Peerce and others. First-nighters had him singing until his voice nearly gave out. He had to beg off. Lin.

Hope & Troupe Raise 19 1/2 G for Cancer in A.C.

Atlantic City, June 12.

Bob Hope dashed through the heaviest rainfall in 77 years to the Boardwalk Warner Friday night (8), where a variety show topped by him and Marilyn Maxwell raised \$19,500 for the James E. "Sonny" Fraser Cancer Foundation.

Others who appeared were Bess Myerson, Miss America of 1945, who emceed; Louise Howard, of the Robert Q. Lewis CBS-TV show; Rens Zaph, of Ted Mack's video show; the impressionaires, the Marvellas, Kathy Crowley (Miss New Jersey of 1949), Frank Parker, of the Arthur Godfrey TV show, Patsy Garrett, and the Duffys.

Tharpe-McKnight Tour

Gospel singers Sister Rosetta Tharpe and Marie Knight will reunite after a two-year split for a nationwide tour starting July 1, at Norfolk. Tour, arranged by Taps Agency, will stretch into late September and take in more than 50 dates.

Most stands will be played in outdoor spots. A crowd of about 30,000 is anticipated at a July 3 date at Griffith Stadium, Washington, where Sister Tharpe will be married publicly to Russell Morrison, a Savoy Ballroom, N. Y., case.

Sister Tharpe and Miss Knight had previously toured as a team for several years, but separated for solo appearances.

Vaude, Cafe Dates

Hollywood

Tony Martin out for a 15-day stand at Coconut Grove, starting July 19, prior to his London Palladium date. . . . Carmen Miranda will make her Coast nitery bow July 13 at Ciro's. . . . Billy Eckstine opens at the Oasis, possible nitery, July 3 for a fortnight on a guarantee of \$5,000 or \$3,500 plus 50% of the \$1.50 admissions.

Sarah Vaughan opens at the Tops, San Diego, June 28 for one week. . . . Morty Jacobs, pianist, opens at indefinite stand Thursday (14) at Gourmet-Beverly. . . . Red Norvo comba set for a fortnight at Colonial Tavern, Torrance, starting July 2. . . . Frisco disk jock Jimmy Lyons and Don Berkebile set Sarah Vaughan and Erroll Garner for a jazz concert in the Bay City Sunday (17). . . . Danny Thomas returns to Chas Farce, Chicago, Aug. 14.

BUSTER BURNELL

HOTEL EL RANCHO VEGAS Las Vegas

Now in Record-Breaking 7th Week Held Over Indefinitely

HOME ADDRESS: 5 Ardmore Court Fairlawn, N. J.

Corinne and Tito VALDEZ



"America's Premier Dancers"

Now Appearing

• ROXY, N. Y. •

(4th Week)

Dancing Stars of Mike Todd's "Peep Show"

CHEZ PARRE, Chicago
LATIN QUARTER, N. Y.

BELLEVUE CASINO, Montreal
COLONIAL INN, Florida

Television Appearances

KATE SMITH SHOW
DANNY THOMAS SHOW
BOBBY CLARK'S COMEDY HOUR

Management—MILES INGALLS

Hotel Astor, N. Y.

"A New, Unique Concept in Night-Club Entertainment"

THE VING MERLIN ALL-GIRL VIOLINS



Just Concluded 8 (Held Over) Weeks . . .
HOLLANDEN HOTEL, Cleveland

NOW . . . CHEZ AMI, Buffalo

June 29 - Sept. 5 . . . CAPRI, Atlantic Beach, L. I.

Sept. 7 - Nov. 7 . . . TROPICANA, Havana

"A vivid, theatrical act."

"Lovely, thrilling violin."

"Beats music that's 'sweet with a beat'."

Management: LEONARD GREEN AGCY.

254 West 54th Street, New York City

Littonburg 2-1498

Captivating Young Dancers

HAL GEORGIA
HARBERS and DALE

NOW
PALMER HOUSE
CHICAGO

MARK HULING

SEAL COLLEGE, KINGSTON, N. Y.

Television - Sport Shows - Radio & Water Productions

SHARKEY

World's Greatest Soul

Presented by MARK HULING

SANDY

The Wonder Water Soul

Presented by WM. ROE

JUMBO

The Wonder Soul

Presented by LEW BOHAN

Thanks to—WM. SHILLING for a Wonderful Season
1560 Broadway, New York City

Gabby AGVA Convention

Continued from page 51

with delegates to attend next year's confab at Los Angeles.

Vote Anti-Bias Clause

For the first time in the union's history, an anti-discrimination clause was voted. Also passed was a resolution creating a committee to explore new means of hyping employment in the variety field.

Gus Van, AGVA president for the past three years, announced that he would not run for that post again. Van recently moved to Florida and has been taking it easy. Jackie Bright and George

Price are expected to be the leading contenders for the post.

Confab also authorized a study to be made to permit the Coast AGVA branches to break away from the western division of Theatre Authority. Eastern branches divorced themselves from AGVA some time ago.

Relief Increased

The delegates overrode administration wishes in increasing maximum individual relief grants by various branches to \$100. Further appropriations to the same cause cannot be made without consent of the national office in New York. Previous limit was \$25. Also increased was the amount in the revolving fund to be used for relief. Branches will have \$200 in the fund instead of \$100 previously allotted, and regional offices will have \$1,000 instead of \$500 in the relief bank.

Get-together was one of the warmest in AGVA's history, some members observing that the union had turned into a debating and dramatic society, with gab costing the organization an estimated \$200 per hour. After two days, when it became evident that the 40 items on the agenda wouldn't be covered in four days, the powwow was extended an extra day. Rule adopted at the beginning of the meet stating that no session was to last beyond 11 p.m. was suspended, and Saturday's meet lasted until 2 a.m., with chairman Van asking reps to reconvene at 10 a.m.

Financial Report

Report by treasurer Jackie Bright and subsequent debate took about six hours. He revealed that union had a cash balance of \$32,353 and a reserve fund of \$27,000. Bonds posted with the union in cash and securities totaled \$412,971.10, and the general welfare fund comprised \$58,586. Union pays for AGVA life insurance policies out of the latter fund.

Debate that followed report stemmed from the fact that the reps didn't fully understand the financial operations and voted that all expense sheets giving full salaries and allowances of all AGVA employees be mimeographed and given the delegates. Those sheets

were mimeographed locally and distributed to the delegates the following day.

The discussion on insurance was also lengthy, but outdoor head Vic Connors, in charge of the program, had his report accepted.

Recommendation for a one-card union in the Associated Actors and Artists of America was also passed. AGVA administrator Henry Dunn said that the logical time for such a program to have been put into effect was during the formation of Television Authority. He cited the recurring jurisdictional battles between AGVA and Actors Equity Assn. as an example of the kind of quarrels that could be eliminated with the formation of a one-card union. However, it's deemed likely that several 4A unions will not go along with the recommendation.

Los Angeles Next Site

The administration, to its credit, didn't press for the reaffirmation of its program. Delegates were given free rein to talk themselves out on virtually every subject that came up, and the final motion that was adopted after such a procedure generally conformed to what the administration wanted.

Top echelon forces were probably disappointed, however, by selection of Los Angeles as the site of next year's convention because of the expense of transporting delegates there. However, lack of activity in strike-bound Detroit contributed to the desire to get into a livelier town. The Motor City's bus and trolley car strike is now in its seventh week, and resembled a ghost city at times. Los Angeles was originally slated to get this year's meet, but because of shortage of coin AGVA settled for a midwest point.

The board meeting following the convention will have the knotty problem of attempting to find a new dues structure. One of the primary moves will be to raise salaries in the branches. Virtually every delegate in his branch report said that the organizers were overworked and underpaid. Treasurer Bright declared that if the organizers had more financial incentive, they could do a better job in collecting dues and therefore the raise would provide more return to the union. Board is confronted with the job of getting up the necessary coin.

Jack Eigen Co. Bankrupt

Jack Eigen Enterprises, Inc., owner and operator of the closed Jack Eigen's Oldest Room, on E. 34th St., N. Y., last week filed a voluntary petition in bankruptcy in N. Y. Federal Court, listing liabilities of \$48,404 and assets of \$12,343. Liabilities are distributed among 100 unsecured creditors.

Of the assets, fixtures were valued at \$10,000 with \$2,000 listed as an "open account." Officers of the bankrupt firm are Eigen, pres.; Arnold Michaelman, vicepres.; and Leonard Ashbach, of Chicago, secretary-treasurer. Latter is the sole stockholder.

Camp Shows Get \$1,900,000 for '52; Coke to Sponsor Downey-Bergen Tours

USO-Camp Shows is slated to expand operations in the fall when it will get the \$1,900,000 fund from the Community Chest and USO campaigns around the country. Camp Shows will collect the money around Nov. 1, for use during the next fiscal year starting at that time.

Funds will be allotted mainly for overseas units, although portions will be used for some domestic services, servicing of name units and administration.

Camp Shows units will be augmented by name units sponsored by commercial firms. For example, Coca-Cola is sending out two units starting Monday (18) to be headed by Morton Downey and Edgar Bergen. Downey will have a unit comprising Three Stooges, Yvette, Helene & Howard and Carmen Mastren orch, and will play 20 installations, including Sampson, N. Y.; Camp Edwards, Mass.; Newport and Quonset training stations in Rhode Island.

Bergen will day and date with

Downey starting at Camp Stoneham, Pittsburgh, Calif.; Ft. Ord, Monterey, Calif.; Camp Cook, Lompoc, and March Field, Riverside, Calif. Bergen is currently in New York lining up talent for the tour.

A Camel show headed by Elton Britt is currently touring the Pacific area and will play U. S. installations in July. In addition, General Electric will sponsor two units during the summer.



Jimmie Husson

"MISTER EVERYBODY"
Currently
FLAME LOUNGE
MINNEAPOLIS
Booked Solid Thru August 15

JACK DENTON
WORLD'S GREATEST COMEDIAN
TOURING
NEW ENGLAND
*World, Ohio—exp. 720

Ailing Jackie Heller Exits USO Korean Trek

Pittsburgh, June 12.

Jackie Heller, witty and vaude singer who owns the Carusel here with his brothers, has had to bow out of a Jack Benny-Frnn Flynn USO-Camp Shows tour of Korea next month on advice of his doctors. Heller has been on the Coast for several months on an extended leave from his cafe operation because of recurrent viruses, but thought he was well enough to tag along with Benny. However, a relapse coupled with an operation for an abscess in his throat forced him to pull out.



• • • The Touch of Genius • • •
GEORGE SHEARING
QUINTETTE • MGM •
Records

BEN GROSS

N. Y. Daily News

"George Shearing the brilliant jazz pianist today is being hailed as one of the greats of this American born art."

Opening June 18

JOHNNY BROWN'S
PITTSBURGH

SHAW ARTISTS CORP., 545 Fifth Ave., New York

MAXINE SULLIVAN

Currently at New York's

VILLAGE VANGUARD

Personal Direction
JOE MARSO LAIS

APOLLO RECORDS

VARIETY, May 26, 1951
STANLEY, PITTS.

"Bomb-buster of the layout is Leo Delon, first time around here and a solid smash. Operates with a bang and never lets on murdering them with his vocal gymnastics and generally comical personality. In his own words, he's a cleanup and then a cleanup. A fine whammy bit spot on from there to cement and augment a fine original impression with some making fun. Miss Baker is making fun while Miss Baker is making fun. Baker credit for being smart enough to know that her pack-up needs the kind of bolstering Delon gives it."

Now--RKO Cleveland

Opening June 15, RKO Cincinnati, followed by RKO Boston

Opening July 4th Golden Gate, San Francisco (for 2 weeks)

Opening July 19, Hill Street, Los Angeles (for 2 weeks)

LEO DE LYON

Direction: GENERAL ARTISTS CORPORATION

B'WAY SEASON NOT IMPRESSIVE

Chi Brokers Riled at Tix Setup; Two-Play Situation Doesn't Help

Chicago, June 12.

While the Chicago boxoffice continues to roll along at practically sellout figures, the situation, with only two attractions, is causing a near revolt among ticket brokers, with a distinct possibility that some legislative relief may evolve. Both "South Pacific" and "Moon in Blue" has been almost SRO. Strangely enough it's not "SP" that's causing the hassle, although it's the basis of the trouble, but "Moon" is having the brokers up in arms.

Cause of the trouble is the working arrangement that Florence Barnes has with the legit theatres, outside of the Opera House, in which she takes the first 14 rows of any attraction, except those on Guild subscription. She has eight ticket agencies of her own and also controls others through sub-buys, brokers having to buy through her for most plays. However, in case of "Pacific," deals were made direct with New York for blocks of seats, bypassing Miss Barnes, with two of the agencies out of her orb. When "Moon" came in without advance buildup, brokers had no time to make allotments with the producers. Therefore Miss Barnes controls the choice seats for the hit.

Legislative Interest

One broker has not been able to obtain any seats from Miss Barnes except last minute turnbacks or extra seats—he is one of the dealers who got his "SP" seats outside. The other also has a tough time getting some of the better locations. With only two plays in town, there's not much chance on switching customers to something

(Continued on page 36)

Hammerstein, Drury Lane Longest-Run Author, Sets Another Mark in 'Carousel'

London, June 12.

Oscar Hammerstein, 24, already the Drury Lane Theatre's longest-run author, marked another milestone in his record last week as "Carousel," reaching the one-year mark, thereby became the fourth longest-run show in the house's 248-year history. Notable angle of the situation is that the three longest-run shows, "Oklahoma," "Rose Marie" and "Desert Song," were all co-authored by Hammerstein.

As of last week, with "Carousel" chalking up its 417th performance, Hammerstein's eight shows at the theatre have played a total of approximately 3,394 performances (the exact record for one failure isn't available). That amounts to a run of nine years and two months. With "South Pacific" due to replace "Carousel" at the Drury next November, the Hammerstein record for the house may be substantially extended.

Thus far, the record of the various Hammerstein musicals at the Drury includes "Oklahoma" (1,343 performances) and then moved to another house to make way for "Carousel"; "Rose Marie" (851 performances), "Rose Marie" revival (100 performances), "Desert Song" (432 performances), "Show Boat" (350 performances), "New Moon" (148 performances), "Ball at the Savoy" (148 performances) and "Three Sisters" (not an adaptation)

(Continued on page 36)

Labor Union Papers To Aid Legit Revival

Washington, June 12.

Labor union newspapers and magazines in the east pledged themselves last weekend to support a revival of the live theatre. In convention at the Statler Hotel, the Eastern Labor Press Conference received a message from Louis Simon, exec secretary of Actors Equity, asking help to restore legit to many cities which no longer have it.

Conference unanimously adopted a resolution in support.

J. C. Holm Joining Cast Of Own 'Gramercy Ghost'

John Cecil Holm, author of "Gramercy Ghost," goes into the cast of the comedy next Monday night (18) at the Morosco, N. Y. He succeeds John Marley as the baffled ambulance driver. Originally an actor before he joined the playwright ranks with "Three Men on a Horse," Holm has had various offers to return to the stage in recent years, but has previously refused.

"Ghost," with Sarah Churchill and Robert Sterling co-starred, took a b.o. spurt last week, presumably reflecting the general business upturn and partly from two-for-one trade. The management apparently intends to keep the play running indefinitely.

Tix Code to Cover Theatre Clubs?

Extension of the theatre ticket code to cover subscription organizations is expected to be voted soon by the League of N. Y. Theatres. Besides affecting certain present practices of such groups as the Show-of-the-Month Club, the action would presumably require subscription outfits to post bonds covering the amount of their transactions with each theatre.

Proposal that the subscription groups be made subject to the same regulations applying to brokers, voiced several times during the last year, has the support of most members of the League board. Informal inquiries have indicated, however, such a move would have to be part of general action toward drafting and adopting a new code to replace the one that expired last summer. That probably won't happen before fall.

With James F. Reilly, League executive director, back from a Coast vacation, the board met Monday (11) to hear a report on the progress of negotiations with the Dramatists Guild for a new minimum basic production contract. The question of a new ticket code was not reached, so another meeting will be held today (Wed.) to consider it.

According to one League board member, Actors Equity, which is a party to the code with the League and the brokers, recently sent a letter to the League stating that the union's position was that an increase in the broker's fee from 75c to \$1 (plus tax) was still forbidden by the code, despite its authorization under a new state law. However, the Equity position was subsequently reversed by the union council in okaying the raise.

'BAGELS' FOR SUMMER ATLANTIC CITY SEASON

Atlantic City, June 12.

This resort is now assured of two legitimate shows for the summer season.

Announcement was made here yesterday (11) that the Million Dollar Pier Playhouse will house "Bagels and Yox" starting June 30. Previously it was announced that Jean Arthur will come into the "Theatre-in-the-Round" at Hotel Chelsea in "Candellight," on July 2.

Backers are spending nearly \$19,000 in renovating the old pier theatre, which housed legit last summer. New spotlights and electrical equipment are being installed and new sound equipment placed.

Frank Tishman, theatre manager, says the "Bagels" show completed a seven-week run in Miami Beach and will be here for the season.

ACTOR VEHICLES RULED ROOST

By HOBE MORRISON

The Broadway season of 1950-51 was not much better in quality than it was financially. While it was in some respects interesting, it was hardly impressive.

The accent was on comedy and, as has been the trend in recent years, musicals overshadowed straight plays. It was primarily an actor's season. Most of the successful shows, both financially and critically, tended to be actor vehicles rather than author or director achievements.

There was an upsurge of revivals, principally in the ANTA Play Series, the N. Y. City Center productions and such ventures as Arena Theatre (which was notable in itself as the first circular staging attempt on Broadway) and Theatre Festival. Nevertheless, the two revival standbys, Shakespeare and Shaw, had fewer productions than their 1949-50 popularity indicated they might.

Perhaps the most notable development of the season, in a creative way, was "King and I." If Richard Rodgers and Oscar Hammerstein, 2d, didn't necessarily top themselves with this musical version of "Anna and the King of Siam," they unquestionably carried forward their development of the musical play form which, starting with "Oklahoma," they had already lifted to an unrivaled level of quality. It remains to be seen whether "King and I" will approach "South Pacific" or lesser Rodgers-Hammerstein hits in popularity. (Continued on page 36)

Buffet Dinner in New Ohio Outdoor Legit Setup; To Revise Script Locales

Hudson, O., June 12.

Plays to be presented outdoors, with the price of admission including a buffet-style dinner in a country club prior to each nightly performance, are being planned by the sponsors of the Buffet Theatre at Hudson, near Akron. They are Hank Blossom, former technical director of the Cleveland Playhouse, and Mrs. Cecilia Klein, director and producer. Latter is a former director of the Washington, D. C., Civic Theatre, Provincetown, Mass., Players, and Crossroads Theatre in Virginia.

Three plays will be presented during the season, to open with Mark Reed's "Yes, My Darling Daughter," July 6-11; followed by Mary Lawwell's "Suds in Your Eye," opening Aug. 1, and a mystery-comedy in September. Plays will be rewritten so they will all take place outdoors to provide the natural setting, with Lake Forest as the backdrop.

Ticket buyers will dine on a patio at Lake Forest Country Club overlooking the lake from 6 to 8 p.m. The play will begin at 8:45 p.m. The audience may sip cocktails or soft drinks while watching the performance.

The cast for the first play will be drawn from Akron and Cleveland little theatre groups. If the opening play is a success, professional casts will be hired for the succeeding ones, Mrs. Klein said. This is a strictly commercial venture, and has no connection with the Hudson Players, who present dramas during the winter season.

Mahopac 'Angel' Tryout

Lake Mahopac, N. Y., June 12.

"Infernal Angel," by Hardwick Nevin, will be tried out July 10-14 at Jill Miller's Putnam County Playhouse here. The strawhat opens June 30 and the season extends through Aug. 18.

Oweola Archer will be resident director of the Equity spot, with K'n Bloomer as designer, Richard Martin as lighting technician and Harrison King Tootle prescient.

Touring 'Dolls' to Pay Off 200G Staging Costs in L.A.-Frisco Engagements

'Garden,' Starring Marches, Sets '51-'52 Tour Sked

"Autumn Garden," Lillian Hellman drama which closed recently at the Coronet, N. Y., will start its fall tour Oct. 1 in Boston. After two weeks there it will play Washington for a fortnight and then have single-week stands in Pittsburgh, Detroit and Cleveland before going to Chicago for a run.

Fredric March and Florence Eldridge, who had top-starring billing on Broadway, will return for the tour, as show's sole stars, but the rest of the company will be recast. Harold Clurman, who staged the Kermit Bloomgarden production originally, will direct re-rehearsals, starting in mid-September.

Symph Snafus Tent in Philly

Philadelphia, June 12.

Plans to launch a summer theatre in Fairmount Park under the sponsorship of a local drug company were tabled at a meeting of the Park Commission and sent into committee for further study.

The decision ended all chance of a tent theatre being set up in the Park this summer, although the proposal had strong backing within the Commission itself. Three outspoken proponents of the tent theatre plan, Raymond Rosen, local RCA Victor distrib; John B. Kelly, noted carman and member of the famous Philadelphia theatrical family, and Jay Cooke, political leader, were the three members named to the committee. They were asked to make a survey of the entire summer theatre field and report to the Commission in the fall.

Principal opposition to the tent shows in the Park came from the Robin Hood Dell group, which recently received a \$50,000 subsidy from the city to help defray expenses for the coming outdoor concert season. Fredric R. Mann, president of the Dell corporation, claimed "that a commercial proposition" such as the proposed theatre might cause a substantial drop in the Dell boxoffice.

Commissioners Rosen and Kelly charged that the Dell was attempting to exercise a monopoly on musical productions in the Park, which they asserted was for the recreation of all the people. The Dell received a powerful ally in the backing of the Philadelphia Orchestra. Manager Earl McDonald, of the symphony, told the Commission the orch had an indirect, but nevertheless vital, interest in the Dell.

The Robin Hood Dell Orchestra is composed almost entirely of members of the Philadelphia Orchestra. McDonald said, and the guarantee of six extra weeks of summer work here was a definite aid in keeping top musicians in the orch's ranks. The tent show-music circus plan was proposed by the Sytk Bros., owners of a drug-store chain and station WPEN, Philadelphia.

Rosanko-Rosenberg Set Parkway, B'klyn

The Parkway Theatre, Brooklyn, has been leased by Vera Rosanko and Israel Rosenberg for a Yiddish le-tier beginning this fall.

Plans call for a series of modern Yiddish plays in which both Miss Rosanko and Rosenberg will star.

House will open in October with a new comedy-drama with music, as yet untitled. Nathan Goldberry and his partner, Jacob Jacobs, who have run the Parkway since 1931, plan to move their enterprise to New York.

Smash opening of the touring edition of "Guys and Dolls" in San Francisco last week apparently insures that the production's cost will be repaid on the engagements there and in Los Angeles. The dates are part of the subscription season of the local Civic Light Opera Association in each city, and call for an advance payment, plus a percentage of the take. Show plays eight weeks in each stop.

The advance payment by Edwin Leeter, managing director of the light opera group, was \$155,000. The production share of the profits from the indicated sellout engagements in the two towns is expected to be more than the additional \$45,000 necessary to repay the almost \$300,000 production cost (including bonds). Included in the production outlay is \$33,000 for outright purchase of lighting equipment. If the profit had not provided more than the initial \$195,000 advance, producers Cy Feuer and Ernest H. Martin had planned to borrow the amount necessary from the sinking fund and undistributed reserve from the original New York company of the show.

With the Broadway production already in the black, the backers having been repaid their \$250,000 (including overall) investment, a sizable sinking fund and undistributed profit account on hand, and with the touring company now as—

(Continued on page 36)

M. O'Brien's 'Miss' Exit Raises Question of Ban On Future Barn Seasons

Several guest dates for Margaret O'Brien to star in strawhats in "Junior Miss" have been cancelled, it was reported yesterday (Tues.). Managers were notified by Hillard Elkins, of the William Morris office, the star's agents, that her Coast attorney had been ordered by the court to call off the "alleged" contracts. Actress is a minor, so her deals require court approval. Elkins could not be reached for comment.

Elkins' letter to the strawhatters quoted the Coast lawyer to the effect that no legal reprisal could be taken against his client. The agent also indicated the entire matter will be referred to Actors Equity. But because the actress is a minor there is apparently little to be done about it.

Another angle of the matter was raised yesterday (Tues.) by a member of the Stock Managers Assn., who said he intends to make an issue of it before the organization's board. He intimated that the organization might urge all its members not to book Miss O'Brien in future seasons.

MIAMI CAFES, HOTELS READY SUMMER LEGIT

Miami Beach, June 12.

Miami Beach cafes and hotels are mulling musical comedy and legit presentations during the summer. Two spots already are committed to that policy and others are contemplating legit fodder as a substitute for floorshows.

The Copa City, largest spot in the area, will do nine weeks of theatre-in-the-round presentations, both musical and dramatic. The Saxony Hotel is preparing a revue, "Gullible's Travels," to be presented around the hotel's pool. Playgoers will be seated on one side of the swim-spat and will look across the water at the show.

Saxony's show is being produced by Dunn Rana, who also did the long-running "Roaring Twenties" at the Blackhawk Hotel, Chicago. Mervyn Nelson is staging. Layout will run 35 minutes and there will be two shows nightly. Robert Rapoport, Broadway legit manager, will be business manager.

Summer problem at most Miami Beach spots is to find a low-cost type of show because of reduced prices prevailing in this period.

Special Setup for 'Fourposter' Barn Tour; Big Douglas-Hasso Bookings

Hume Cronyn and Jessica Tandy (Mrs. Cronyn) will have an unusual production setup for their strawhat tour this summer in Jan de Hartog's "Fourposter." Couple will have two stage managers, Bill Weaver and Marjorie Windfield, who will spend the first couple of days of each engagement with them and then go on to supervise the arrangements for scenery, lighting, etc., for the following week's stand, leaving the resident stage manager to handle the remaining performances for the current date.

Although the show is a two-character vehicle and thus won't require rehearsals with all-in players from the resident company, the Cronyns plan to arrive at each spot on a Sunday (except in one case where the previous engagement ends that night), so as to have ample time for dress rehearsal with the local backstage setup. They'll travel by plane on some of the longer jumps.

Although the scenery for each engagement will be built by the local theatre staff, the basic on-set design will be done by Lester Polakoff, who designed "Member of the Wedding" and various other Broadway shows. Lucinda Ballard is designing the costumes, which will be made by Brooks. The William Morris agency is booking the package, which is owned by Cronyn.

The tour will open at the Westhampton (L. I.) Playhouse, July 2, and subsequent dates will include Chevy Chase, Chicago, July 9; the Grand, London, Ont., July 16; High school auditorium, Niagara Falls, Ont., July 23; Olney (Md.) Summer Theatre, Aug. 7; Falmouth Playhouse, Coosmesett, Mass., Aug. 20; and Lakewood Theatre, Skowhegan, Me., Aug. 27. The Aug. 13 week is open, and there's a layoff July 30 week.

The Cronyns started rehearsals this week of their home in Greenwich, Conn.

'Glad Tidings' Set

Harold Bromley's production of "Glad Tidings" (formerly "Sacred and Profane"), co-starring Melvyn Douglas and Signe Hasso, is booked almost solid for the summer. The

(Continued on page 60)

Pitt Area Strawhats

Hyped With Entry Of

3 New Operations

Pittsburgh, June 12. Strawhat activity in this district is reaching a new high this season, with the addition of three fresh ventures. Bill Green's Arena Theatre, which Sam Handelman is operating, tops the trio, of course, and remains the only one with a name policy. Dance area outdoors has been covered with a circus tent, will seat 1,500 and can gross \$17,000 with its capacity at \$2 top.

Another one has just been organized in Uniontown, Pa., and its attractions will be presented at Hotel Summit, famed Western Pennsylvania resort inn. Altoona will get a summer playhouse for the first time, too, at the Mishler Theatre. Since those behind it also operate the Centre Stage Playhouse in Ebensburg, Pa., latter won't open this year until August, when the Altoona season will have been concluded. Michael Pitsko is the director for both.

Uniontown project will be made up chiefly of drama students from West Virginia U. at Morgantown, W. Va., and Carnegie Tech here. In addition to these three, the district has the big Civic Light Opera undertaking at P. I. Stadium; Mountain Playhouse at Jeannette, Pa.; White Barn Theatre, which Clay Flagg and Carl Low run near Irwin; Little Lake Theatre, semi-pro in-the-round on the outskirts of Pittsburgh; and Sherwood Forest Park Playhouse at nearby New Kensington. That's the list at present and it may grow. Pittsburgh Playhouse can virtually be included, since its regular season now has been extended and will run through middle of July.

Mildred Ellor is singing Rosalinda in "Die Fledermaus" at the Lakewood Park Playhouse, Barnesville, Pa., this week, in the Ernest McChesney package production being presented by John Kelley's Kenley Players there. McChesney sings the Eisenstein.

Pa., N.J. Barns Tee Off With SRO, Big Advance

New Hope, Pa., June 12. Another Delaware Valley strawhat season opened last weekend with a strong charge of optimism generated by heavy advance box office, despite weather more suitable for federal, near-closed grounds at Theron Hamberger's Bucks County Playhouse, New Hope, Friday (8) and St. John Terrill's Music Circus, Lambertville, N. J. (9). Both managements boast seat sales and subscriptions well ahead of last year.

Premieres went smoothly. Playhouse broke the ice with Arthur Treacher and "Clutterbuck," while "Desert Song" inaugurated the third year for the big yellow tent across the river.

Politics, prices and seating remain same as during 1950.

Music Circus opener was directed and staged by Terrell, assisted by Arthur Gerold, as will be two shows to follow, pending return of Bobby Jarvis from the Coast, where he is helping Sacramento Music Circus get under way. George Lipton, actor with the tent setup in Lambertville and Miami last year, is slated to be permanent director of new California venture.

Feuer-Martin Setting Auditions for Talent

Cy Feuer and Ernest H. Martin, with two companies of "Guys and Dolls" apparently set for long runs and several new plays and musicals slated for future production, will soon begin holding regular weekly talent auditions. All singer, dancer and actor applicants will get auditions or readings, with Monty Shaff, the firm's general manager, and Ira Bernstein, casting director, in charge.

Somewhat similar setup, handled by casting director John Fearnley for Richard Rodgers and Oscar Hammerstein, 2d, not only serves a full-time function for their various shows, but is frequently called on for casting suggestions for other producers.

JACOB'S PILLOW FEST PREPPING 10TH SEASON

Leo, Mass., June 12.

Ted Shawn's Jacob's Pillow Festival, near here, will mark its 10th season this summer, with many guest dancers and attractions set for the 10-week run. Festival season will open June 29, with the usual Friday-Saturday schedule of performances. During the Berkshire Music Festival, at nearby Lenox, July 25-Aug. 9, Wednesday-Thursday performances will be added.

Guests will include Nora Kaye, Maria Tallchief, Melissa Hayden, Hugh Laing and Diana Adams, of the N. Y. City Ballet Co.; La Meri; Ruth St. Denis; Iva Kitchell; Jean Leon Destine; and Josefina Garcia. Antony Tudor will head the ballet school.

Pitt Playhouse Preem For 2d Stewart Work

Pittsburgh, June 12. Fred Bursleigh, director of the Pittsburgh Playhouse, has taken another original play by Dorothy Rod Stewart, whose "This Is My Valley" was a hit for him last season, for production at the local community theatre in the fall. New one has an Iowa locale and is called "Water Witch." It will be Bursleigh's second show for 1951-52.

In the meantime, "This Is My Valley," which had been optioned for Broadway by Robert Griffith and Happy Felton, is no longer on their agenda. Prospective producers, who have held the play for the last six months, have decided that Broadway is not in the mood these days for anything with a serious theme, so "Valley" has reverted back to the author. The fact that Griffith and Felton couldn't get Teresa Wright, whom they had in mind for the leading roles, probably hastened their decision to drop the work.

Mrs. Stewart is a grandmother who started to study playwriting just a few years ago under the late Thomas Job at Carnegie Tech Drama School. She's now on a trailer tour of the U. S. with her husband, and finished "Water Witch" while travelling.

Trenton Civic Group To Preem Tryout Musical

Trenton, June 12. Trenton Civic Theatre's fifth and final production of the season, "These Tender Moments," will bow at the RKO-Palace here tonight (12) through June 16.

Described as a pre-Broadway musical tryout, show was written by Alan Blair and boasts more than 16 musical numbers. The cast features Morley Meredith, Arline Frank and Ruth Altman. Staging will be handled by Charles K. Freeman and musical arrangements by Joseph Sherman.

Hotel Arenas Nixed

Building restrictions will prevent the Sheraton Hotel chain from going through with its summer theatre-in-the-round plan. Robert H. Gordon was to have directed the program for Sheraton.

Original plans had called for an eight-week season at the Copley Plaza Hotel, Boston, and Mount Royal Hotel, Montreal.

Wing Training Program To Be Nat'l In Scope

The American Theatre Wing Professional Training Program plans to become national in scope, taking in experienced non-professionals throughout the country for the first time.

Plan will be put into operation with the fall term in September. Theresa Holburn of the Theatre Guild has accepted the chairmanship of the newly-enlarged advisory committee.

Chi Brokers

Continued from page 35

else. Indie brokers last year had a meeting to form an association to try and get relief, but with only eight outside agents, plan fell through.

In the past, several bills have been introduced in the city and state legislative bodies to curb the alleged excessive ticket sales practices, but all have died without any action taken. There's no licensing other than city retail, to open shop, and sales agents can sell tickets for any price, unlike New York, as long as the federal and city taxes are paid. For example, better tickets for "SP" are bringing \$8.50 for most \$5 seats, and \$9 for \$4.40 seats for "Moon." For Saturday and convention dates the scale is a little higher.

Federal action hasn't been contemplated, as the tax bureau is only interested in the taxes paid and the Dept. of Justice hasn't taken any known action. However several state legislators have indicated that they will introduce a bill in the next session of the body, to regulate ticket sales.

Hammerstein

Continued from page 35

of Chekhov) (about 45 performances).

Streak 25 Years Ago Hammerstein's present streak at the Drury, while not yet equalling the one he had there a quarter-century ago, may yet surpass it. The first string, starting with "Rose Marie" in 1926 and continuing with "Desert Song" (1927), "Show Boat" (1928), "New Moon" (1929) and finally the revival of "Show Boat" (1929), totalled 2,674 performances over an uninterrupted period of nearly five years.

Except for the two flops, "Ball at the Savoy" and "Three Sisters," in 1933 and 1934, respectively, Hammerstein didn't have another show at the Drury until April, 1947, when "Oklahoma" started him on his present streak. "Oklahoma" ran more than three years in piling up its 1,343 performances at the house. "Carousel" will have added nearly a year and a half by the time it moves to another theatre next fall. Thus, if "South Pacific" continues through next spring, it will carry Hammerstein's present string to his second five-year record.

Hammerstein collaborated with Richard Rodgers on both "Oklahoma" and "Carousel," as well as the next entry, "South Pacific." He had various collaborators on the earlier shows.

Inside Stuff—Legit

Odd comparison between its original-cast albums and the current Broadway companies of the shows in question, was made in a Columbia Records ad in last week's issue of *Playbill*, the official program for the New York theatre. The display, one column wide and full-column length, was obviously aimed at "South Pacific," in which two of the original principals, Mary Martin and Juanita Hall, were replaced last week by Martha Wright and Diana Cassella, respectively. Kate Pinn, originally co-starred with Miss Martin left the show a year before, with Ray Middleton succeeding.

Under the caption "Only on Columbia Records" (with the word "only" underlined) there were pictures and the names of Miss Martin and Pinn, then the "South Pacific" title and beneath that in heavy type the statement, "With members of the Original Broadway Cast." Below, in much smaller type, the ad plugged Columbia's original-cast albums of "Kiss Me, Kate," "Out of This World," "Peter Pan" and "Gentlemen Prefer Blondes." Of those, "Kate" and "Blondes" are still current on Broadway, but with lead replacements.

Backers of "Seventeen," the Milton Berle-Sammy Lambert-Bernie Foyer musical production of the Booth Tarkington stories, include producer-theatreowner Anthony Brady Farrell, \$35,000; Mary Ann, Selig, Elaine Iika and Bunay Grossinger, members of the family of Jennie and Harry Grossinger, who operate Grossinger's resort hotel at Fennel, N. Y., \$875 each; pressagent Edward H. Weiner, \$1,750; television producer Irving Mansfield, \$1,750; author Marjorie L. Spitzer, \$437.50; ad agency executive Myron P. Kirk, \$2,500; souvenir program agent Al Greenstone, \$7,000; theatre realtor Messmore Kendall, \$3,500; Monte Sacks, representing RCA Victor, \$14,000; ticket broker Jack Loffler, \$875; ticket broker Sam Roth, \$875; Coast realtor Louis R. Lurie, \$10,500; James Strock and A. M. Blumberg, of Brooks Costume, \$875 each; Ida (Mrs. Eddie) Cantor, \$875; TV casting director Mickey Albert, \$1,750; Berle, \$1,375; cartoonist Ham Fisher, \$1,750; indie TV producer Kermit Schafer, \$1,750. Venture is capitalized at \$175,000, plus provision (already exercised) for 20% overall.

Backers of "Flashdance," the E. Y. Harburg-Fred Seldy-Sammy Fain musical which closes next Saturday (16) at the Broadhurst, N. Y., include film executive Joseph H. Hazen, \$4,000; producer Bea Lawrence, \$4,000; souvenir program agent Al Greenstone, \$4,000; theatrical accountant J. S. Seidman, \$4,000; Herman Melitzer, Harburg's attorney, \$4,000; ad agency owner William H. Weintraub, \$1,000; general partner Harold A. Lifton, \$2,000; Hilda (Mrs. Edward) Kook, wife of the lighting technician, \$2,000; theatrical pressagent Jules Falk, \$2,000; Actors Equity attorney Rebecca Brownstein, \$1,000; and David Karr, of the Weintraub ad agency, \$1,000. The show, capitalized at \$200,000, is presented by Cheryl Crawford, in association with Harburg and Seldy, and the general partners are Miss Crawford and Lifton.

For a time it looked as if two strawhats in Pittsburgh, White Barn and Bill Green's Arena Theatre, would be playing the William Inge drama, "Come Back, Little Sheba," within a few weeks of each other this summer. Carl Low and Clay Flagg had scheduled it for their third show to get the jump on Sam Handelman at the Arena, but they hadn't have hurried, since the project at the Arena fell through. "Sheba" there, it was originally planned, would have co-starred Sidney Blackmer and Joan Blondell, but the latter decided she'd prefer a show she's been doing for some time now, "Happy Birthday." As a result, Blackmer's commitment was erased.

Backers of "Gainsborough Girls," being produced in England by Richard Aldrich, Richard Myers and Julius Fleischmann, in association with Henry Sherak, with the idea of subsequent presentation on Broadway, include Robert Christenberry, manager of the Astor Hotel, N. Y., \$500; film executive Joseph J. Cohn, \$1,000; stage manager John Effrat, \$500; co-producer Fleischmann, \$2,500; theatre realtor Messmore and Mrs. Kendall, \$500 each. Venture is capitalized at \$50,000.

Hans Spialach, Broadway musical comedy arranger the did some of the "Where's Charley?" orchestrations, among others, is composer of "Vienna Sketch Book," symphonic suite which had its first N. Y. performance last Wednesday (6) at Carnegie Hall by the Carnegie Pop Orchestra, under conductor Simon Asen. Work is a melodious, waltz-patterned fantasy in three parts; subtitled "Lullaby (1946)," "Reminiscence (1929)" and "As Of Old (1913)."

Strawhat Notes

Olivia de Havilland's contract for guest appearances in "Candida" specifies that she can't dye at each stand until 2 p.m. the day of the opening. Usual deal calls for a star to be available for rehearsal with the resident company the day preceding the local opening. . . . Constance Bennett in "Skylark" will be the closing bill, the week of Sept. 3, at the Westhampton (L. I.) Summer Theatre. . . . John F. Killeen, Norma Milame and T. S. N. Stuecher are directors of the Great Neck Summer Theatre Inc., which was chartered last week, with \$7,500 capital stock, to operate the Chapel Theatre, Great Neck, L. I., this summer. . . . Sylvia Siegler, president of Show-of-the-Month Club, will direct the summer playhouse at White Rose, Livingston Manor, N. Y. She plans to produce plays and musicals in addition to presenting variety shows. . . . For the third consecutive season, Whitfield Connor will be leading man at Elitch's Garden, Denver, this summer. . . . The Old Town Theatre, Smithtown Branch, L. I., will open June 25 for a 10-week season under the management of J. S. Moreno. . . . Henry Richards is director at the Lakewood Theatre, which opened this week at Skowhegan, Me., for its 51st season. . . . The Sea Cliff (L. I.) Summer Theatre opens June 25 for a 10-week season.

The Towers Summer Theatre, unable to operate this season at Cedar Grove, N. J., because of construction delay, will move to a tent at Lincoln Park, N. J., to open July 10 and run through Sept. 30. Harold E. Lawrence directs the non-Equity outfit. . . . Peggy Cass turned down the featured comedy spot in the "Pal Joey" touring package. . . . Theatre-Co-Round, tent-playhouse at

Virginia Beach, opens June 25 with an arena production of "John Loves Mary," directed by Leslie Savage. . . . Charlotte Schuchwald (Mrs. Harmon) and William H. Diamond will be resident director of Lewis Harmon's Clinton (Conn.) Playhouse, with Warwick Brewster as scenic designer. . . . Leonard Fiske's Musical Big Top, N. J., with June 19 at Oak Ridge, N. J., with a "trust of ropes," "This Is Living." . . . "This Is My Valley," by Dorothy Rod Stewart, will be tried out July 30-Aug. 4 at the Ogunquit (Me.) Playhouse. Season opens there June 25 and runs through Sept. 8.

Touring 'Dolls'

Continued from page 35

sured of paying off in a few weeks, the management now plans monthly distribution of dividends. The return will probably be \$25,000 a month.

'Dolls' Deal in Dallas

Hollywood, June 12.

As favorable terms as ever offered a touring legit show have been given the national company of "Guys and Dolls." For a 16-day stand at the Dallas State Fair Auditorium, Musical opens Oct. 8. On a similar deal nearly two years ago, "South Pacific" grossed \$239,000 and netted \$120,000 for the 24-performance run.

"Dolls," now at the Curran, San Francisco, plays the Philharmonic, Los Angeles, July 30-Sept. 18, probably will play two weeks of western dates before Dallas. After the Dallas stand, "Dolls" settles down in Chicago.

ANTA Policy Issue in Breen Exit; See 'Foundation Plan' in Question

Whole question of basic policy may be considered by the board of directors of the American National Theatre & Academy at its next meeting Tuesday (19). Subject will probably come up during discussion of the recent resignation of Robert Breen as executive secretary. Also due for decision at the session is a reorganization plan for the board, submitted recently by a committee representing last winter's National Theatre Assembly meeting.

Breen's resignation, submitted to the executive committee, followed that group's decision to reduce the ANTA staff and thus curtail the organization's activities. As originator, with Robert Porterfield, of the "foundation plan" which has been ANTA's basic policy since its reactivation in 1946, Breen has favored and sought to carry out the idea of fostering theatres of all kinds everywhere, rather than limiting the organization's activities.

Although he had expressed the intention of stepping out at the time of the Assembly meeting, on the plea that his work was done, he did not submit his actual resignation until the executive committee moved to cut down ANTA's scope. Pending selection of a new exec-sec, Lawton Campbell, chairman of the board, has been handling the job, with Breen's unofficial assistance.

The curtailment move instituted by the executive committee involves wiping out various ANTA activities of a "service" nature, such as distribution of scripts to little theatre and college drama groups, operation of a speakers' bureau to book lecture appearances by theatrical personalities before local drama organizations, guest dates by Broadway actors in college and little theatre productions and the advisory bureau to

(Continued on page 60)

Theatre '51 Ends Dallas Season With 736 Intake, 6% Off From '50 High

Dallas, June 12.

Dallas Theatre '51 ended its season only 6 1/4% below its previous record-breaking season of 1949-50, according to Manning Gurian, his manager. Season closed June 2. The theatre has a balance of over \$10,000 with which to finance the opening of the new season in November.

Current season's net receipts after taxes was \$73,664.76, as compared to \$78,304.06 record high last year. The \$5,000 decrease is minor in a year when war nerves, TV and other factors reduced show box attendance everywhere, according to Gurian.

The State Fair Park Theatre used by the group seats only 198 per performance, with an aggregate audience of more than 40,000 seeing this season's plays. "Walls Rise Up," musical play by Frank Duane with score by Richard Shannon, was the biggest success of the year.

Listed in order of receipts during their original three-week runs, the season's eight plays' boxoffice take were "Walls Rise Up," \$3,921; "The Willow Tree," \$3,860; "Lady Windermere's Fan," \$2,140; "The Merchant of Venice," \$7,626; "Candida," \$7,486; "One Bright Day," \$7,118; "A Play for Mary," \$6,408, and "An Innocent in Time," \$5,979. The six-week repertory cycle, repeating four plays, totaled \$13,354.

Sixth season is scheduled to open here in November, 1951, and continue to June, 1952.

Baby-Sitter Matinees Set by Illinois Barn

Chicago, June 12.

Salt Creek Theatre, Hinsdale, Ill., will put on special baby-sitter matinees. Right across from its regular theatre there is a community playhouse, and the idea is making a bid for parents and baby-sitters by putting on special performances just for children while the older folk watch the stars.

Marshall Midgets move gets under way June 23 with Melvyn Douglas and Signe Hasso in "Glad Tidings."

All-Year Round Legit Planned for St. Pete

St. Petersburg, Fla., June 12.

The live theatre will return to Florida's West Coast on or around July 1 with the opening of the Capital Theatre, formerly a film house operated by the Paramount chain, as a year-round legitimate show house.

Manager John J. Gillooly stated that a deal has been closed with the Pinellas Players, whose playhouse at Pinellas Master Airport was burned down March 12, night before the opening of "Light Up the Sky."

Only thing lacking at the Capitol is a stage, and this will soon be remedied by builder Gerald Cogan, who is advancing the money for the improvement. Other St. Pete business men are putting up coin for a year-around stock company here.

The Pinellas Players, under director Zack Waters, plan to inaugurate the star system. Waters will divide the year into four seasons of 10 weeks each, with a couple of weeks allowed each year for reconditioning of the auditorium. This will leave 10 weeks open for road shows, concerts, ballet or any other attraction interested in booking a week on Florida's West Coast.

Fla.-Bama Gulf Coast Gets First Strawhat, Use Old Skating Rink

Birmingham, June 12.

The northwest Florida-Alabama Gulf coast, an increasingly popular resort area for Alabama, Georgia and Mississippi residents, will get its first strawhat theatre when John Newfield opens the Pelican Players Arena Theatre at Panama City Beach June 26.

Newfield, member of ANTA and local Howard College drama director, will operate with an Equity company of eight, supplemented with talent from local colleges. He will take over an old skating rink, located 75 feet from the Gulf, for his 10-week season of six nightly performances.

There are no other theatres in the entire area. Only competition will be from night clubs and dance halls. Admission is to be \$1.50, tax included. Theatre seats 400. Newfield already has a following among Alabama residents, who make up a large percentage of vacationers in the Panama City area. He should draw from nearby Army and Navy bases as well.

Theatre is set up as a sole proprietorship with Birmingham investors putting up \$3,500. Mayer Newfield, assistant city attorney here and brother of the producer, is legal adviser. Business manager is Bill Battle, nephew of Congressman Laurie Battle. Gene Ryland is stage manager. Joy Ruth Williams, who helped publicize the Allen Draper Redmont Hotel Arena Theatre here this winter, will handle publicity.

Appendix Halts 'Courtin' Pianist During Pitt Run

Pittsburgh, June 12.

Dorothea Freitag, piano soloist with the pit orchestra for "Courtin' Time," was stricken with appendicitis during the musical's tryout engagement at the Nixon here, and had to be rushed to her home in Baltimore for an emergency operation. As a result, Bill Jensen, musical director of the show, not only did the balancing for the remainder of Pittsburgh stand, but played the special stuff at the piano as well.

"Courtin' Time" has its Broadway preem tomorrow night (Wed.).

Shows in Rehearsal

NEW YORK

"Death of a Salesman" (D) (road) —Kermit Bloomgarden, prod.; Del Hughes, dir.

HOLLYWOOD

"Three Wishes for Jamie" (MC) —Albert and Arthur Levin, prod.; Edwin Lester, Val Nozick, dirs.

Traffic 'Courtin'
New traffic regulation in New York, barring trucks over 30 feet long from the garment district during the daylight hours, went into effect Monday (11) just in time to interfere with hauling the "Courtin' Time" production into the National Theatre.

Vans carrying the drops couldn't move in to unload until 7 p.m., after the crew had tried to hang the rest of the show and set up the lighting, all of which normally follows the hanging of the drops.

Pitt Arena Damp As Rains Come

Pittsburgh, June 12.

Sam Handelman, who opened his Arena Theatre at Bill Green's Saturday night (9) with Edward Everett Horton in "Springtime for Henry," had his hands full. Everything that could possibly go wrong, did at the premiere of what is possibly the biggest in-the-round playhouse for straight plays in the country. The Handelman project, under a huge circus tent adjacent to Green's merry, has a seating capacity of over 1,300.

That immediately posed a sound problem. And on Saturday it poured all day and through most of the performance, which promptly put the amplifying system on the fritz. Most of the people through a big part of the show couldn't be heard as a result beyond the first few rows. For another thing, because Arena Theatre is so large for central staging, players were only partially visible to about half of the audience.

Immediately after the performance, Handelman installed wet-proof lines for overhanging microphones and increased the amplification, installing a sounding board and also building up the stage a foot and a half above the floor. Arena Theatre is pretty large to provide for the intimacy that's the big feature of central staging of non-musicals, but even so it still looks like a going concern once things are in working order.

Tent also sprung a few leaks, which didn't help, and since sides are open, those sitting in the back pews didn't have a very comfortable time of it when the winds and rains came. Advance sale for the project has been big and while word-of-mouth from the capacity crowd may be somewhat unfavorable as result of the dismal conditions under which the preem went on, Handelman got a sympathetic press, and newspapers should help overcome the hassle after physical defects are corrected.

Saylor Re-elected As ATPAM's Biz Agent

Oliver Saylor was re-elected Monday (11) as business agent of the Assn. of Theatrical Press Agents & Managers, defeating James Hughes, a road pressagent, by a vote of 144 to 138. All other incumbent officers and governors were unopposed in the annual balloting.

In addition to Saylor, those returned to office for another term were Frank L. Smith, president; Wolfe Kaufman, vice-president; Milton Weintraub, secretary-treasurer, and the following members of the board of governors: Saul Abraham, Charles Harris, Mike Goldreyer, Abel Enklewitz, Ben Kornzweig, Leo Freedman, Hal Oliver, Louis Clize, Joe Burstin and Ben Chasin. Also, Fred de Bondy was re-elected, unopposed, as sergeant-at-arms.

Strawhat Tryouts

(Week of June 10-34)

"Allee in Wonderland" (musical) —Grist Mill Playhouse, Andover, N. J. (10-23)

"Glad Tidings" (formerly "Sacred and Profane") —Salt Creek Theatre, Hinsdale, Ill. (23-30) (Reviewed in VARIETY this week)

"Miss Mabel" (revived version) —Bucks County Playhouse, New Hope, Pa. (18-23) (Original London production reviewed in VARIETY, Dec. 15, '48; strawhat production reviewed in VARIETY, July 21, '50)

Tax Grab Is Latest Barn Headache; Threaten New Hope, Lambertville

New Hope, Pa., June 12.

Nicholson-Eighth' Set For Budget of \$60,000

"West of Eighth," the Courtney Burr-Malcolm Pearson production of a comedy by Kenyon Nicholson, will be capitalized at \$60,000, with provision for a 10% overall. The two-set play calls for a cast of 28. Rehearsals are slated to start in mid-August, with a tryout tentatively scheduled to open Sept. 11 in Boston.

Burgess Meredith, who staged the Burr-Pearson production of "Season in the Sun," is a possibility to direct, with George Abbott also under consideration for the assignment. No one has been signed for the cast.

Also on the Burr-Pearson schedule is "The Third House," by Edward Hunt. No production date is set.

Eddie Foy, Jr. 'Charley' Opens Dallas Operetta; Season Moved Indoors

Dallas, June 12.

Dallas State Fair Musicals opened the 10th local season of summer revivals Monday (11) with "Where's Charley?", starring Eddie Foy, Jr., with Evelyn Ward, Betty Oakes, John Cherry, Paul England, Louise Kirtland, John Lynde and Byron Palmer. Show is set for two-week run, with 12 nights and Sunday matinees.

A healthy two-thirds house of 2,800 braved inclement weather to rack up the best opening night of the summer season, at a \$3 top. Pinpointed by a new prismatic, Foy rated two encores for his soft shoe taping and his piping of Frank Loesser's, "Once in Love with Amy." Byron Palmer shared honors with familiar lines from Brandon Thomas' "Charley's Aunt."

Previously known as Starlight Operettas, new tag was mandatory due to move indoors at State Fair Auditorium from the al fresco band shell inside the Texas State Fairgrounds. Managing director Charles R. Meeker, Jr., assembled last year's staff to produce the six summer shows — Mary Hunter, stage director; Lehman Engel, musical director; Peter Wolf, scene designer; Donald Suddler, dance director; Douglas Morris, technical director; Saul Schechtman, assistant musical director, and Marilyn Putnam, assistant stage director.

Opening had a raring WFAX-TV camera following State Fair of Texas president B. L. Thornton, vice-president general manager James H. Stewart and Meeker on a tour of the refurbished lobby and new al fresco refreshment patio. Audio portion of the half-hour pre-show tour was a quiz about new features of the air-conditioned auditorium, with John Rosenfield, amusement editor of The Dallas News, interviewing. Finale had TV camera focused on musical director Lehman Engel for the overture. Lobby interviews with patrons were aired on WRR.

Meeker revealed that season ticket sales, six shows for the price of five, were 70% above 1950, the previous high. Cy Feuer and Ernest H. Martin, original N. Y. producers of "Where's Charley?", are due from the Coast today (Wed.) to catch this revival.

Two Aldrich Sons Will Work in Summer Theatre

Two sons of producer Richard Aldrich (by his first wife) are preparing to follow their father in the theatre. Richard, Jr., will work this summer in the boxoffice of Aldrich's Cape Cod Music Circus, at Hyannis, Mass., before going into the Army. David will work at his father's Cape Playhouse, Dennis, Mass., before returning in the fall for his senior year at Harvard, where he will manage the 1952 Hasty Pudding Show.

Aldrich, Sr., currently on duty with the Navy in Washington, is inactive this summer in the management of the Cape strawhats, or the Broadway and Chicago companies of "Moon Is Blue," of which he's co-producer. He's married now to Gertrude Lawrence.

City fathers of New Hope, Pa., and Lambertville, N. J., neighbor communities along the Delaware, have simultaneously and suddenly pounced upon summer stock as possible source of additional tax revenues.

New Hope Town Council, convening last night (Mon.), shelved for an indefinite period a proposal to slap 3-10% municipal admission tariff on Bucks County Playhouse tickets. But Lambertville City Commission, meeting earlier, adopted on first reading an ordinance levying a \$1,500 annual license fee on St. John Terrell's Music Circus. Music Circus representatives, not present when measure was introduced, are expected to speak their piece at open hearing scheduled for next Monday (18).

Theron Bomberger, Playhouse producer, and John Rom local attorney representing Playhouse owners, emphasized at the New Hope session that the tax would be discriminatory, and dwelt upon the economic benefits to community deriving from big Playhouse payroll and patronage. House currently pays normal real estate taxes, as do other business enterprises.

Neil Cotter, Music Circus general manager, has adopted a similar attitude in connection with proposed Lambertville license fee, pointing out that the Strand film theatre pays property tax only and declaring that the new ordinance is aimed solely at the tent show which, incidentally, is just about within city limits. Town line is 30 feet beyond the end of the canvas.

According to Cotter, if tax goes through, moving Music Circus to new location, perhaps just across the town boundary, would be relatively easy, and could be accomplished in two weeks. Various possible sites are under consideration, he adds, including Trenton, Stockton and Flemington, all in New Jersey, as well as Hathors and acreage on Route 202 in Pennsylvania, several miles outside of New Hope.

Music Circus paid \$28 in taxes last year, but Cotter declares this was due to improper evaluation by local assessor who, Cotter says, inspected premises after season was over and, discovering only a hole in the ground and a parking lot, estimated worth of layout at \$400.

Leo Carroll Pic Deal Nixes Berkshire Date; Spot Skeds New Opener

Stockbridge, Mass., June 12.

Berkshire Playhouse has changed its opener from the tryout, "Home at Seven," to "The Children Hundreds" (premiered on Broadway under title of "Yes, M. Lord.") Switch was dictated by the fact that Leo-G. Carroll, who had been slated to star in "Home at Seven," was held in Hollywood for a film retake. Carroll, a favorite here, hopes to come on later in the summer. "Yes, M. Lord" was done by Berkshire producer William Miles in Bermuda the past winter. John W. Austin, who played the lead there, will repeat it at Stockbridge. It will open the season June 18.

Miles has slated two new works "One's a Crowd," comedy by Eugene Raskin, with Paul Hartman starred, the week of July 30, and "Maid to Order," comedy by Howard Busmann and Alfred L. Golden.

Lillian Glash in "Miss Mabel" will be the attraction the second week, June 23. John Loder in "Second Threshold," the late Philip Barry's final play, will be in week of July 2. Other shows scheduled are "Two Girls Wanted," with Lenka Peterson; "The Glass Menagerie," "Lady Windermere's Fan," with Katherine Alexander and her daughter, Barbara Brady (member of the resident group), featured; Mady Christians in "I Remember Mama."

Chagrin Falls Bow

Chagrin Falls, O., June 12.

Diana Douglas has been signed to star in Moss Hart's "Light Up the Sky," which opens June 26 at the Chagrin Falls Summer Theatre. Co-producers are Paul Martin and William Van Fleet, both of whom have been seen on Broadway.

Wide, a Broadway company manager, was resident manager in summer of Richard Aldrich's Cape Playhouse, Dennis, Mass. Wells, a television producer, was associated last season with the Menomonie Theatre, Chatham, Mass. Schiff is an attorney.

Legit Bits

Roger Klee, French operatic bass who takes over the male lead in the Broadway company of "South Pacific" in a few weeks, has a 15-month contract calling for a straight \$2,000 a week for the first six months and \$3,500 for the next nine months. According to word from London, the Robert Marley (Joan Buchanan) expect a new baby (their third) in August. The actor is currently starred in the hit "Little Hut". The potential capacity gross of all Broadway shows last season, if all performances had sold out without standees, would have been \$36,404,700, or the actual gross of \$27,866,000 represented 76.6% of capacity. In the explanatory notes for a graph in last week's issue, the potential capacity gross was incorrectly given as "Breath of Marriage." Don Sutherland's London drama about artificial insemination, is due for production on Broadway by Melvin Roberts in the fall, after fortnight stands in Toronto and Boston (where reports are that the official censor is already opposing the booking, with the Shuberts denying it's set).

Marshall Jamison, stage manager of the Ted Andrews company of "Mister Roberts," which recently closed for the summer, has been appointed casting director for Leland Hayward, and will work on the latter's upcoming productions of "Remains to Be Seen," by Howard Lindsay and Russell Crouse, and "Point of No Return," Paul Osborn's dramatization of the John F. Margard novel. Jimmy Hammerstein, son of Oscar Hammerstein, 3d, is Jamison's assistant. An arena-styled production of Sean O'Casey's "Shadow of a Gunman," staged by Percy Freer, will be presented by Joyce Freer tomorrow night (Thurs.) at the Victoria Hotel, N. Y. . . . Hume Cronyn, who just completed "The Dr. Fracastorius Story" at 20th-Fox, turned down an offer from Ray Ventura to do a picture in Paris, in order to play a straw hat tour with Jessica Tandy (Mrs. Cronyn) in "Fourposter" . . . N. Y. C. license commissioner Edward T. McCaffrey, acting on an anonymous tip from a rival broker, subpoenaed the books of the Liberty and Park South ticket agencies, for examination today (Wed.). . . . Michael O'Hara, executive secretary of the New Dramatists Committee, is summing at Truax, on Cape Cod, working on a play.

Costume designer Blanca Strook returned by plane yesterday (Tues.) from France, where she purchased over \$100,000 worth of materials for the Brooks Costume Co., of which her husband, James L. Strook, is president. . . . Wendell Gibbs, drama critic of the New Yorker magazine and author of "Season in the Sun," has dropped work on an adaptation of "Zerkow Dobson" as a book for a musical, and is writing a new comedy. Nancy Stern will produce it. . . . Alfred Drake, who staged tonight's (Wed.) opening "Courtin' Time," will star in and probably produce Edward Eager's adaptation of Pirandello's "Man, Beast and Virtue." . . . Phil Coolidge, who recently withdrew from the cast of "Darkness at Noon," and Robert Carroll, ditto from "Twentieth Century," sail tomorrow (Thurs.) with light producer and TV agent Joe Mayne on a three-week visit to Haiti. . . . Show-of-the-Month Club announced that its ticket sales totaled \$656,500 for 33 shows during the 1950-51 season. It claims a membership of 19,102.

William Hawkins, N. Y. World-Telegram & Sun drama critic, leaves June 19 for England, to be gone until early August. . . . Yvonne Adair, who withdrew last week as second lead in "Gentlemen Prefer Blondes," left over the weekend on a three-week vacation with her husband, Harold Patterson. They'll motor to Miami and make a quick plane trip to Havana. . . . Author-actor-producer Howard Lindsay was in Doctor's Hospital, N. Y., several days last week for a check-up. He and Dorothy Stickney (Mrs. Lindsay) sail June 23 for a European vacation before Leland Hayward's production of his and Russell Crouse's new farce, "Remains to Be Seen," goes into rehearsal under Britaine Windover's direction. . . . Cy Feuer and Ernest H. Martin, on the Coast for last week's preem of their touring edition of "Guys and Dolls," at the Curran, San Francisco, flew to Dallas this week to see the production of "Where's Charley?" with Eddie Foy, Jr., in the Ray Helger role, at the Texas State Fair Auditorium.

Tom Brown Henry signed to direct the five musicals which Gene McNamara will present this summer at the War Memorial Opera House,

San Francisco, and Greek Theatre in Hollywood. Ernest Fegie will do the sets. . . . "A Present for Joe," new one-act, eight-character comedy by Steve Fisher and Alex Gottlieb, will be tried out at the Circle Theatre, Hollywood, next month, with Mabel Albertson directing. . . . Chicago "South Pacific" Equity benefit was a sell-out June 3, with union's welfare fund grabbing off \$4,380. . . . Herb Carlin, Chicago Opera House manager, in New York last week to sign up productions for the fall and winter season.

Mare Plati goes into the cast of "Kiss Me, Kate" this week, succeeding Danny Daniels, who withdraws from the featured dancing role of Bill Calhoun (Lucentio). Bobby Vail and Tony Montell take over as the two gangsters, replacing Jack Diamond and Harry Clark. Molly Harris will play the femme lead next month while Anne Jeffreys is on vacation this summer. Other changes are Robert Wright as male lead, replacing Ted Scott, and Betty George as second femme lead, succeeding Marilyn Day. . . . The Council for the Living Theatre has allocated \$25,000 for a plan to hype the road by local subscription seasons built around top smash hits like "South Pacific" and "Guys and Dolls." . . . Robert E. Sherwood, back in New York this week to discuss a film scripting offer, will probably select a director for his next play, tentatively titled "Girls with Dogs," before returning about July 1 to his summer place in Surrey, England.

Martha Wright, who took over femme lead in the Broadway "South Pacific" last week, was out of the cast for both performances Saturday night (8) because of an injured toe, but was back Monday (11). Her understudy, Mimi Kelly, daughter of actor Paul Kelly, replaced.

Theatre-in-the-round summer season at the Deauville and Del Mar clubs in Santa Monica (Cal.) opens Sunday (17) with Zasu Pitts in "Post Road." Show will play at each spot three nights. . . . R. B. Hever, operator of Ciro's niter in Hollywood, plans a fall Broadway production of "How You Say It," a new musical with Carmen Miranda likely for the starring role. . . . Tom Ward, onetime assistant to Jules Leventhal, grabbed the rights to "Strike a Match," which Wald-Krama have optioned for film, and is planning a fall bow on Broadway with Mel Ferrer probably starring. Ferrer also is being dickered for the film version. . . . Leo Kern designing the setting for "American Me," which James Eliott is prepping for a fall preem.

The Moss Hart (Kitty Carlisle) returned yesterday (Tues.) on the Caronia from a European vacation. . . . Film director George Cukor has agreed to stage Gilbert Miller's fall production of "Gigi," the Anita Loos dramatization of the Gabrielle Colette novel. . . . Lee Shubert has gone to Europe for a show-catching "vacation." . . . Louis A. Lottin, president of City Playhouse, Inc., and manager of the Martin Beck, N. Y., on a golfing vacation upstate. . . . Reginald Denohals handling publicity out of Joe Heidt's office for the 21-city subscription drive of the Theatre Guild-American Theatre Society.

George S. Kaufman set Robert Cummings to star in the forthcoming Broadway revival of "Of Thee I Sing." Kaufman-Morris Ryskind Pulitzer Prize musical comedy of 1932. Herman Lewis and Oliver Smith will produce the revival, for which Ryskind is updating the book. Robert Alton, Metro dance director, has been borrowed to handle dance routines, and Kaufman is dickered with Victor Moore to recreate his original role as Threlkington. . . . M. W. Mountjoy building a 300-seat open air legit house in San Fernando Valley for a summer season of plays to open shortly. W. J. J. Egan is company manager.

Current Road Shows

(June 11-23)

"Guys and Dolls" (Allan Jones, Jan Clayton)—Curran, San Francisco (11-23).

"Merry Widow" (Carl Brisson, Jane Fikens)—Philharmonic Aud., Los Angeles (11-23).

"Mister Roberts" (Henry Fonda)—Geary, San Francisco (11-23).

"Moon Is Blue" (Maggie McNamara)—Harris, Chicago (11-23).

"Seventeen" (tryout)—Shubert, Boston (11-16) —Reviewed in VARIETY (May 30, '51).

"South Pacific"—Janet Blair, Richard Eastham—Shubert, Chicago (11-23).

"Two on the Aisle" (Bert Lahr, Delores Gray) (tryout)—Shubert, New Haven (11-16). Forrest, Phila. (20-23) (Reviewed in VARIETY this week).

Gayety Winds Up 1st D.C. Season With 6276 Take

Washington, June 12.

Gayety Theatre wound up its 1950-51 season—its first full year as a legit house—with a bonofice take of \$627,000 for 26 weeks of bookings, or an average of nearly \$18,000 per week. From the time it opened on Sept. 18, '50, until it shuttered for the season June 2, there were two dark weeks. One of them was due to failure to obtain a booking; the other was caused by cancelling out the second week of "The Barrier" because of bad business.

Biggest money-maker of the Gayety's short history of legit productions was "Mister Roberts," which ran the final four weeks of the season for a neat \$81,200 at the boxoffice. House record per week was set by the two weeks of "Lady's Not for Burning," with the Lunts a close second in "I Know My Love."

'Dolls' \$40,400, S.F.; 'Roberts' \$35,400

San Francisco, June 12.

With the backing of a tremendous \$225,000 advance, including the seasonal Civic Light Opera ticket sale of \$150,000 by mail, "Guys and Dolls," which opened at the 1,775-seat Curran last Monday (4), hit a bonf \$40,400 for its opening stanza.

Following rave reviews, including one on the front page of a major daily (Call-Bulletin), the fall eight weeks were practically sold out, with only remaining seats in the gallery. Show stars Allan Jones, Jan Clayton, Pamela Britton, Julie Oshino and Maxie Rosenbloom, with a \$4.80 top.

"Mister Roberts," with Henry Fonda, held to capacity with a little over \$35,400 for its sixth week at the 1,350-seat Geary. House is scaled to \$4.80.

'COURTIN' POOR \$15,800 IN PITTSBURGH FINALE

Pittsburgh, June 12.

Second and final week of "Courtin' Time" at Nixon showed some improvement, but the Joe E. Brown musical still wound up in the red. Closing stanza was around \$15,800, about \$1,300 over the opening session, with word-of-mouth accounting for the increase. Show seemed to be smoothing out somewhat at the end of its fortnight tryout period here.

Nixon stays closed now until Aug. 9, when the pic, "Tales of Hoffmann," comes in for a two-a-day engagement. House is air-conditioned and can chance a summer run for a road-show picture.

'Widow 48G, Detective' \$3,600 in Bad L.A. Week

Los Angeles, June 12.

There was no profit-taking in local legit last week, both offerings failing to reach the break-even point despite a weekend upsurge.

"The Merry Widow" climbed to \$48,000 for its second session at the 2,670-seat Philharmonic Auditorium and although figure was above expectations, it was below costs. It has two more weeks to go.

"Detective Story," despite unanimous critical acclaim, got off to a thin start at the 376-seat Ivar. Show's take for the week was only \$3,600, over 40% capacity. Growing word-of-mouth is expected to help it hit its proper stride this week.

Two new offerings will be unveiled this week. "Hocus Focum," a new comedy, rekindles Las Palmas tonight (Tues.) after a pair of postponements, and "Ring Around the Ring," a new revue, debuts tomorrow night at the Players' Ring Theatre.

'Streetcar' \$6,300 for 7 At Penn Strawhatter

Barnesville, Pa., June 12.

Despite the early season and the no-name cast, "Streetcar Named Desire" grossed nearly \$6,300, or about two-thirds of capacity, for six evenings and a matinee at a \$1.50 top (excluding tax) at John Kenley's Lakewood Theatre here last week.

The Tennessee Williams drama played to virtually solid houses Friday and Saturday nights (8-9).

B'way B.O. Spurts on Visitor Influx; 'Tree' Tall \$45,600, 'Wish' OK \$32,200 'Okla.' Hot \$29,700, 'Stalag' \$16,600

Business made a spectacular recovery last week on Broadway. With the exception of two shows in which there were star replacements and the solid sellouts, of course, the upturn from the previous week's slump was general, with grosses jumping as much as \$8,500 in some cases.

According to convention bookings, hotel reservations, advance mail orders and broker calls, the improvement is likely to continue through most of June, with the annual summer slump expected the beginning of July. Meanwhile, the advance sale for some of the major hits, including "King and I," is reportedly holding about level for the summer period and already beginning to build for next fall. Two-for-ones are apparently helping some shows, but are having no effect at others.

The total gross for all 19 shows last week was \$541,304, or 73% of capacity (the corresponding week last year 23 shows grossed a total of \$533,900, or 76%). The previous week's total gross for 23 shows was \$571,300, or 70% of capacity.

Shows registering big gains last week were "Tree Grows in Brooklyn," "Gentlemen Prefer Blondes," "Make a Wish," "Flahooley," "Okla!," "Darkness at Noon," "Happy Time," "Rose Tatton," "Gramercy Ghost" and "Season in the Sun," the latter two rising to the break-even level or better. In the face of the general rise, "Affairs of State" sagged a bit and the bottom fell out of "Twentieth Century."

Scheduled closings are "Flahooley" this week and "Darkness at Noon" next week, with several other shows continuing on a provisional week-to-week basis.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama), O (Operetta).

Other parenthetic figures refer, respectively, to top price, number of seats and capacity gross. Prices includes 30% amusement tax, but grosses are net: i.e., exclusive of tax.

"Affairs of State," Music Box (37th wk) (C-\$4.80; 1,012; \$28,874). First week with June Havoc as star, nearly \$34,500 (previous week, \$32,300).

"Call Me Madam," Imperial (35th wk) (MC-\$7.20; 1,400; \$51,947). Over \$52,300 (previous week, \$52,300).

"Darkness at Noon," Royale (22d wk) (D-\$4.80; 1,035; \$27,100). Almost \$21,200 (previous week, \$15,500); closing June 23.

"Flahooley," Broadway (4th wk) (MC-\$4.80; 1,160; \$40,200). Over \$31,500 (previous week, \$24,800); closing Saturday night (16).

"Gentlemen Prefer Blondes," Ziegfeld (79th wk) (MC-\$4; 1,022; \$48,244). Over \$36,100 (previous week, \$31,200).

"Gramercy Ghost," Morocco (7th wk) (C-\$4.80; 912; \$24,300). Nearly \$7,500 (previous week, \$4,200).

"Guys and Dolls," 48th Street (29th wk) (MC-\$6.00; 1,319; \$45,904). As usual, \$44,400.

"Happy Time," Plymouth (72d wk) (C-\$4.80; 1,063; \$29,619). Almost \$13,900 (previous week, \$11,100).

"King and I," St. James (11th wk) (MD-\$7.20; 1,571; \$51,717). As usual, over \$51,700.

"Kiss Me, Kate," Shubert (126th wk) (MC-\$4; 1,361; \$40,847). Nearly \$24,600 (previous week, \$22,100). "Make a Wish," Winter Garden (8th wk) (MC-\$4.80; 1,519; \$50,000). Over \$32,200 (previous week, \$24,000).

"Moon Is Blue," Miller (14th wk) (C-\$4.80; 920; \$21,588). Almost \$21,200 (previous week, \$30,100).

"Okla!," Broadway (3d wk) (MC-\$4.80; 1,900; \$46,912). Over \$29,700 (previous week, \$24,100) on five evenings and three matinees.

"Rose Tatton," Beck (18th wk) (D-\$4.20; 1,124; \$28,000). Over \$19,000 (previous week, \$16,700).

"Season in the Sun," Booth (37th wk) (C-\$4.80; 768; \$20,225). About \$10,800 (previous week, \$6,500).

"South Pacific," Majestic (112th wk) (MC-\$6; 1,650; \$50,198). First week of Martha Wright as femme star, about \$50,800, as usual.

"Stalag 17," 48th Street (5th wk) (CD-\$4.80; 821; \$21,547). Over \$16,000 (previous week, \$11,700).

"Tree Grows in Brooklyn," Alvin (8th wk) (MC-\$7.20; 1,331;

\$47,167). Over \$43,800 (previous week, \$37,100).

"Twentieth Century," Fulton (24th wk) (C-\$4.80; 976; \$23,238). First week with Robert Preston and Minnie Barnes as stars, nearly \$7,300 (previous week, \$39,400).

Opening This Week

"Courtin' Time," National (MC-\$6; 1,172; \$34,800). Musical edition of Eden Philpotts' comedy, "The Farmer's Wife," with book by William Ross, music and lyrics by Don Walker and Jack Lawrence, stars Joe E. Brown and Billie Worth, presented by James Russo and Michael Ellis, in association with Alexander H. Cohen; venture was capitalized at \$210,000 (including overall and extra financing); production cost about \$132,000, plus \$55,000 loss on two tryouts and \$26,000 in bonds and deposits, and can break even at around \$25,500; opens tonight (Wed.).

FUTURE SCHEDULE

"Seventeen," Century, June 21 (trying out).

"Two on the Aisle," Hellinger, July 12 (trying out).

"Saint Joan," Cort, Oct. 4.

'Pacific' \$51,200, 'Moon' \$21,800, Chi

Chicago, June 12.

Windy City bonafide continues to rack up high grosses for its two attractions, which look likely to roll on without any opposition this summer. There's talk of "Stalag 17" and "Murder, Inc." for here, but both are still in the talk stage although "Stalag" seems definite for early fall.

Estimates for Last Week
"Moon Is Blue," Harris (6th wk) (\$4.40; 1,000). Outgrossing New York company with smash \$21,800.
"South Pacific," Shubert (30th wk) (\$5; 2,100). Picked up a bit this week with \$51,200.

'SEVENTEEN' OK \$25,000, 'LOVE'S' \$3,900, BOSTON

Boston, June 12.

"Seventeen," held over for a third week at the Shubert, and "Love's Labour's Lost," in its third week at the Brattle, are the only legit in town with both doing okay. "Seventeen" bows out at end of current stanza, but "Love" will hold until June 24, with Brattle's summer season immediately following. Teatime production of summer asked is as yet undecided.

Estimates for Last Week
"Love's Labour's Lost," (Brattle) (3rd week) (\$3.00-\$3.1, (400). Holding to okay \$3,900 for third round.
"Seventeen," (Shubert) (2nd wk) (\$4.20 during week, \$4.80 Saturday) (\$1,750). Close to \$25,000 for second week. Final week current.

'Nina Rosa' Tees Off 33d St. L. Myny Opera Season

St. Louis, June 12.

"Nina Rosa," the Romberg-Harbach musical, revived for the sixth time, teed off the 33d consecutive season of the St. Louis Municipal Theatre Assn. Thursday (8) in the Forest Park playhouse before 7,500, to an estimated gross of \$2,500. Walter Cassell, Helena Blum, Donald Clarke and Terry Saunders, clicked in the principal warbling roles.

Musical will run for 11 nights and will be followed by "High Button Shoes," making its first appearance in the al fresco theatre.

N. Y. City Ballet \$26,500 In First Center Stanza

The N. Y. City Ballet Co., offering a June season at the City Center, N. Y., for the first time, grossed an estimated \$26,500 last week, at a \$3.80 top, in the first stanza of a three-week run. Gross is considered fairly good for a June date in the dance world, although reverse situation developed at the b.o. Normally, Saturday and Sunday are the best days for ballet draw. This time, they were weak.

House is closing for the summer June 24.

Special Barn Setup

Continued from page 58

Edward Mahley play had its straw hat preem last week at Bonanza, Mass., but last of for about two weeks while Douglas goes to the Coast to attend his graduation of his son. Meanwhile, the author is doing a revision of the script.

Show reopens June 23 at the Salt Creek Theatre, Hinsdale, Ill., playing there through June 30. Subsequent bookings include Sea Cliff, L. I. July 2; Clinton, Conn., July 9; Princeton, July 16; Lakewood, Pa., July 23; Westport, Conn., July 30; Ogunquit, Me., Aug. 6; Boston Summer Theatre, Aug. 13; Marblehead, Mass., Aug. 20, and one tentative additional week.

Princeton Prep Sixed

Princeton, June 12. Herbert Kenwith, producer-director of the Princeton Summer Theatre, has completed bookings through the first week in August. Basil Rathbone in "The Gioconda Smile" will be the second bill, July 2.

Lawrence Tibbett will appear in "Rain" July 9; Melvyn Douglas and Bette Davis in "Glad Tidings" July 16; Eve Arden in "Here Today," July 23, and John Barrymore, Jr. and Ethel Barrymore in "The Hasty Heart," July 30.

John Garfield in "Golden Boy" and Joan Bennett in "Susan and God" will appear during August.

Newport Adds Two

Newport, June 12. Two more productions have been added to the bill of Sara Stamm's Newport (R. I.) Casino Theatre, which opens its 25th consecutive season July 2. They are Philip King's comedy, "See How They Run," week of July 23, and Lawrence Tibbett in "Rain" week of Aug. 27.

Also set is the cast of the opening bill, which stars Ruth Humber in "The Royal Family." Others named include William Gibbs, Rex Harrison, Rex Everhart, Walter Sullivan, Martin Kneibler, Florence Bray and Frances Helm. Latter two will play on as members of the resident company.

San Jose Test

San Mateo, Cal., June 12. Hillbarn Summer Theatre, whose old building was condemned by local authorities at the close of last season, will become the Hillbarn Circus Theatre, this summer, as shows will be presented in a rented tent. Meanwhile, a drive has been started to raise \$25,000 to build a new playhouse.

This season's schedule of four revivals will open June 24 and continue through Aug. 19. Robert Brauns is director.

Worcester Arena Set

Worcester, Mass., June 12. Alan Gray Holmes will present six musical revivals, each to run two weeks, at his Theatre-in-the-Round here this summer. The spot opens next Tuesday (19) with a non-Equity company.

Valentine Bean will return for a second season as director, with Don Gordon as musical director and Ben Harkavy as choreographer.

Boston Preeming Alice

Boston, June 12. The Boston Summer Theatre, housed in New England Mutual Bldg., opens its 11th season July 2 with a new musical production, "Alice." Based on Lewis Carroll's "Alice in Wonderland," book is by Frances Folsom, with the score by John Sacco. Cast will be headed by Florence Forsberg, supported by William Krach, Roy Raymond, John Henson and Bruce Adams.

Other productions sketched for the strawhatter are "Here Today," with Eve Arden, week of July 9, and the musical, "Brigadoon," the following week.

Spring Valley Straw

Spring Valley, N. Y., June 12. The Spring Valley Playhouse, a new strawhat, will open June 30 at the former Rockland Arena here, under management of David R. Mushbac. The Equity spot will start the season with a revival of "Streetcar Named Desire," to run through July 8. Besides revivals of Broadway hits, the schedule will include a tryout of Mushbac's own play, "The American Hedda."

Top price will be \$2.40, including tax.

Toledo Plans Off

Toledo, O., June 12. Plans for a summer theatre in Toledo have been postponed until next year. Robert Feindel had hoped to present plays in the

Stratford Theatre in Walbridge Park, but financial backing for only half of the season was obtained so he called it off.

In September Feindel will go on the road as company manager and a member of the cast of "The Patsy," which his alma mater, Denison U., Granville, O., will send out on a six-month tour, performing mostly in school auditoriums.

Keene's 'Heaven' Tryout

Keene, N. H., June 12.

"Heaven Come Wednesday," new musical play with score by Gordon Jenkins, lyrics by Tom Adair and book by Reginald Lawrence, will be tried out at the Keene Summer Theatre for two weeks beginning Aug. 27. Herbert V. Gelfand, managing director of the strawhat, will stage the production and Joseph Wood will conduct.

Other productions during the season opening July 2, will include "The Circle," "Lady in the Dark," "Tonight at 8:30" and the Garson Kanin-Howard Dietz version of "Fledermaus." Each production will run two weeks.

Coast's First Test

Sacramento, June 12.

The Coast's first musical test (theatre), to be operated by Russell Lewis and Howard Young, will open here June 19 under sponsorship of the Sacramento Civic Repertory Theatre. The 10-week season will open with "Show Boat," followed by "Brigadoon," "Great Waltz," "Annie Get Your Gun," "Blossom Time," "Red Mill," "Desert Song," "Naughty Marietta," "Rose-Marie" and "Song of Norway."

There will be a \$3.60 top Friday and Saturday nights, \$3 week nights and Sundays, and \$2.40 at Saturday matinees.

Wisconsin Takeover

Chicago, June 12.

Latest addition to the Chicago area site theatres is Portable Theatre Productions, which has taken over the Lumen Playhouse, Geneva, Wis. Season starts June 15 with an adaptation of Moliere's "Physician in Spite of Himself," now retitled "Psychiatrist." William De Lys will direct and Alvin Pizer assists.

ANTA Policy

Continued from page 57

assist subsidiary drama outfits on technical problems.

No Limits

Breen's attitude reportedly is that ANTA should not limit its activities to such things as the annual "ANTA Album," the ANTA Play Series, etc., but should extend its work to cover all kinds of theatre on a national basis. When the executive committee voted to reduce the organization's personnel and scope, Breen resigned as ex-officio. However, he retained his position as a board member and is expected to oppose the curtailment move at next Tuesday's board meeting.

ANTA, which was chartered by Congress in 1933, remained more or less dormant until Breen's and Porterfield's "foundation plan" was adopted 11 years later. Breen said at the time that he wasn't interested in taking a position with the organization, particularly one involving administrative work, preferring to pursue his career as an actor and director. However, he was persuaded to do so in order to get the broad program under way.

The ANTA offices were set up in his New York apartment, on a rent-free basis, and Breen has always served without salary, finally getting an expense account of \$50 a week, starting last year. His wife, Wilva Davis, became assistant executive secretary, first without salary, later getting \$60 a week and being raised from time to time to \$95 (the amount was actually increased to \$105, but she asked to have \$40 used for raises for other members of the ANTA staff).

At the same time Breen quit as executive secretary, Miss Davis submitted her resignation as assistant, effective June 30. Also, it was decided at that time to move the ANTA offices to the ANTA Playhouse, N. Y., which the organization acquired last winter and which has space enough to accommodate the staff.

6 OVERSEAS SINGERS FOR EDINBURGH FEST.

Edinburgh, June 9.

Six overseas opera singers will be among the principals in the Glyndebourne Opera's presentations of "La Forza del Destino" and "Don Giovanni" at this fall's Edinburgh International Festival.

They will be Walburga Wagner and Mildred Miller, who will both sing in "La Forza" along with David Frier, a young American tenor; two other U. S. singers, Genevieve Warner and Dorothy MacNeil, both set for "Don Giovanni," and Mario Petri, from Italy, who will sing the title role in "Don Giovanni."

The Sadler's Wells Ballet is also due here for the Festival.

Indie Slate Sweeps Chorus Equity Election

The Independent ticket, representing the moderate liberal faction, won six out of a possible seven places on the Chorus Equity executive committee in the annual election, held last Friday. It was the first time in the chorus union's history that an independent ticket had been entered, and represents an unexpected defeat for the regular slate, representing the liberal forces that have held control of the organization.

Another unprecedented situation exists as a result of a tie vote for one place on the union's council. To clarify the stalemate, the council of Actors Equity, the chorus branch's parent union, yesterday (Tues.) order a run-off election by mail as soon as possible between the two candidates. They will probably be in two or three weeks.

Results of the election were as follows: Chairman of the executive committee, Paul Dulzeli, incumbent, unopposed, 237 votes; recording secretary, Pat Rogers, independent, 177 votes; executive committee, to serve three years, Betty Jane Keating, independent, 103; John Schmidt, ind., 180; Paul D. Lyday, ind., 186; John Dorris, ind., 184; Robert Neukam, ind., 181; Barbara Ferguson, regular, 179; Norval Tormsen, ind., 173.

Also, for the executive committee, to serve one year, Jeffrey Warren, ind., 191; for the council, to serve three years, Miss Keating, 176; Eddie Weston, reg., 173; Schmidt, 172; for council, for one year, May Muth, ind., and Frances Rainer, reg., 160 each.

Plays Abroad

Continued from page 55

La Belle de Mai

Just another long-distance truck if it had not nearly run over Dominique Nohain one night in Paris. Young artist Nohain for years had been in love with Anne Vernon, the wife of his friend, George Grey. Discovering that Grey is unfaithful, she gives herself in a moment of pique to Nohain, who, when he learns the truth, rushes out into the night. The wife and everybody else jumps to the conclusion that he tried to commit suicide because of his love for her. Naturally Miss Vernon falls in love with him.

Nohain protests that it was a simple accident, but no one except Grey will believe him. In order to save face with the girl, Nohain is forced to attempt a real suicide. The attempt fails, and there is assurance of the girls divorce from Grey and her marriage to Nohain.

This slight comedy is in the main witty and amusing. Most of the credit for its success, however, goes to the actors, all of whom turn in fine comedy performances. Honors, however, go to Nohain as Jean-Louis. He is a worthy successor to a long line of Nohains, one of France's most distinguished theatrical families (Claude Dauphin is his uncle), and a skilled comedian of the timid, dead-pan sort. He scored a personal triumph. Anne Vernon is most alluring as the woman in the case, her U. S. experience showing in the fine performance she gives. Balance of cast is topflight.

The setting of a studio, is enhanced by a collection of colorful paintings by the Yugoslav artist, Uzelac, long-known in Parisian art circles. Fred.

Broadway Season

Continued from page 55

clarity, but the production is already showing signs of gathering a large following.

The other outstanding success of the season was, of course, "Guys and Dolls," which in refreshingly unbacked style recaptured the universal appeal of the seemingly lost "laugh musical." This show was a multiple click, with composer Frank Loesser, book adapter Abe Burrows, director George S. Kaufman and perfectionist producers Cy Feuer and Ernest H. Martin chiefly responsible.

Sparkling Merman

Two other musicals that achieved unusual quality were "Call Me Madam," in which the irresistible Ethel Merman carried the underestimated combination of melodi-ous Irving Berlin score and workmanlike book by Howard Lindsay and Russel Crouse to huge box-office success, and "Tree Grows in Brooklyn," which effectively merged the talents of authoress Betty Smith, author-director George Abbott, composer Arthur Schwartz, lyricist Dorothy Field and comedienne Shirley Booth, the latter long overdue for stardom.

There was little of comparable note among the season's straight plays. "Lady's Not for Burning" revealed England's Christopher Fry as a talented but undisciplined comic poet, assisted greatly in this case by the engaging performances and personalities of John Gielgud and Pamela Brown as stars. And in "Autumn Garden" the heretofore melodrama-storyteller Lillian Hellman turned toward a Chekhovian character study of frustration which, under the sensitive direction of Harold Clurman and superb performances of Freddie March, Florence Eldridge and the season's finest cast, proved steadily absorbing if not entirely satisfying.

Such hits as "Affairs of State," "Bell, Book and Candle," "Country Girl," "Moon Is Blue," "Season in the Sun" and "Twentieth Century" tended to be more demonstrations of the boxoffice draw of star personalities rather than plays of outstanding authorship. Perhaps "Country Girl" and "Season in the Sun" were exceptions, the former profiting by Clifford Odets' vigorous writing and staging and Uta Hagen's quietly eloquent performance, and the latter by a set of unusually friendly notices from author Wolcott Gibbs' fellow critics.

There were various notable events or developments during the season. For instance, Leland Hayward demonstrated extraordinary producer vision and nerve in putting up \$75,000 of his own money, in addition to the budgeted \$250,000 already advanced by RCA Victor, to make a hit of "Call Me Madam" during a shaky tryout. And Irving Berlin came up with a smash tune, "You're Just in Love," under pressure during the same tryout.

Selznick Not So Coup?

Irene Mayer Selznick's coup in persuading Rex Harrison to play the male lead opposite his wife, Lilli Palmer, in "Bell, Book and Candle," looked like a stroke of genius in the glow of critical enthusiasm. But with the recent closing of the comedy at the conclusion of Harrison's and Miss Palmer's contracts, that bit of casting doesn't seem so brilliant to second-guessers.

It was a poor season for Broadway's two top producing organizations, the Theatre Guild and Playwrights Co., although the former was associated with John C. Wilson in presenting "Lady's Not for Burning" and the latter had some satisfaction in sponsoring Sidney Kingsley's drama of timely appeal, "Darkness at Noon." Although the ANTA Play Series contributed only one boxoffice hit in "Twentieth Century," it demonstrated that shows can be produced greatly below prevailing costs without union concessions, and it offered several distinguished or provocative items in the visit of Louis Jouvet's company from Paris and such plays as "Little Blue Light" and "Tower Beyond Tragedy."

The end-of-the-season exodus of stars from Broadway hits, which reached an unprecedented high last week, was an unwelcome aspect of 1950-51. Another disappointing development was the seeming eclipse of the Committee of Theatrical Producers into little

more than a wooden Indian organization after its promising start only a year or so ago. On the other hand, the New Dramatists Committee, offering practical encouragement, and suggestions to not-yet-established professional playwrights, indicates exciting future potential. With the U. S. Supreme Court's refusal to consider an appeal of Carl K. King's anti-monopoly suit against the Dramatists Guild, the latter group's status was clarified and there was likelihood of a new minimum basis contract for authors.

For the second straight season there was no general assault by producers, authors, actors against the critics, although the first-stringer for one New York daily was dropped after protests that he had covered an opening while not in condition to write an adequate review. VARIETY's dropping of the Critics' Boxscore was generally approved by the first-stringers on the ground that it confused art with commerce.

Lightweight Slant

More than ever, producers continued to scout the underbrush for that elusive one-act, small-cast comedy. And the success of lightweight scripts like "Affairs of State," "Bell, Book and Candle," "Moon Is Blue," "Season in the Sun" and "Twentieth Century," in contrast to the failure of such serious efforts as "Autumn Garden," "Hilda Crane," "Darkness at Noon," "Bitty Budd" and "Burning Bright," indicated this slant was in line with popular taste.

Actors who won recognition or scored notable new successes during the season included Celeste Holm, Rex Harrison and Lilli Palmer, Ethel Merman, Uta Hagen, John Gielgud, Pamela Brown, Barbara Bel Geddes, Jose Ferrer, Gloria Swanson, Claude Rains, Gertrude Lawrence, Yul Brynner, Maureen Stapleton, Shirley Booth, Freddie March, Florence Eldridge, Flora Robson, Edith Evans, Louis Calhern, Jessica Tandy, Charlotte Greenwood, Cyril Ritchard, Edna Best and Ethel Griffies.

Directorial clichs were George Abbott, Clifford Odets, George S. Kaufman, Gielgud, Otto Preminger, Burgess Meredith, Ferrer, Sidney Kingsley, John van Druten, Daniel Mann and Harold Clurman. Authors who had hits or won esteem were Louis Verneuil, van Druten, Howard Lindsay, Russel Crouse, Odets, Abe Burrows, Christopher Fry, J. Hugh Herbert, Wolcott Gibbs, Kingsley and Tennessee Williams. Outstanding composers and lyricists were Richard Rodgers, Oscar Hammerstein, 2d, Frank Loesser, Irving Berlin, Arthur Schwartz and Dorothy Fields.

Producers with success were Richard Kraker and Fred Finklehoffe, Irene Mayer Selznick; Leland Hayward, Dwight Deere Wiman (whose death was a sad event of the season), Cy Feuer and Ernest M. Martin, John C. Wilson, the combination of Richard Aldrich, Richard Myers, Julius Fleischmann and Otto Preminger; Ferrer, Rodgers and Hammerstein an Abbott.

Rounseville Signed For Salt Lake Opera Fest

Salt Lake City, June 12.

U. of Utah has inked Robert Rounseville to star in its fourth annual Summer Festival productions, "The Merry Widow" and "Tales of Hoffmann." "Widow" will run July 9 to 14, and "Hoffmann" July 19-21. Rounseville was a big click here in "Carmen" presented during the 1949 festival.

First Summer Festival preemed in 1947, sponsored by the Centennial Commission, during state's centennial celebration. University took over in 1948.

C. Lowell Less will be stage director, and Maurice Abravanel, head of the Utah Symphony Orchestra, will conduct.

Jones El Paso Adjunct To Preem With 'Born'

El Paso, June 12.

"Born Yesterday" will be the initial production of the newly-organized El Paso branch of Playhouse '31, latter being operated in Dallas by Margo Jones.

Luise Kibbee, niece of Guy Kibbee, will direct the play, and portray Billie Dawn. Sam Menacker, film player, will be Harry Brock. Play goes on end of June.

SCULLY'S SCRAPBOOK

By Frank Scully

Hollywood, June 9.

Every time some sour realist begins groaning the "Box Office Blues" I reach to save the industry by releasing a flock of screen treatments which I have been storing up for a day more dreadful than the present. These have met with no reception in the past but if one is going to be discouraged by things like that, he may lose all faith in the honesty of slot machines as well, and thus weaken the entire American structure.

I call what I have been doing "stockpiling," not hoarding. I call what government agencies have been doing, "hoarding." This is just a little twist in phrasing which I pass on to others who may be trying to hold on to their individual liberty in a day when all governments are going the other way.

You have to be careful in an operation of this sort. Too many scripts released at one time might upset the national economy and make matters worse. Too few would continue the scarcity. Our board decided to release two columns of them and see what that did to the general market. You may therefore now consider these priceless plots in the public domain and help yourselves to as much of them as you feel you need. Where the plot seems familiar to you, don't let that throw you. At least it has a new title, and as such is as good as any other remake coming out of Hollywood these days.

OLD TITLE

"Sadie Thorgerson"

Sadie Thorgerson, a mink-cape moll, with a Cad complex, was run out of Vegas because she refused to walk the streets at least once each night as her union required. Reaching San Francisco, she disguised herself as a sailor, planning to ship to Korea, where she understood business was good.

As she couldn't take a bath aboard ship without revealing her identity, she got shore leave at Pago Pago, and rented a shower. It was in the rainy season and she could have a shower or a mud bath at any corner, but she had seen pictures of Mary Martin in "South Pacific" and insisted on renting a job like that.

In fact, her scrubbing-up took so long that the man-o-war sailed off without her, leaving her to dry out among the beachcombers. This took weeks because it kept on raining.

One day she met an admiral on the beach. He had been set down for making some aside remarks about the Marines being nothing more than the police force of the Navy and as a result had found himself assigned to policing the beach.

He tried to win Sadie to shill for the Marines, hoping that this would get him back his command. He gave her text books to brush up on the history of the Marines. As the rain beat down on the tin roof of Trader Schnock's Bookery, where they all lived, it seemed to the admiral that Sadie was the dullest scholar he had ever tutored. In her opinion, he was turning out to be just a sailor trying a new approach. Just when she began falling for his uplift routines, he let her down.

He hated himself for it in the morning and so his body was found on the beach wrepped in a mink coat. Sadie donned his uniform and left on the next boat, leaving for Korea, cynically remarking, "Men are all alike and, boy, would I soon be out of his if they weren't."

A great love story for people who like comic books.

OLD TITLE

"From Rags to Riches"

Though this may seem a cockney version of "All About Eve," it is actually about two ants whose job it was to entertain the army of dromes that made up the ant world. These two ants had no special skill beyond a peculiar talent for ridiculing or imitating their betters. Among ants this is called acting.

One of the ants is called Betty Bankid, the other Nan Backstir. Both of them climb to eminence and drop undergarments, ethics, and a few ribald ad libs on the way up.

Nan is a young ant who tells Betty she adores her. She flatters Betty and worms her way into Betty's boudoir life and even Betty's boy friends. Finally, she steals both.

One night years later a young ant comes to Nan's dressing room and begins the same fawning routine on Backstir that Backstir used on Bankid. This is called satire which, if taken in big doses, causes all concerned to die on Saturday night, but if administered homeopathically makes a picture seem terrific.

Nan and Betty are so good as cats in ants clothing that they win the annual Dime Award. This is an ant hill made of buffalo chips and entitles the winner to lay off without salary from one to five years after winning the honor.

Ants will eat up this picture like ant pasta. So it's poison at the boxoffice for ants? But who makes pictures for ants? We make them for peasants, and everybody knows they have stronger stomachs.

OLD TITLE

"Same Old Bull"

This is a burlesque of the picture biz by an opera company, with pieces swiped from Robert Simon's "Our Little Girl," F. Scott Fitzgerald's "Head and Shoulders," and Shakespeare's "A Midsummer Knight's Dream."

Otto Cane, carpet king and backer of the Metro Bulletin Opera Co., found to his horror that his beautiful fourth wife, "Sugar," who could sing so well in the Vichy Music Box, couldn't throw her best note as far as the first balcony in the Met.

At a pre-season soiree at Cane's Port Washington penthouse, which Otto had moved there by stone from Park ave., his press agent inadvertently invited "Bull" Douglas, a movie actor, instead of Bill Douglas, a shoe manufacturer from Brockton, Mass. "Sugar" Cane fell madly in love with "The Bull," as Douglas was called in the Hollywood china shop he owned, as well as the picture studio where he starred.

"Bull" has his company make a tape-recording of Sugar's voice. It sounded like a nose test for cigarets, but his studio decided to sign her anyway, and tell half the contract to Herschel Cohen. The idea was to convey to Cohen that it was a half interest in a horse they were selling, with an opera singer as a bonus. They were sure Cohen would go for the horse angle and, with his luck, come out with a boxoffice picture as well. But "Sugar" Cane's debut panicked, so "Bull" Douglas' company was forced to make a picture with her alone, because Cohen wouldn't touch the deal when he saw the horse that went with her.

They penciled "Sugar" into the femme role of "Gigolo and Juliet," an operetta with a touching prison sequence where she sings to her gig from the second tier of a cantatorium for gun molls. Douglas played "Gigolo" with a beard.

Otto Cane became so incensed by "Sugar's" desertion of opera for Hollywood that he secretly bought Bull's picture company and hired Mel Choir, Hossy Disturb, Pal Olson and Half-Nelson Edie to teach him to sing in a manly muscular sort of way.

Then Otto had the producer of "Gigolo and Juliet" order "Bull" Douglas to be pulled off the picture and secretly had himself substituted as an imported star from the Argentine named Gaucho Marx. The director then dubbed in the voices of Choir, Olson and Edie.

Otto Cane's secret was kept all through the picture. Sugar's final scene was a closeup of her acting flabbergasted. It took 37 takes to get one that seemed believable. Otto's final shot was a closeup of taking off his prop beard. One take did it.

Otto invited all the Met crowd to the premiere. Then he secretly had his unmasking shot, followed by Sugar's closeup of pop-eyed awe, cut into the final negative. It worked out to a smash success. But not quite in the way Otto expected. He, Douglas and Sugar were sitting together in the theatre. At the denouement, Sugar collapsed. But not in Otto's arms. In Bull's.

NEW TITLE

"Sinking in the Rain"

"Sinking in the Rain" is a new title for a picture that was originally titled "Sinking in the Rain."

Since closing of the Frensa, the only other remaining opposition daily, La Nacion, is in great demand, and some newspaper vendors go so far as to charge would-be readers one peso (in lieu of 20 centavos) for the privilege of reading and returning the sheet.

Recent issues of Time magazine are very much in demand among Argentines, because of comment on their affairs, but as the magazine is banned in Argentina, there are only a few copies circulating privately when travellers from Uruguay, Chile, Brazil or the U. S. have succeeded in smuggling in a copy or so.

The number of pages of Argentine newspapers and magazines have been cut down to so little, that anyone wanting to publish a classified ad must go on a waiting list of two or three weeks.

Literati

Peron Vs. Frensa

Although President Peron promised Argentines on May 1 that in a few days the confiscated newspaper, La Frensa, would be on the streets once more, over a month has passed. There's some surprise that the paper has not appeared, as the President had intended, operated through and for the CGT (Confederacion General de Trabajos), which represents all the labor unions in the country.

Top politicians, however, are showing no surprise whatsoever, and confidently predict that the Peron regime will find it difficult to go ahead with the final confiscation of the Frensa assets. These sources aver that apart from its many assets, the Frensa also had some big liabilities, including a large loan from a U. S. banking firm, apart from debts with a Swedish newspaper manufacturer, all of which must be wiped off the slate before the Frensa assets can be gobbled up by the CGT.

As the Argentine government already owes some favors to the financiers involved, it's hesitating before taking the final step of repudiating the Frensa debt.

Since closing of the Frensa, the only other remaining opposition daily, La Nacion, is in great demand, and some newspaper vendors go so far as to charge would-be readers one peso (in lieu of 20 centavos) for the privilege of reading and returning the sheet.

Recent issues of Time magazine are very much in demand among Argentines, because of comment on their affairs, but as the magazine is banned in Argentina, there are only a few copies circulating privately when travellers from Uruguay, Chile, Brazil or the U. S. have succeeded in smuggling in a copy or so.

The number of pages of Argentine newspapers and magazines have been cut down to so little, that anyone wanting to publish a classified ad must go on a waiting list of two or three weeks.

America Be Jammed

Perturbed by articles on the rising standard of living in the U. S., with workers having TV sets, automobiles, etc., the Soviets are now trying to "jam" the State Dept.'s

stick Russian-language magazine, Amerika, as well as "Voice of America" broadcasts to the USSR.

Commenting on recent attacks in Pravda and other Soviet publications on an article in Amerika concerning wages in the U. S., Asst. Sec. of State Edward W. Barrett said last week that the popularity of the magazine is "obviously a source of concern" to the Russian government. Department, he announced, has instructed the American Embassy in Moscow to press the Soviets to live up to their agreement to distribute 50,000 copies of every issue of the mag.

Originally, only 10,000 copies of Amerika were distributed as a result of negotiations in 1944. Later, the quantity was upped to 50,000. Until 1950, said Barrett, official attacks on the magazine were limited to occasional press comments, but in that year a direct move toward "strangling" the publication was indicated in a notification that "sales had dropped" from 50,000 per month to about 25,000 and that "unsold" copies would henceforth be returned to the U. S. Embassy. Previously, Barrett pointed out, the Soviet distributor has regularly reported for five years that Amerika had sold out every issue.

Barrett said that since its inception, Amerika has enjoyed wide popularity with the Russians, with individual pages from the magazine with color illustrations selling for as much as \$1.

CHATTER

Ludwig Bemelmans in Tangiers.

Sam Beal doing piece on Vaughn Monroe for Coronet.

Allen Churchill sold article on stripteasers to Park East.

Dick Gehman ghosting article by Bob Hope to appear in 21.

Merle Miller profiling namesake Gilbert Miller for Theatre Arts.

Jerry Tax is ed of U. S. Crime, new mag to be published by Capp Enterprises.

Emery Wister in Hollywood to round up interviews as film editor of the Charlotte (N. C.) News.

Rudd B. Weatherwax, author of "Story of Lando" and trainer of the canine star, working on new opus.

Speed Lamkin completed a new novel with a Hollywood back-

ground, titled "The Easter Egg Hunt."

Sterling Lord has been appointed editor of 31. He was formerly associate editor of True magazine.

Louis Collins, ex-Henry Holt and Harcourt Brace, has joined Gold Medal Books (Fawcett) as assistant editor.

Stockholders of both companies last week approved merger of Field & Stream Publishing Co., publishers of Field & Stream, with Henry Holt & Co., book publishers. Mag will continue to be operated as a separate Holt division by its existing management and staff.

Joe Myers in Hollywood to round up screenplays for adaptation into novels for publication by Avon Pocketbooks.

Richard Mannon, assistant to N. Y. Post publisher, Mrs. Dorothy Schiff, since July, 1948, named general manager of the paper.

Alastair M. Dunnett, editor of Glasgow Daily Record, in from Britain as a guest of the U. S. Government. He'll tour America.

Frank Gruber's latest novel, "The Sorcerer," a romantic tale of 13th Century Europe, will be published next Spring by Rinehart & Co.

Gordon Irving, VARIETY man in Scotland and drama scribe with the Glasgow Daily Record, scripping a radio show on strawhat stints in Scotland.

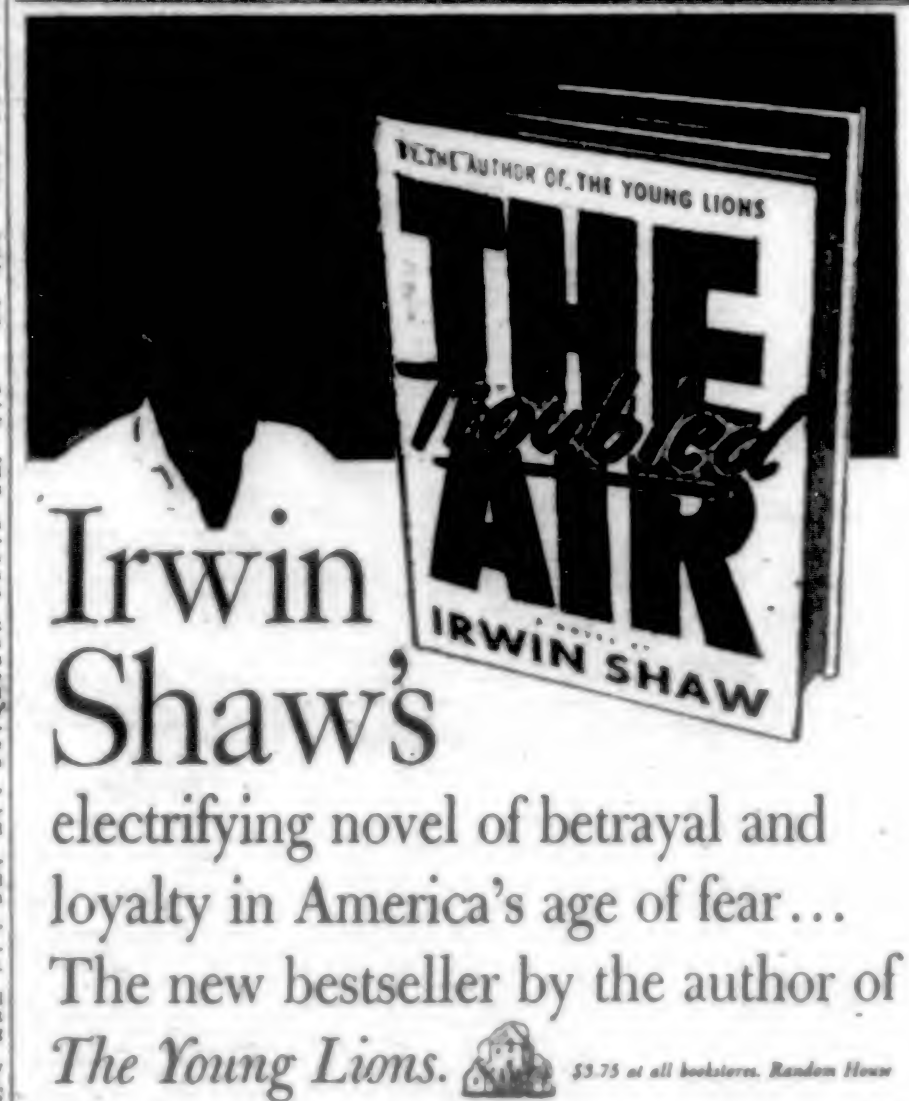
Oliver Thompson, editor and publisher of Seventeen mag, planes June 25 for Cleveland, to address Women's Advertising Club on teenage market.

Philosophical Library launched Library Publishers, an independent subsidiary, to specialize in works of Americans of the 19th and 19th Centuries.

Betty Byrd, freelance writer and former literary agent, formed Betty Byrd Associates, an editorial service for publishers and agents with offices in New York.

Sara Welles, former associate editor of Charm and press editor of Mademoiselle and Living for Young Homemakers, has joined Condo Nast's House & Garden.

Cardinal Editions, new series of 35c titles, will be inaugurated in September by Pocket Books. Latter will continue to issue its regular 25c publications each month.



THE AUTHOR OF THE YOUNG LIONS

THE YOUNG LIONS

Irwin Shaw

electrifying novel of betrayal and loyalty in America's age of fear...

The new bestseller by the author of *The Young Lions*.

\$3.75 at all bookstores. Random House

Broadway

TV producer-director Max Liebman to Europe for the summer with Mrs. Liebman.

Pearl Bailey, Negro songstress, arrives from Europe today (Wed.) on the Queen Mary.

Harry Mandel, RKO Theatre ad-pub chief, off to the Coast on combined business-vacation trip.

Arnold Moss headed for the Coast Monday (11) for a featured role in 20th-Fox's "Viva Zapata."

Carteton Carpenter, Metro player, stopped off in N. Y. en route to Bennington, Vt., to visit his mother.

David M. Keiser to be general chairman of the N. Y. Philharmonic's 1951 Annual Friends Fund Campaign.

Paramount producer-director Billy Wilder due in N. Y. late this week to work on promotion plans for his "Ace in the Hole."

The Garson Kallina (Ruth Gordon), French film director Rene Clair and screenwriter Joseph Than off to Europe Saturday (9) on the Ile de France.

Dr. Herbert T. Kalmus, pres. and general manager of Technicolor Motion Picture Corp., granted an honorary fellowship by the British Kinematograph Society.

Ailyn McLeslie off to Britain today (Wed.) on the America to costar with Ray Belger in the film version of "Where's Charley?" Pic rolls at Elstree next month.

Benny Thau, Metro studio exec. and Spencer Tracy among arrivals on the Queen Mary tomorrow (Thurs.). They'll be in town a few days before returning to the Coast.

Ellen Drew, film actress, and William T. Walker sailed on the Nieuw Amsterdam last week for a European honeymoon. Also aboard were author Eric Maria Remarque and novelist Sholem Asch.

Jean Renoir, French director, planned to Rome last week to handle the new Anna Magnani star, "The Carriage of the Saint Sacrament," based on the Prosper Merimee book of the same name.

Motion picture, radio, TV and nightclub flacks will convene at Bernie Kamber's Wayne Country Club, Tyler Hill, Pa., for the June 29 weekend. It will be the first annual convention of the Publicists Guild.

Mag. writer-scenarist Lloyd Shosser in N. Y. the past week to confer with Reader's Digest editor DeWitt Wallace on Coast coverage for RD. Shosser at same time is scouting acting talent for his "High Heels" script being done this summer by Wald-Krasna for RKO.

Atlantic City

By Joe W. Walker

Patay Garrett and Eddie White opened full week shows on Steel Pier yande (9).

Bob O'Neill, in Ricky's Hialeah, proving steady draw after moving in from a less central spot two months ago.

Charlie Meril's and Nate Cohen's Club Nomad to feature Bob Eberle July 9 and Rosemary Clooney July 16.

Into the Clock showbar, midcity hot spot, for its opening (8) came Divina, underwater ballerina, something new in resort nightclub entertainment. Girl does her act in huge tank.

Paris

By Maxime de Boix

(33 Blvd. Montparnasse) George Ulmer to Geneva on singing tour of leading niteries. William Castle quietly canning European staves for film, "European Edition."

Harold Smith visiting with his mother-in-law in Normandie before opening show here.

Andre Roussin replacing his long run legit, "La Petite Huitte," with "L'Enfant Parait."

Pierre Louis-Guerin new revue at the Lido keeping them packed despite the recent heat wave.

Sophie Feinsilber to London for a series of lectures on Israeli life for British Broadcasting Corp.

Cynda Glenn prepping a trip to N. Y. before she starts rehearsals of her Folies Bergere starring chore.

Champs Elysees going the 1900 motif in all its windows and cafes as part of festivities on its 2,000th birthday.

Charles Boyer in town to see old friends and dub the pic, "The First Legion." Then goes to England for "Don Juan in Hell."

Dominique Blanchard, Dany Robin and Brigitte Aubert all up for the lead in the Franco Production pic, "Nes De Cyr." Topper may be an Italian star.

Relatives doing brisk biz at first-run here. "Drole De Drame," French oldie, has racked up the fifth biggest gross at Coliseum since last September.

Paris society tossing first big

ball since war for children's relief. "White Tie" is requested and admission slip to \$25 plus an extra \$6 for the supper.

George Gueary is a busy man and in demand with his successful operetta still running, offers from Metro and Warner Bros. He also has offers from London and New York to tour "Four Don Carlos" and from Henri Varna to take the lead opposite Jeanette MacDonald in a new version of "The Merry Widow."

Bucks County, Pa.

N. Y. Times magazine has place on tent theatres by Lambertville's St. John Terrell scheduled for early publication.

Neil Cutler boasting a Harvard Ph.D. in business administration. He's business manager of Lambertville Music Circus.

Allen Ward, formerly on broadcast desk of N. Y. Daily News and WQXR staffer, is new editor of Gazette. New Hope weekly.

Phyllis Perlman, Theron Bamberger, Carl and Ruth White to Bryn Mawr for pupils of ex-Playhouse apprentice Allis Kimbrough, Emily Kimbrough's girl.

Noted at Music Circus opening: Sigmund Nomborg, Tom Weatherly, Kenyon Nicholson, N. Y. State Rent Administrator Joe McGoldrick, the Wilbur Evanses (Susanna Foster).

Four local scribblers on current best seller lists: Jim Michener ("Return to Paradise"), Budd Schulberg ("The Disenchanted"), Pearl Buck ("God's Men"), Arthur Koestler ("Age of Longing").

Wilbur Evans and Pat Hurley anticipate having their new Drexel Brook Operetta (outside Philly) ready by first week of July for a 16-week season to run through Labor Day. Final papers signed last week, and opening attraction is "Song of Norway." Among other innovations now in works is a combo ticket entitling holder to a swim, dinner and theatre seat.

B'way Shows

Continued from page 1

is still not solidly established for a run; "Tree Grows in Brooklyn," which slipped several weeks ago; "Twentieth Century," an uncertain bet with new stars, and "Make a Wish," a bare possibility.

Last Year's Stagers

Last year's hot-weather run-throughs were "Kiss Me, Kate," "Death of a Salesman," "South Pacific," "Gentlemen Prefer Blondes," "Member of the Wedding," "Cocktail Party," "Happy Time," "Consult," "Peter Pan," "Tickets, Please" and "Where's Charley?" plus the late-starting "Peep Show." Three shows that took a hiatus last summer were "Mister Roberts," "Texas, I'll Darlin'" and "Winter's Trees."

Making vicarious book on how many and which shows will span the summer is a season pastime in Broadway managerial and broker circles. There's never any disagreement on solid sellouts like "Madam," "Guys," "Mo s" and "SP." But "Affairs," which had a mixed press originally, was something of a bonafide sleeper, and has had a star replacement, is not a unanimous choice for a through-the-summer run. Generally, in compiling lists, company and house managers may be cagey about including certain of the top sellouts in the sure-thing list, but they almost invariably insist that their own show can't possibly fail to hold on.

But ticket brokers, generally prone to be pessimists about business, are apt to minimize the hot-weather potential of anything less than a standee-limit smash.

Symphs' Deficit

Continued from page 1

tributions to their orch's maintenance fund. New York local, whose members receive about \$475,000 in salaries from the Philharmonic for the 23-week season, gives \$100, its bylaws forbidding more. Cleveland union donates \$2,500, and the Pittsburgh local, \$2,000. Houston and Baltimore locals give \$500 each for their symph. St. Louis union gives \$250, plus another \$250 in tickets purchased. Washington, Chicago, Atlanta and Indianapolis locals contribute nothing.

Detroit, where the symph folded two seasons ago for lack of funds, and where the orch is being reinstated next season, has received a \$100,000 loan from the local of \$30,000 a year, or \$10,000 annually to help the new orch get started.

London

Richard Jones, Capitol Records talent scout, off on a quickie to Berlin.

Walt Disney expected here June 21 to supervise production on "Robin Hood."

Honey Johnson opens in the Crystal Room at the Empress Club tomorrow (Thurs.).

Ben Wrigley is due back in New York in September to appear on Ed Sullivan's TV program.

Max Thorne to Mexico to participate in Columbia's convention with Jack Cohen and Joseph McConville. Dean Magin and Jerry Lewis expected to open at the London Palladium late in August for four weeks.

Sonny Hale signed by the BBC to do series titled "Here's How," starting June 23, for five weeks with option.

Burt Lancaster due in London today (Wed.) for preparatory work on "The Crimson Pirate" for Warner Bros.

Patricia Neway, back from Paris where she starred in "The Consul," inked for two concerts at the Festival Hall July 5 and 9.

Ram Gopal and his Indian Dancers open at Kursaal, Geneva, July 6 for two weeks after which they play a season at Dublin, Ireland.

Murray Silverstone in town for a few days huddling with William J. Kupper and then goes on another comprehensive continental tour.

Carroll Gibbons has put his own orchestra back at the Savoy, but continues as entertainments director in charge of cabaret at both the Savoy and Berkeley.

Spanish Ballet, which stars Teresa and Luisella, finishes its English tour July 21 at Cardiff, and opens in Holland on Aug. 3 for one month, then it goes to Belgium for another month.

Bill Levy, world sales supervisor of Walt Disney Productions, due next week for huddles with Robert S. Woolf, RKO Radio's chief, and Cyril Edgar, director of the local Disney organization.

Tom Arnold acquired English rights to "Gentlemen Prefer Blondes." But contract calls for appearance of Carol Channing, which is not likely to be before 1952 since the star is 40 do extorsive tour after her New York run.

Julie Wilson leaves the cast of Jack Hylton's Coliseum hit, "Kiss Me, Kate," the third week in August because she has commitments to play Hotel St. Regis, N. Y., Sept. 13, and is due to visit at Hollywood for a few days before her opening. Hylton is scouring for replacement.

Las Vegas

By Bill Willard

Edwin Pauley, Ward Morehouse, Stanley Kramer at Desert Inn. Martha Raye, Ben Yost's Royal Guard primed for Flamingo June 28.

Mills Bros. open tomorrow (Thurs.) for three Thunderbird frames.

Jackie Miles, Lina Romay hop in to El Rancho after current Harry Richman stanzas, with Hildegarde, a July 4 starter.

Harvey Stone, Frances Faye cavort about Flamingo Room a fortnight starting tomorrow (Thurs.), with Merriel Abbott Dancers dressing.

"Merry Widow Revue," Jess Kimmel musical with Galeana Netchi and Jack Russell starring, opened last night (Tues.) at Desert Inn for month's run.

Little Jack Little, Princess Livingstone, Hal Mathers, Devvy Davenport among acts booked for new Silver Slipper Saloon show four weeks with options.

Continental set to follow Peter Lind Hayes & Mary Healy into Last Frontier Friday (15), with Three Sams on deck in fortnight and Ted Lewis arriving July 13 for a month.

Philadelphia

By Jerry Gaghan

Gabby Hayes, who gave up the baton a year ago, has reorganized his dance band.

Harry Gee, clarinetist, has been signed by the Denver Symphony for next season.

George Diablitto, vocalist and maracas man for Xavier Cugat's orch, has returned here for a physical checkup.

John Gallo, who used to be known as Red Dolan with Jan Savitt's orch, has been signed by the Philadelphia LaScala Opera Co.

Fred Manesa, announcer at WCAU and WCAU-TV, has resigned to take a post as news commentator at WINS, New York.

John W. Little, Jr. is resigning as branch manager of Decca Distributing Corp., effective June 23,

to go with a Los Angeles manufacturing concern.

Steve Murray and Marian Morgan headed the revue lineup for the sixth anniversary show (7) at Lexington Casino, 800-seat Roosevelt Blvd. niter.

Hank Reese was badly injured (4) when his car was struck by a train and dragged 65 feet, in Ambler, Pa., where the comic was playing a clubdate.

Chicago

Hal Block in last week visiting his family.

Bob Hope was in town for two-day golf sooth.

Director George Sidney in for marriage of nephew, David Broder.

Eugene Barrett, general manager of Ambassador Hotel, was elected vicepres of the organization.

Chevy Chase strawhattar bowed for season with Eddie Dowling in William Saroyan's "Viola Messiah."

Playwright F. Hugh Herbert stopped off last week for another look-see at Chi company of "Moon Is Blue."

Dick Powell and June Allyson in for graduation of her brother, Arthur Peters, from Culver Military Academy.

Name MacMillen

Continued from page 7

president and general sales manager of Selective. He's expected to have 12 pix in distribution by the end of this month.

Only Board Services

MacMillen's contribution under the arrangement, in return for the stock he received and the lab work which Pathe inherits, will be only his services on the board. Souvaine outfit regarded him as an expert in running a distribution organization on minimum overhead and for this reason he was called upon.

Since he, of course, continues as Pathe proxy, MacMillen will give Selective a relatively small part of his time. Top executive officers will continue to be Henry Souvaine and Howard L. Taylor. MacMillen replaces Julius Fleischmann as board chairman. Later, who has been drafted by the U. S. State Department for foreign affairs work, will continue on the Selective board as vicechairman.

Outfit is linked with L'Union General Cinematographique, French government-owned motion picture combine whose product goes to Selective. Souvaine said it's conceivable some J. Arthur Rank pix of the "art" type might also be on his lineup.

He disclosed the deals with the pic producers mainly will be on a distribution percentage basis, with Selective's fee ranging up to 30% of the gross take. This, of course, represents a departure from the usual practice in the foreign pic field under which the pix are acquired for a flat sum.

Young Writers

Continued from page 2

directors and actors. A name playwright, name director and a critic (the latter will agree not to review the play for publication) will also be present to criticize the show and advise the author.

Next, two weeks will be allowed for revision and minor re-rehearsals, after which a single performance will be given for the general public. On the chance that the show might be suitable for transfer to Broadway, a formula is being worked out for the City Center and New Dramatists Committee to share in the profits. However, that involves union complications, which still have to be worked out.

The playwrights sponsored by The New Dramatists Committee are 36 in number, all having had plays produced or under option, but none of whom has had hits or become established in the field. Howard Lindsay is chairman of the Committee, and other members are Russell Crouse, Oscar Hammerstein, 2d, Richard Rodgers, Benjamin Schankman, John F. Wharton and Miss O'Hara. The Committee, formed by the Dramatists Guild, does not "teach" playwrighting, but offers encouragement and advice, and has arranged for the young authors to be admitted free to performances, previews or dress rehearsals of about 40 Broadway shows.

Hollywood

Harlow M. Wilcoxes divorced. Barbara Britton planned in from N. Y.

Joseph Flann in town for the summer.

George Sidney to Chicago on vacation.

Sam Hearn in from N. Y. for film chores.

Bob Waterfield and Jane Russell adopting a baby.

Jarmila Novotna in town to discuss a film deal.

Alan Ladd and family to Honolulu on vacation.

Lois Andrews returned from a Honolulu vacation.

Henry Hull alked in from N. Y. to resume film work.

Mario Lanza laid up with an imported wisdom tooth.

Marie McDonald to Houston for personal appearances.

Percy Kilbride up and around after a siege of anemia.

Celeste Holm in town to spend the summer with her family.

Randolph Scott to Fort Worth for world preem of "Fort Worth."

Tom Ewell east to spend the summer on his Bucks County (Pa.) farm.

Janis Carter returned from an entertainment tour of Marine bases.

Keenan Wynn dropped a dumb-bell on his foot and broke three bones.

Rod Cameron bought an interest in a northern California drive-in theatre.

Kroger Babb to Honolulu to arrange for preem of "Secrets of Beauty."

James Edward Grant in town after a six-week tour of South America.

Roy Rogers to Chicago for huddles with manufacturers of licensed merchandise.

Lina Unkefer checked in at RKO after a tour of South America with John Wayne.

Frank Sinatra reopening his office in town for use while he does a film job at U.I.

James W. McFarlane in town after three weeks as managing director for U.I. in India.

Kathlyn Williams accepted \$4,500 as settlement for the loss of a leg in an auto crash.

Jimmy Dorsey's former band members tossed a testimonial dinner to celebrate his 15th year as a bandleader.

Robert Merrill goes to Europe next month to entertain U. S. troops on tour set by Hollywood Coordinating Committee.

Westport, Conn.

Lucille Lortel to open her White Barn Theatre here July 8.

Jackie Cooper, Richard Greene, Joan Morgan visiting friends.

Nancy Oakes a guest of the Lawrence Langners in Cannondale.

Kim Hunter off to Hollywood for Paramount's "Anything Can Happen."

Ridge Bond commuting to "Oklahoma," in which he plays Curley, from his home in New Canaan.

Kay Arnes and Conrad Thibault to open fourth season Connecticut "Pop" at nearby Fairfield University field, June 22.

Walter Abel's son, Michael, and Alan Buncie's son, Alan, apprentices this summer at Westport Country Playhouse.

John Haggott ("Affairs of State"), now Westport resident, to direct (tryout of Robert Anderson's play, "Love Revisited," at Westport Country Playhouse, week of June 25).

Olivia de Havilland, husband Marcus Goodrich, and son Benjamin Briggs Goodrich at Longshore Club here during star's "Candida" engagement at Westport Country Playhouse.

John Loder, Betty von Furstenberg, Maria Linden, Bert Bertram, William Keister, Edith Graham, Helen Donaldson, Louis Lytton here (11) for rehearsals of "For Love or Money," sketched for Country Playhouse next week.

Washington

By Florence S. Lowe

Ella Fitzgerald in town for a vaude appearance.

Nat King Cole trio doing a one-week stint at Blue Mirror niter.

NPA film boss Nathan Gouldin in Boston to speak to the blueprint industry reps.

Sons of the Pioneers, film hillbillies, in town past weekend for a Turner's Arena dance jamboree.

State Department's Howard Sargent, with Bride, Myrna Loy, off to Paris for the UNESCO sessions.

WWDC-Mutual again sponsoring the "Miss Washington" contest for Atlantic City "Miss America" pageant.

Opera Festival by Philadelphia Civic Opera tend off fortnight of "mule under the stars" at town's outdoor Watergate Monday night (11).

OBITUARIES

MAYO METHOT

Mayo Methot, 47, former stage and screen actress, died in Portland, Ore., June 9. Miss Methot, the former wife of actor Humphrey Bogart, began her stage career in the Baker Stock Co., Portland, playing roles in "Sappho" and "The Little Rebel." She made her New York stage debut in 1923 in "The Mad Moon" and then appeared opposite George M. Cohan in "The Song and Dance Man." She also played leading parts in "What Ann Brought Home," "Great Day," "Half Gods" and "Turk Song."

Miss Methot started in motion pictures in the early 1930s appearing in "Harold Teen," "Corral," "The Night Club Lady," "Virtue," "Women in Prison" and "Mr. Deeds Goes to Town." She left Hollywood in 1949 after her divorce from Bogart.

HERMAN HUFFELD

Herman Huffeld, 57, pop tune composer, died June 8 in Montclair, N. J. Huffeld wrote more than 100 songs, starting his career as a hit writer in the 1920s. His major successes include "As Time Goes By," "Let's Put Out the Light and Go to Sleep," "When Yuba Funs the Rhumba on the Tuba" and "Are You Making Any Money?" Huffeld wrote songs for many stage personalities and worked as an accompanist for Irene Castle. He also played his own compositions in the Ziegfeld Midnight Frolic, presented at the New Amsterdam Roof, N. Y., after the Follies. He wrote much of the music for the various editions of "The Little Show."

Survived by his mother.

MINNIE HEARN

Mrs. Minnie Hearn, 67, veteran actress, died June 7 in a Dallas hospital. She was a member of the Madcap Players, who performed for many years in a Dallas tent theatre.

Mrs. Hearn started in show business with her sister as a dance team, the Gladstone Sisters. She married Harry Hearn, an English actor, and together they played music halls throughout the British Isles. Her husband is said to have introduced the cowboy act to English audiences. The duo came to Dallas, where they opened a tent theatre which closed in 1944 upon Mr. Hearn's death.

JOHN HARDEE KING

John Hardee King, 68, former vaude minstrel, died in Manhattan, L. I., June 5. King began his career touring Texas in covered wagons with repertory companies. For many years he was end man in shows staged by Lew Dockstader, Primrose & West, and Cohan & Harris.

In 1916 King went on a country-wide tour for the Friars, and after the collapse of minstrel shows he played throughout the U. S. in a vaude skit with Vaughan Comfort.

Surviving are two daughters, a brother, a sister and three grandchildren.

OLIVE TELL

Mrs. Henry M. Hobart, 55, stage and screen actress, who was known professionally as Olive Tell, died in New York June 8. Miss Tell was active on the stage and in Hollywood films in the late 1920s and early 1930s. Among the films in which she appeared were "The Scarlet Empress," "Slave of Beauty," "Ladies Man" and "The Trial of Mary Dugan." She also toured the midwest with Louis Wolheim in the play, "In This Room."

Surviving is her husband, a former motion picture producer.

ATWILL BRYANT Candler

Atwill Bryant Candler, 50, veteran vaudeville performer who with his brother, Warren, did an act called "School Days," died June 10 in Indianapolis.

Before World War I, Candler and his brother often appeared at the Academy, Lynchburg, when Corbin Shields was operating the theatre. Their first professional engagement was in "When We Were Just Kids" at the old Majestic Theatre, Lynchburg.

EILEEN HAZEL FLAKE

Eileen Hazel Flake, 28 years with WRAP (AM-FM-TV), Fort Worth, died in Fort Worth May 30 from a heart ailment. The station's oldest employee in years of service, she started as a secretary in 1923, one year after station went on the air. She became traffic chief in 1936 after having worked in almost every department.

During the 1930's she appeared in a studio production, "Helen's House."

HARRY GORDON

Harry Gordon, 42, general manager of African Consolidated Theatres, Johannesburg, South Africa, died in Boston June 8. Gordon had come to New York from Johannesburg about a month ago for medical treatment and parleys with M. A. Schlesinger, head of the circuit. He entered a Boston hospital two weeks ago.

Gordon had been with African Consolidated 28 years.

MAX TICKNER

Max Tickner, 53, former operator of the Latin Casino, Philadelphia, died June 10 in that city. Tickner said his interest in the cafe several years ago to Harry Stekman, present operator. At his death, he was a director of the Tel-Ray Tube Co., Yonkers, N. Y., manufacturer of television tubes.

Survived by wife, two sons, a daughter and two sisters.

UDA WALDROP

Uda Waldrop, organist-composer, was found dead at the bottom of a cliff near the San Francisco beach June 8. Waldrop was accompanist for the Russian leader singer Reinhold von Warlich, and in 1921 was named official organist of San Francisco. He made several tours of Europe and composed organ and piano music.

Survived by wife and a sister.

LEO W. BOWEN

Leo E. Bowen, 52, director of personnel and member of the management committee of Technicolor Motion Picture Corp., died June 8 at his home in Glendale, Cal. Bowen had been an employee of Technicolor for more than 25 years.

Survived by wife, three children and one grandchild.

ALFRED J. FOREST

Alfred J. Forest, 34, died June 1 in Detroit, from injuries received at a Veterans of Foreign Wars Carnival in Van Dyke, Mich. A heavy wind snapped the 112-foot pole on which he was working.

Surviving are his wife and mother.

THOMAS PRINCE FARRAR

Thomas Prince Farrar, 50, industrial designer, and art director for Ringling Bros. and Barnum & Bailey Circus, died June 11 in Bayshore, L. I. Farrar was formerly associated with designer Norman Bel Geddes.

Surviving are five sisters.

JOHN A. MCCONNELL

John A. McConnell, 62, music director at the Steel Pier, Atlantic City, died in Philadelphia June 3. McConnell had also served as music director of the Matheson Theatre, Philly.

Survived by wife, two sons, a brother and a sister.

JOSHUA GRUBER

Joshua Gruber, 35, former manager of the Arch Street Theatre, Philadelphia, died June 4 in that city.

Gruber held the post for 50 years before his retirement 18 years ago.

JAMES E. HUGHES

James E. Hughes, 32, manager of the Union, N. J., Drive-In Theatre, was killed June 8 in an auto accident at Hillside, N. J.

Police reported Hughes drove his car into the path of a tractor-trailer while turning around on Route 28.

TONY GRECO

Tony Greco, former vaude artist who appeared professionally with his wife as McCabe & Rayfield, died in Phoenix May 28. The team toured the Keith circuit in the 1920s and 1930s.

Survived by daughter and sister.

Alvin R. Smith, 75, an assistant manager of Steel Pier, Atlantic City, died of a heart attack in that city June 7. He was manager of the pier's General Motors exhibit for many years.

Mrs. Ella Charter Hooley, 74, mother of Charter Hooley, chief of radio and television public information for the Atomic Energy Commission, died in Washington, June 7.

Leonard Cauton, 43, associate in Cauton Amusements, Indianapolis, died June 3 in that city after a long illness. Survived by two brothers, Joseph and Morris Cauton, theatre chain and skating rink operators.

Clyde C. Craft, 70, former tightwire artist at carnivals and fairs, died June 8 in Columbus, A. T. last year ended his performing career.

Survived by wife, two daughters, stepson.

Edward Howard Griggs, 83, author, educator and lecturer, who conducted the "Lives of Great Men" and "Torch of Progress" radio series in the late 1930s and early 40s, died in Fairfax, Va., June 8.

Rev. Michael J. Abern, 74, director of the "Catholic Truth Period" radio program since 1939, died in Boston June 5.

Arnold C. Hoffman, 42, who spent 10 years as a clown with Cole Bros. Circus, died June 5 in Zanesville, O., after a two-year illness.

Wife of Alvin W. Dawson, former v.p. and treasurer of RKO Theatres, died June 6 in Belmont, Mass.

John H. Greenhaigh, 77, father of Jack Greenhaigh, motion picture cameraman, died June 4 in Hollywood.

Son, 44, of the late novelist, Sherwood Anderson, died June 7 in Marion, Va.

Mother, 83, of Vincent McPaul, general manager Shea's Buffalo Theatres, died June 9 in Buffalo.

Justin Goldman, 56, president of Oppa Pictures, Inc., film exporting firm, died in New York June 8.

Mother, 73, of Whitney Hendry, Metro police chief, died June 2 in Los Angeles.

Gus A. Lund, 53, stage, screen and television actor, died June 5 in Los Angeles.

MARRIAGES

Hedy Lamarr to Ernest Stauffer, West Los Angeles, Cal., June 11. Bride is screen star; he operates the La Perla sitters in Acapulco, Mexico.

Janet Coddington to Robert Holliday, Englewood, N. J., May 26. He is a Warner Bros. salesman in Albany.

Marilyn McMeekin to Homer Berg, Pittsburgh, June 9. Both are on staff of WMCK. McKeanport, Pa. Recent host to Edward Johnson, Jr., Pittsburgh, June 8. Bride's on staff of WDTV, Pittsburgh.

Mabel Johnston to Kenneth Bailey, Ridgway, Pa., June 9. He's the son of Ken Bailey, Pittsburgh band leader.

Ludmilla Briza to Ted Kudelko, June 2, Chicago. He's WBBM sound effects technician.

Beverly Stinner to Jim Dolan, Tijuana, Mexico, June 3. She's a singer; he's a sitters owner.

BIRTHS

Mr. and Mrs. Bramwell Fletcher, daughter, New York, June 10. Mother is actress Susan Robinson; father is an actor.

Mr. and Mrs. Dick Felix, son, Chicago, June 2. Father is publicity chief for Essaness Theatre Circuit.

Mr. and Mrs. James Hogan, daughter, Burbank, Cal., June 4. Father is an assistant director at Columbia Pictures.

Mr. and Mrs. Charles F. McDowell, daughter, Dallas, May 27. Father is district manager of American Society of Composers, Authors and Publishers.

Mr. and Mrs. Elliott Sullivan, daughter, New York, May 23. Father is an actor.

Mr. and Mrs. Ralph Pettit, daughter, Pittsburgh, June 6. Father's an announcer on WJAS, Pittsburgh.

Mr. and Mrs. Lawrence Torn, daughter, N. Y., June 6. Mother's the daughter of Sam Gould, Warner city manager in Greensburg, Pa.

Mr. and Mrs. Don Metz, daughter, Pittsburgh, June 4. Father's a sitters owner.

Mr. and Mrs. Milton Ripp, daughter, Pittsburgh, June 3. Father's a salesman with Universal-International.

Mr. and Mrs. Charles Osler, daughter, June 6, Chicago. Father is a Station WLS engineer.

Mr. and Mrs. Fred Kinsling, daughter, June 6, Chicago. Father is a member of Station WGN's Starliners, instrumental group.

Mr. and Mrs. Al Sheff, son, Los Angeles, June 6. Father is a band leader.

Mr. and Mrs. Alex Nicol, daughter, Hollywood, June 6. Father is a screen actor.

Mr. and Mrs. Seth Rabbits, daughter, New York, June 11. Father is publicist.

Mr. and Mrs. Everett Thorner, son, Jamaica, L. I., June 6. Father is director of motion picture theatre relations for the National Foundation for Infantile Paralysis.

Mr. and Mrs. Herman Kass, son, New York, June 8. Father is home-office exploitation rep for Universal Pictures.

House Reviews

Continued from page 64

Palace, N. Y.

Not sustained patter. In the third act, it is unusual in that that a Mark Twain-trained flipper, Sandy the Seal, with good standard tricks, is tirelessly presented and routine. Seal shows off with a clever carry of teddy bear from perch, and back again, finishing with "River Shannon" on chimes.

Fourth in the vaudeville parade, Don Henry Trio work loud and not too well with harmonicas, one of them giant-sized. Their Spike Jones' closer has possibilities, but not in its present construction.

Paul Regan, fifth on, runs the gamut of headliner takeoffs interlarded with weak verbiage, some of it purple, follows with vaude nostalgia and winds with an anachronistic Will Rogers' spiel on FDR that, nevertheless, wins hands. (Has Rogers, who died in '38, speechifying FDR in '41.)

Solid closer is Marie Louise, a looker and a gambler (she's propositioned by Charles), in a sophisticated trapeze stint that features ankle drops, one-foot hang, a back swing and climactic neck revolve rating heavy plaudits. Graceful gal works with astonishing ease. Don Albert musicrow okay in that niche. His light.

Olympia, Miami

Miami, June 9.

Guy Mitchell, Paul Benson, Burns Twins & Evelyn, Buddy Clayton, Rigoletto Bros. & Mrs. Almer, Les Rhode House Orch; "Long Dark Hall" (UA).

Add Guy Mitchell to the up-comers in the recording field who've played this house and clicked. Personable lad hits all the way with his baritone, with full values gained via intelligent blending of ballads and rhythm. Standouts are "Sparrow in the Tree Top," "Unlone," and his platter hit, "My Heart Cries for You."

Supporting lineup is a diversified one. Paul Benson garners giggles and excitement via his auctioneering twist with the guy buying stuff from the end. Topper is the standard hat game with and participants. Rigoletto Bros. & Almer get them with sleight-of-hand juggling, climaxer being a musical bell novelty.

Tagwork of Burns Twins & Evelyn goes well. Heel and toe stuff is clearly defined, with the femme wrapping up milt, bows via her toe-flick. Buddy Clayton makes for an affable impressionist, with a fresh assortment of patter to go with his carboings of stage, screen and radio toppers. Les Rhode house orch okay on the show backing.

Lars.

Casino, Toronto

Toronto, June 8.

Billy Daniels, Clifford Carters, Ann Russell, Skating Carters (4), Jimmie Cameron, Archie Stone House Orch; "Three Husbands" (UA).

Instead of tightening the purse-strings for the summer months, Murray Little is increasing the nut bet to payoff returns, as evidenced in recent weeks. Currently, it's Billy Daniels who is jamming them in and likely to be held for a second week, so potent is this singer's styling. Professionally, Daniels impresses as a fine artist and showman; to the customers, judging from their reactions, he's the hottest singing attraction to play the Casino in months. Throughout his stage stint, he never loses control of his audience, though often they lose their own.

In addition to stage presence, Daniels' maturity is also part of his charm, not only for teenagers but adults. When caught, he opened with "Summertime," then into "Newfangled," "I Never Knew I Could Love Anybody," "It Had to Be You," "If They Made Me a King" and a woe finish of his "Old Black Magic" trademark, the one the customers had been shrieking requests for throughout.

On alternate whispering or robust styles, Daniels is terrific on falsetto and low baritone finishes alike. Benny Payne is an integral part of the act with his arrangements of Daniels' numbers, plus piano accompaniment, generously afforded to by the singer.

Surrounding bill is of equally high calibre, with all acts over to big returns. Clifford Carters, Australian ventriloquist, does some fancy voice throwing with "Lester," complete with clever patter and a wam simultaneous drink-talk finish.

Ann Russell scores heavily with impersonations of gal singer types,

some vicious caricatures of certain femme screen stars, for change of tempo, a really dramatic and gripping Gloria Swanson scene from "Sunset Boulevard." Skating Carters, a family act on rollers, open the bill and set the pace with varied routines, including hand catches and tap work. Jimmie Cameron m.c.'s commendably.

Melting.

H'wood Yens Lovin'

Continued from page 1

office hassles. They've received good notices and been well-liked by audiences that have seen them, but it's been impossible to get sufficient audiences in. The public is apparently scared off by the subject matter.

Stretching of this tough-action-type material makes it just that much tougher for the studios to line up a program. They've long since dumped the costume dramas as too expensive to make; they've bypassed the "private-eye" and semi-documentary detective yarns which are relatively inexpensive to produce and succeeded the costumers in profusion; they are, as far as practicable, steering clear of the western, which had another big vogue a couple years back; and now they're also even shying away from the "gimmick" pic.

Gimmick Fix

The gimmick picture by its very nature, of course, will always be with Hollywood to some extent. It is an offbeat or tricky subject whose appeal is partially in its novelty—and as long as writers can think up novel subjects there will always be such films. But whereas all lots were after them in a big way a couple years ago, the enthusiasm has died away somewhat.

The science-fiction of trips to the moon and into space on rockets... the type that looms impossibly on production slates at the moment—appears to be the last gasp of gimmick-tits on a large scale. There's not the demand for such items as "Last Weekend," "Snake Pit," "Gentleman's Agreement," "Home of the Brave" and the other racial and religious subjects that marked the height of the gimmick trend.

Ideal from the producers' standpoint would be a good gimmick subject with strong characterizations and an important love story. Lacking that, they're ready to settle at the moment for the love story, but are insistent that it have rounded characters.

Difficulty in getting such properties is that with a world full of problems, many writers are naturally unable to operate in a "vacuum," and so bring many of the problems into their stories. Result is that the romance too often begins to take second place to other aspects of the yarn.

In addition, with the publishing his off, authors, rather than write books, are turning to various other media, such as magazine and video. These do not require the careful plotting and character development called for in a book, and a book converted into a film.

Also, because book sales have fallen off so and publishing costs are so high, publishers are not encouraging boy-meets-girl writing by quality authors. Public is too reticent about paying \$3.50 for what's considered "light fiction."

Still another angle is the growth of the paperback editions. These have proved so profitable, in contrast to the hard-cover, trade editions of books, that publishers have their eye on the reprint market before the yarn's even acquired. Reprints take a more lurid type of writing, and publishers encourage it. It's too superficial, however, for Hollywood, and so little of this material is adaptable for the kind of romantic films studios would like to shoot for now.

Albany, N. Y., CP Benefit

Albany, June 12.

The second annual Cerebral Palsy Ball Dance at the State Armory (B) drew an audience of 3,000, at 50¢ per head. Entertainment was provided by Richard Hayes, Peggy Ann Garner, Johnny Parker and Kirby Stone Quintet, who donated their services. Local disk jockeys also participated.

Affair was arranged by Louis Ramundo, a CP himself.

The Original "BLOODY MARY" OF "SOUTH PACIFIC"

OUT
OF
AMERICA'S
GREATEST
MUSICAL
COMES
A
NEW
AND
UNUSUAL
STAR



The Original "BLOODY MARY" OF "SOUTH PACIFIC"

The Original "BLOODY MARY" OF "SOUTH PACIFIC"

SOUTH PACIFIC

Guanita HALL

PARAMOUNT THEATRE

KURT HOFMANN ASSOC
PLAZA HOTEL New York

MCA

MCA ARTISTS LTD

The Original "BLOODY MARY" OF "SOUTH PACIFIC"

JUNE 2, 1951

VARIETY

Published Weekly at 136 West 68th Street, New York 19, N. Y., by Variety, Inc. Annual subscription, \$10. Single copies, 25 cents. Entered as second class matter December 28, 1938, at the Post Office at New York, N. Y., under the act of March 3, 1979. COPYRIGHT, 1951 BY VARIETY, INC. ALL RIGHTS RESERVED

VOL. 183, No. 2

NEW YORK, WEDNESDAY, JUNE 20, 1951

PRICE 25 CENTS

TV FREEZE PUTS RADIO ON ICE

Theatregoing a Global Habit, Sez Hope; Public Needs to Be 'Dazzled' a Little

By LES REES

Minneapolis, June 19.

Getting around the world and making personal contacts with people, as well as observation, has convinced Bob Hope that theatregoing is mainly a habit. In this country, high living costs, steep income taxes, installment payments on new homes, autos, TV sets and other consumer goods during the past several years, thus curtailing entertainment purchasing power—as well as the novelty of and convenience of TV as an entertainment substitute—has gotten too many people out of the habit of attending picture theatres, Hope feels. The problem now is how to get them back into the groove—and it can be solved, he emphasizes. (The comedian stopped off here to do a show while on route home to Hollywood from Britain.)

Hope isn't pessimistic regarding picture's future and, he says, films will continue to be his main love and to receive the bulk of his efforts. He still feels that the theatre screen is capable of providing the finest entertainment for the masses, but must prove it. If the picture industry does prove this and asserts its capabilities again, Hope is certain it can recapture its lost audience and regain its position of eminence as an entertainment medium. He expects improving economic conditions to aid it in attaining that goal.

The best way for the industry to get the public back into the (Continued on page 43)

Cisco Kid Gets Brush In Canada; Gun Lifted, Cop Escort Vanishes

Windsor, Ont., June 19.

The Cisco Kid, swashbuckling cowboy hero of radio and television, had a rough time with Canadian customs officers at this border city across the Detroit River from Detroit.

In full regalia, the Kid—Duncan Renaldo—was whirled behind a motorcycle escort of Detroit's finest and over the Ambassador Bridge to begin a rodeo engagement here. Canadian customs officials ruled that his six-shooter wasn't going to enter the country. The Kid surrendered the gun without a struggle. The customs men disdainfully gave him back the bullets.

But that indignity wasn't all. The escort of Canadian motorcycle police didn't show up. So, grinning Detroit police climbed back on their cycles and sirened Cisco into downtown Windsor.

The Detroit Free Press commented editorially on the incident by saying that Cisco's troubles were caused by "professional jealousy." The editorial said: "The Canadians have an outfit of h-men themselves—the Mounties—who are as mean snakes when it comes to running down outlaws and recruiting heroines."

AM BALKED ON LOW-COST PLAN

By GEORGE ROSEN

The TV freeze on station construction is disrupting the conversion of radio into a low-cost medium, with the result that the uncertainty and confusion as to the whole future status of network radio continues at an accelerated pace.

There is a growing fear among industry leaders that with each month lost, radio, in its current floundering era, is retreating and that a year or two hence, instead of finding its proper sphere in the advertising pattern, it will have suffered irreparable damage.

The keen appraisers among the leaders in radio, in the moments when they're not too stunned and overwhelmed by the AM recession and sponsor reluctance to embrace the medium, are involved in blue-printing the "radio of tomorrow." They are certain in their conviction that, as TV grows and becomes more expensive, AM should resolve itself into a low-cost medium that will provide mass circulation for all but the well-heeled clients who can afford to play around with \$75,000 to \$100,000 a week program-time costs.

But their anxiety stems from the fact that somewhere along the line, the timetable for the transition of radio into its new low-cost pattern has gone astray. They fear that the current misdeeds, in the efforts to adapt AM to the "new economy" during a protracted interim period, is dealing the whole cause of radio a stunning blow from which it may never recover.

Oddly enough, a great measure of the blame for a state of affairs which finds radio dangling in mid-air, betwixt the old established (Continued on page 55)

See Top Sports Off Network Video, Into Theatre TV, Via Louis Fight's B.O.

By BOB STAHL

Trans-Ocean Deejaays

Two-way trans-Atlantic disk jockey show, between Skitch Henderson in New York and Franklin "Jingles" Englemann in London, will be aired by WNBC, N. Y., and the British Broadcasting Corp.

Show will be heard in New York on Saturdays at 2-3:30 p.m., starting this week (23). Henderson will play requests from American listeners, with Englemann spinning platters requested by Britons. Show will also use British music-makers guesting in N. Y. and Yank talent visiting London.

Tremendous success of theatre television's first major exclusive via the Joe Louis-Lee Savold fight last Friday night (19) may create a major change in the TV networks' programming picture by eliminating all the top sports events. Based on the \$800,000 he hung up not only at the theatre but at Madison Square Garden, N. Y., where the fight originated, sports promoters are enthusiastic over the possibilities of theatre TV eventually providing them with the biggest gates in history, while at the same time retaining the basic sports structure of in-person sell-outs.

As a result, it's expected that the promoters will be eager to do business with theatres henceforth to the complete exclusion of such events from regular home video. Hint of that was furnished, Monday (18) when Louis, who kayaked Savold in the sixth, and his manager emphasized that they would permit no home video for the boxer's bout with Elmer Charles, in which he'll attempt to regain his heavyweight title, unless they get a "tremendous offer" from a sponsor. While they did not specify how much that offer should be, they predicted that the fight, to be staged in September at Yankee Stadium, N. Y., would gross at least \$500,000 without TV.

Theatre execs, too, were buoyant (Continued on page 19)

Color Gridcasts On Tap for Fall?

Some of the top college football games in the east may be televised in color next fall, if the National Collegiate Athletic Ass'n's proposed moratorium on football TV holds up. CBS, prepping its color video on a commercial basis next week, is readying a pitch both to the NCAA and to Army, Navy and Columbia for permission to air their grid games in full tint if regular black-and-white TV is banned.

NCAA has proposed the moratorium as a means of determining whether live TV pickups hurt the gate. With the possibility that only a comparative handful of color receivers will be in the hands of the public by the time the next football season rolls around, CBS (Continued on page 35)

Mayer Would Keep M-G Stake Valued at \$25,000,000 In Exit

When the technical angles in termination of his contract at Metro are worked out, Louis B. Mayer will still have a potential stake in the company of around \$25,000,000, according to associates of the studio v.p.

Delaying the now over-due formal termination of the pact are the intricate legalities involved. However, Mayer has until June 30 to serve notice on the company and is expected to stay on the M-G lot until about the middle of August.

Observers arrived at the \$25,000,000 figure via a close examination of his employment deal and some extensive tabulating. Upon leaving out, Mayer would collect 10% of the net distribution profits from all six made on the lot from 1954, when he took over production, to the date of termination of the employment deal. This includes films halfway completed at the time of termination of the contract, bring-

ing the total to approximately 800 pix. Mayer also collects 10% of the value of any stories of such pictures which may be reused or sold.

Translating this into terms of dollar potential is conditioned on what the future will bring, of course. But numerous of the oldie pix clearly have hefty resale value. Additionally, the extensive library doublets could bring a fortune from television. On top of this are the story properties.

On the basis of figures compiled by observers, the 800 films in the entire lineup have an estimated average value of \$31,000 each, or \$24,800 for Mayer. Many of the films are worthless, it's conceded. But Mayer's bailout means he'll have a 10% share in the present backlog. Such pix as "Show Boat" and "Quo Vadis" loom as big money-makers, making up for a large number of the films likely to yield little income.

Nabe Theatres Get Overflow Crowds From Louis Fight TV

Exclusive theatre televising of the Joe Louis-Lee Savold fight last Friday night (19) not only gave the nine theatres carrying the bout their biggest grosses in recent months but also paid off nicely for neighboring houses, which capitalized on the overflow crowds. Big-screen theatres, located in six different cities, pulled an estimated total gross of \$22,800 for the evening, with standees and turnaways the rule.

In Chicago, where Balaban & Katz fed the fight to its State-Lake in the Loop and to the neighboring Tivoli, both theatres were sold out two hours before the bout started. Many customers arrived in mid-afternoon with their lunches State-Lake, which used Paramount's intermediate film method of theatre TV, repeated the film again at 10:30 p.m. to accommodate those turned away from the initial showing. It, too, was sold out.

Shea's Fulton Theatre, Pittsburgh, only one to use the General Precision Laboratories' equipment, had 2,800 in the 1,700-seater. More than 1,000 were turned away at the boxoffice and, in their milling to get inside, broke the glass in the cashier's window. Management was forced to call the police to disperse them. Fulton was one of (Continued on page 33)

Amus. Stocks Way Off

Value of amusement industry stock issues on the N. Y. Stock Exchange fell off \$68,478,781 in the last year, it's disclosed this week. Similarly down is the average price of the combined amusement shares, from \$20.45 to \$19.42.

Amusement industry shares were valued at \$1,076,504,955 as of last May 31, the Exchange reported. This compares with a total market valuation of \$1,145,033,726 as of May 31, 1950.

Report Uta Hagen 'Mystery Witness'

Washington, June 19.

Uta Hagen, star of "Country Girl" on Broadway and ex-wife of Jose Ferrer, is understood subpoenaed to be a "mystery witness" before the House Un-American Activities Committee when it resumes its show biz hearings on June 25. Several members of the committee expressed themselves as dissatisfied with the testimony given by Ferrer and are hoping to obtain additional information from Miss Hagen.

Others slated to testify on June 25 are actor J. Edward Bromberg and film producer-director Robert Rossen. Latter recently showed up in Hollywood from Mexico and accepted service of a committee subpoena.

The session here probably will be followed by a gap of about one month, after which a subcommittee will conduct public hearings in L. A. to wind up the Hollywood phase of the Committee's work. Only exception is expected to be those who have dodged the Committee subpoenas—many instances by going off to Mexico. Committee will keep the subpoenas for them alive.

Among the witnesses at L. A. will be Hedda Hopper, who charged on a recent radio program that the House committee was ducking certain witnesses and failing to get to the bottom of Hollywood Communism. She will be one of the last of the witnesses and will be challenged by the committee to show wherein it has failed.

EASTERN CAFES FEAR TV CO-AX AS TALENT LURE

Scarcity of headliners for eastern miteries is expected to be more acute by this time next year, according to many operators. They fear that the number of top liners available to them will dwindle because of completion of the coaxial cable to the Coast sometime in the fall. It's felt that when the line stretches all the way to Hollywood (Continued on page 63)

New Exemptions in Admish Taxes Set for Okay by House This Week

Washington, June 19.

Number of new exemptions in admissions taxes and other excises feature the tax bill which the House of Representatives is expected to approve this week. However some of the exemptions are expected to draw complaints from theatre operators and may be changed later by the Senate. The bill, as it was sent by the Ways and Means Committee to the House on Friday (15), provides overall for an increase of more than \$7,000,000,000 in Federal taxes.

House passage in the present form is assured since the measure goes to the chamber under the customary gag rule, which means it can't be amended on the floor. This, however, does not prevent the Senate from making changes.

Following are special features of interest to show biz:

1. The 20% general admissions tax is continued, but subject to certain exemptions. Where the admission is reduced below the regular price, the tax need be paid only on what is actually charged, and free admissions will be completely exempt from the 20% bite. Also tax exempt will be admissions to picture theatres operated by a cooperative or a community center and where none of the earnings are pocketed for private gain. (This feature of the bill is drawing the fire of exhibitors, who claim it will subject them to unfair competition; the Senate may make a change.) Also exempted are admissions to entertainments for the benefit of religious, educational and charitable institutions; admissions to agriculture fairs, and to non-profit concerts and operas such as New York's Metropolitan Opera Co.; entertainments for the benefit of the National Guard, Reserve Officers organizations, war veterans' posts, and police and firemen; and athletic events conducted by elementary and secondary schools. However, the tax must be paid on admissions to athletic contests by colleges or universities, and on wrestling, boxing, carnivals, circuses, rodeos, in which there are paid entertainers, even though they are for the benefit of an exempt organization. Also exempted from the 20% admissions tax would be tickets for swimming pools, bathing beaches, skating rinks, etc., which are operated by a state or local community which receives the proceeds.

2. The 30% bite on nitery tabs continues unchanged. However, an exemption will be made for ballrooms and dancehalls, where the service of food is purely secondary. But tickets to such establishments will continue subject to the 20% admissions levy.

3. Tax on bowling alleys and billiard tables in public establishments are increased from \$10 per alley and \$10 per table to \$25 apiece per year.

4. The 25% tax on photographic apparatus and the 15% on raw film at the manufacturers' level would be changed to a uniform 20%. But "business item" costs would be exempted. This means all photographic equipment and raw film used by Hollywood to make motion pictures and/or advertising stills would become exempt from the bite, as would such theatrical equipment as projectors used by theatres.

5. The 10% manufacturers' excise on radio and TV sets and parts

continues unchanged, but equipment sold to the United States Government for maritime and military purposes becomes exempt.

6. Tax on slotmachines jumps from \$150 per year to \$350.

7. Bookies become subject to a \$50-per-year occupational license. Also, 10% is placed on the profits of gamblers, but pari mutuels and slotmachines are exempt. This is primarily to reach the take of bookies.

8. New language has been written into the withholding tax, which provides that corporations which pay dividends must withhold a portion, the same as a portion of wages are now withheld for tax purposes. Thus, motion picture companies, radio stations, etc. will have to withhold on the dividends of their stockholders.

Exhibs Map Tax Fight

Barned over the proposed House bill to exempt nonprofit organizations from the 20% Federal admission tax when giving entertainment for the public, Metropolitan Motion Picture Theatre Assn., New York, is preparing to fight the issue. Other theatre organizations are expected to co-op in a drive to kill or modify the proposal.

Emma Willcox, in Original 'Rain,' to Tour in Strawhat Revival of Melodrama

Emma Willcox, who created the role of Amena, the fat native woman in the original production of "Rain," with Jeanne Eagels, will play it again this summer in the touring revival of the meller on the strawhat circuit, with Lawrence Tibbett in the part of the Rev. Davidson. Besides playing approximately 1,500 performances in the role with Miss Eagels, she appeared in it in subsequent productions in support of Tallulah Bankhead, Alice Brady, Ruth Shepley, Clara Joel and Sally Rand.

In the barn edition of the Somerset Maugham-John Colton play, the actress will wear one of the original Mother Hubbards she used as the wife of the trader, Joe Horn, in the original production. In order to make the tour, Miss Willcox will take a summer leave of absence from E. P. Dutton, the publishing house where she is employed, and which some time ago published her "juvenile" book, "Seraphone Went Walking."

Catholic Theatre Confab Frowns on Boycotts

Chicago, June 19. Catholic theatre conference ended last week with toppers agreeing that the state or any special group has the right to censor any theatrical matter to protect their interests, but not to boycott. While statement follows along the line of church thinking, it was an indirect slap against Catholic vet groups and other societies for their boycott activities.

Regarding vulgarity in plays, panel discussion suggested that self-appointed censor groups think of the normal adult, not children of "pious old women." Biennial conference is slated for New York in 1953.

Coca-Cola 'Sponsors' Bergen Camp Tour

Coca-Cola is "sponsoring" Edgar Bergen and a troupe of entertainers on a current three-week tour of army and navy installations.

In addition to his dummies he's taking along his wife, one-time model and singer; the Howders quartet, Russell Swann, magician; Mae, Russ and Owens, comedy-novelty act, and Mary Beth Oels, acrobatic dancer. Tour opened this week at Camp Stoneman, Pittsburg, Cal., and extends through Texas.

Lanza's 15-Arena, 450G Fall Tour

Mario Lanza, currently one of the hottest properties in show biz, is being set for a short and unusual concert tour this fall. Tour will cover 15 major U. S. cities, with the concerts being given only in arena-type halls with seating capacity of 8,000 and up. Biggest arena will be the Chicago Stadium, seating 20,000.

Tour will travel with his own conductor, picking up a local orch of 50 players minimum at each stop, for a regular symphony concert. He'll sing three times a week over a five-week stretch, with a top of \$6. With an average take estimated at \$30,000, the potential gross is seen around \$450,000.

Tour will open Oct. 17 in Cleveland and close Nov. 20 in San Francisco. Cleveland date is already finalized, with papers still to be signed on Frisco, Pittsburgh, Louisville, Minneapolis, Chicago, Milwaukee, Indianapolis, Syracuse, New Haven, Boston, Detroit, St. Louis, Denver and Jersey City. Tour, as was Lanza's recent concert trek, will be managed by William Judd, of the Judson, O'Neill & Judd division of Columbia Artists Mgt., in conjunction with Sam Weller, Lanza's personal manager. It will be a special setup, not being part of any concert series in any of the cities visited.

No individual longhair artist in recent memory has undertaken a tour of this kind, aimed at such high attendance via big arenas, or has set so high a top as \$6. (Low will be \$1.20 or \$1.80). Enrico Caruso 30 years ago played to higher prices, at a \$10 top, but in smaller auditoriums. The estimated 450G take for the 15 dates hasn't been heard by any individual artist, rating with the grosses of such topnotch group attractions as the Toscanini-NBC Symphony 1950 U. S. tour, or Sadler's Wells Ballet Co.'s U. S. tour in '30-'31. Latter took in \$315,000 in three weeks (25 performances) in N. Y. alone.

Lanza proved himself the hottest longhair draw of the season this past winter-spring, when in a cross-country tour of 22 dates, spaced between Feb. 16 and April 30, he grossed \$177,700.

Columbia is booking the fall tour via local concert managers in the various cities concerned, although in some cases arena operators tried to bypass the local impresarios and be their own bookers. Operators also wanted a healthier cut on the take than is customary. Bookings are on a percentage arrangement, with terms undisclosed as yet. Lanza's manager and Columbia are setting up a separate corporation to handle the tour, with terms still to be settled.

Max Gordon Donates \$289 To Even-Up 'Years' Angels

Donation of \$289 by producer Max Gordon last week gave backers of his 1946 production, "Years Ago," precisely their investment back. The Ruth Gordon play ended up in the red, but the angels were salvaged long after it closed by purchase of screen rights for \$100,000 by Metro.

Final statement, sent out by Gordon Aug. 31, 1949, showed a loss of \$34,289. The film sale this year brought a net of \$30,000 (after agent's fee), of which 40% went to the backers, in accordance with the Dramatists' Guild agreement. That amounted to \$34,000. Gordon then tossed in the \$289 to bring everyone out exactly even on the final count.

Among those, incidentally, who profited by Metro's buy was Paramount, which had a \$15,000 investment in the legit production.

BERLIN'S 20TH-FOX PIC AND B'WAY REVUE IDEAS

Paris, June 19.

Irving Berlin flew out tonight (Tues.) for New York with his daughter, Mary Ellen, following a fortnight's vacation at Cap d'Antibes and here. Songsmith continues pronto to Hollywood on a possible 20th-Fox film deal, "No Business Like Show Business." It's a proposed profit-sharing capital gains hookup whereby Berlin wouldn't collect until the picture got even. However, he wants a 50-50 split on the residual profits.

Another "dream" idea that Berlin is bullish on is a \$10-top "Music Box Revue" which would gross over \$54,000 at that Broadway house, in which he is a dominant owner, with Tallulah Bankhead, Lena Horne and Fred Allen as the east toppers. Former's NBC-AM commitments are the big hurdle.

Ellin (Mrs.) Berlin, who was to have come over with the songsmith, was suddenly forced out because of a sudden sciatic ailment.

France's 'Emerald Coast' As Lure for Tourists; It's Food That Gets 'Em

By SOL JACOBSON

St. Malo, France, June 12.

"The emerald coast," as the Brittany peninsula is justly billed on the tourist three sheets, provides a refreshingly novel alibi for poor biz in the show shops. The alibi comes under the heading of beefsteaks.

To English tourists, who have for decades provided the bulk of summer trade on the northern side of Brittany, facing the English channel, the plentiful and well-prepared meals are a lure with which no amount of show biz ballyhoo can compete. Far more enticing than "all-English" talkies, Saturday night dances at the local casinos and other normal seaside diversions are the two-hour French lunches and beautiful dinners, all replete with wines. English tourists, many traveling by car, find the groaning board here highlight of their visits abroad.

Ration-hungry Brits may be tough on the cinema operators but it is swell for the moderate-priced hostilities and restaurants along the Breton and Norman coasts. The name spots can't compete with the more popularly priced joints. That is even more true up here, where the Yank sightseer is a great rarity. British travelers are rationed on amount of dough they can take out of the tight little island, so bulk of what they do leave with goes for the feedbags. By comparative standards in both England and America, the French diner has to pay more for restaurant eating than other items; gasoline is the other high item. Other costs, though, would gladden a bargain-hunter's heart.

Gallie elections of June 17 have slowed down normal influx of French seaside visitors. But all pension and hotel men seem unanimous that it is temporary. Some feel that the pitch put out by the Festival of Britain tours may drag French coin into England which normally would be spent on resorts. Crossing to Southampton is 13 hours from this port, whose medieval walled city took a suicide-buffing from the Nazis before it surrendered in late '44.

Recovery of Normandy and Brittany towns, as it seems to motoring ex-GI's, is staggering. Such banged-about spots as St. Lo, Vire and Hamlets along the invasion coast are almost completely rebuilt. What once looked like fodder for the bulldozers to shove off to the dump are now flourishing towns. Sounds of workmen on scaffolds can be heard even after dark as you drive through the countryside. Each community has its kine, many of which have been erected in buildings that would give a code administrator leaping nightmares. Several Breton towns seem to go in for combination dancing-film houses, with collapsible chairs for the athletically-minded customers who prefer a good square dance after the pic. Most of the product observed is strictly U. S. of 1948-49 vintage in the small towns visited. Larger burbs are showing more recent footage.

East German Commies Grab 500 Cinemas

Berlin, June 19.

The East German Communist government has expropriated 500 privately-owned film theatres, according to reports reaching western officials here. Reports noted that this new breakdown in the Soviet zone left only 200 houses still run by private exhibitors.

The expropriation, as has been general practice in other satellite states, has been without compensation, and exhibitors of the 500 theatres were lucky if they got away by retaining a job in their own houses as employees of the state-run film monopoly. Allied officials reported that most of the seizures occurred in the state of Thuringia. They added that expropriation move has been under way for years, but was considerably stepped since earlier this year.

The action, beyond the elimination of private enterprise and its competing against the state monopoly, is also believed to have been taken in order to give the state more control over pic shows in Eastern Germany. It is also aimed to put more theatres into the state's network, playing Soviet or satellite-produced pic. In the 1951-52 season, the Soviet zone regime is reported to plan to release at least 40 Russian films and shorts.

Reported here was also that some 300,000 East Berliners and Soviet zone inhabitants slip into West Berlin each month, to see western-made, primarily American, films being shown for a 7c admission price in 12 theatres situated immediately on the border of East and West Berlin. Project is run by U.S. High Commission's film branch here with great success.

Colwell Reading OPS Radio-TV-Pix Division For Big Price Info Job

Washington, June 19.

Recent appointment of Nathan Colwell to organize and head a radio-TV-motion picture division of the Office of Price Stabilization, indicates an all-out effort on the part of the agency to bring its story to the public via all media.

Colwell, recruited from his job as radio-TV chief of the Savings Division of Treasury for the OPS post, has already named Noel Davis Struck to handle radio within this setup. Struck, vet of CBS in New York, recently returned from Austria, where he set up a U. S. radio network in our occupation zone. Colwell told Vassary he expects to name a video head by the weekend, and is currently foraging for someone to handle motion pictures. Size of his staff will, of course, depend on the Appropriations bill voted by Congress.

Colwell, who has been with the Treasury since 1947, is well versed in the technique of utilizing the facilities of commercial radio and TV for public information. Though new to film, part of his Treasury job consisted of close liaison with Hollywood, largely in connection with mustering talent for special events and for the weekly transcribed Treasury Salutes. Though seriousness of the price issue precludes use of entertainment, Colwell says he will probably call on show biz reps to help put the Government stabilization message across.

To date OPS radio activities have consisted of sending out a weekly kit to all stations and of arrangements for broadcasts and interviews of boss Mike Disalle and other exco. This week's newsreels will carry two-minute clips of an appeal by Robert Montgomery, followed by a brief statement by Disalle. Colwell stated he expects to have his program in full swing, however, by Aug. 1.

Radio-TV-film division is one of four main sections under OPS. Office of Information, headed by Max Hall,

Subscription Order Form

Enclosed find check for \$

Please send VARIETY for
One Year
Two Years

To (Please Print Name)

Street

City Zone State

Regular Subscription Rates

One Year—\$10.00 Two Years—\$18.00

Canada and Foreign—\$1 Additional per Year

VARIETY Inc.

154 West 46th Street

New York 19, N. Y.

WEIGH BRIT. THAW VS. SUBSIDY

Technicolor Has \$5,000,000 to Invest In Expansion But Wants Industry Co-op

By ARNOLD GREEN
Paris, June 19.
Technicolor has \$5,000,000 available for investment in widening its production facilities, but will not lay the coin out without assurances from the industry that it will go all-out for color. That was stated by Dr. Herbert T. Kalmus, the firm's proxy, prior to his departure from here for New York last week.
Kalmus feels that a greater number of pastellized pix would provide the h.o. with a needed nyp. In talks with production and distribution toppers, following his arrival in the U. S. on the Queen Elizabeth tomorrow (Wed.), he'll call on them to give him and other film firms assurances that "we may go forward for mutual benefits."
Such assurances, Kalmus hinted, would also lead to the lowering of prices for multi-hued processing as a result of volume.
In 1949 there were 55 Technicolor pix; '70 in '50; and while there have been demands for over 100 color films in 1951 right now there can only be 75-80. Technicolor does 200,000,000 feet of business but if the entire industry went 100% color, Techni could produce 800,000,000 feet, Kalmus reveals. With the present low-level lighting (Continued on page 16)

Mono's 52 Oldies To TV for \$1,000,000

Deal is near the linking stage for television packager Elliott Hyman to buy a seven-year lease on 52 old Monogram pix, 26 color and 26 features, for almost \$1,000,000. Hyman is paying an average \$18,000 per film.
It's understood that Mono will not sell any more pix in bulk to television after the sale is set. Instead, present plans are for the firm to set up its own tele-distribution arrangement, with Mono's own salesmen selling pix to video on local level as they "become due" for televising—i.e., Mono will retain films for theatrical distribution for the first three years after they're released, then sell to video.
Hyman this week reportedly is selling his interest in Telinvest, indie TV distrib outfit, to Flamingo Films, telepix production-distribution outfit. (Story on Page 4.)

SEE PICKER SWITCH TO UA BY LATE-SUMMER

Arnold Picker may take over the helm of United Artists' foreign operations by late summer, rather than in the fall of 1952, when his employment contract with Columbia expires. Picker is set for the UA spot but Col has yet to release him from his deal with that company. However, the expectation is that when Joseph McConville, Col foreign department topper, returns to the states he'll probably okay Picker's bowout.
McConville, now in Europe, is due back in N. Y. around mid-July. It was following his trek abroad that UA entered the agreement with Picker, with some stock ownership as part of the deal. It's said to be unlikely that McConville would find agreeable any such arrangement by which a key exec such as Picker would stay on with Col while heading for another company.

Romulus Eyes New Deals With H'wood

Hollywood, June 19.
Romulus Films exec James Woolf planned in from London to negotiate new cooperative production deals with Hollywood producers on properties to be made abroad.
Romulus participated in "Pandora," and is currently associated with John Huston-Sam Spiegel in "African Queen."

Krim to Europe

Arthur B. Krim, president of United Artists, leaves N. Y. tomorrow (Thurs.) for London and Paris for huddles with Robert A. Benjamin, his pard, on an assortment of UA foreign matters. Benjamin has been abroad the past three weeks looking into company's affairs, including the UA tie-in with J. Arthur Rank via the distrib's stock ownership in Odeon Theatres, controlled by Rank.

Krim and Benjamin also will give attention to British production, it's expected, with an eye to handling in the U. S. any top pix which might be available.

Oldies' Sale to TV May Hinge on Rep Row With Rogers

Hollywood, June 19.
Entire question of the sale of feature film oldies to television may be snagged as the result of cowboy star Roy Rogers' contention that Republic has no right to sell his old pix if they're to be used in conjunction with TV advertising.
Number of Hollywood performers and their agents who have been seeking some legal means to prevent such disposal of their old features, or else cut in for a share of the video profits, believe that Rogers might have found the answer with his claim that sponsor blurbs inserted in his outturns on TV would actually mean that he himself would be endorsing that (Continued on page 24)

State Dept. Expands Film Setup to Include Vidpix for Overseas

International Motion Picture Division of the U. S. State Dept. is expanding its activities to include the production of television films for TV stations abroad. A new department is being set up within the framework of the IMPD to service overseas stations with new pix, produced specifically for TV, as well as existing footage made for foreign theatre exhibition.
John Winnie, formerly associated with Kenneth Macgowan, head of the Theatre Arts Dept. of the U. of California in Los Angeles, has been brought into the New York office of the State Dept. as a consultant on the overseas TV project. The television pix will be of an informational and educational nature, similar to those produced (Continued on page 20)

SKEETERS STING UP MPLS OZONE B.O.

Minneapolis, June 19.
Biggest current boxoffice headache for drive-ins in this territory is not TV or unfavorable economic conditions, but mosquitoes. Because of the unusually large amount of moisture during recent months, the pests are more numerous, bigger and more bothersome than at any time within memory, and they're actually keeping many patrons away.
The drive-ins have their grounds sprayed with DDT from planes or otherwise, but the current crop of mosquitoes may be developing somewhat of an immunity to the supposed destroyer. Also, it has become necessary, because of the frequent rains as well as the size of the mosquito army, to spray more frequently, and that's a considerable item of operating expense for the drive-ins.

YANKS EYE PLUM VIA EADY PLAN

Company proxies may meet in New York this week to determine official American industry policy on Britain's so-called Eady Plan. Scheme is seen as financially favorable to the U. S. distrib, but there's considerable doubt on okaying the principle of using Yank earnings to promote a competing film industry.

Plan devised by Sir Wilfred Eady, British treasury minister, calls for an increase in admission fees, particularly on higher priced tickets. The added revenue would be split among the treasury, the exhibitor and the producer. Americans would share in this return as producers, distributors and theatre-owners.

The share of the money going to the producers would be a subsidy on filmmaking, thus helping an industry competing with that of Hollywood. Since American pix provide most of England's h.o. income, British producers would be helped at the Americans' expense.

Many Yank execs feel strongly on this subject. They think it a bad precedent. They point to the recent deal with the Italian government which calls for part of American earnings in Italy to subsidize production there and to be used for promoting Italian pix in the U. S. (Continued on page 18)

Souvaine Would Welcome Disney Suit Over Bunin's 'Alice' as Parring 2 Films

Threat of a legal action by Walt Disney Productions vs. Souvaine Selective Pictures over release by each company of its respective version of "Alice in Wonderland" has Souvaine "baffled," according to a spokesman for the indie distrib. He said Souvaine's "Alice" was completed in Europe by Lou Bunin long before Disney's treatment of the Lewis Carroll classic got underway, and wonders why there should be a conflict.
Source close to Souvaine said he'd actually welcome a legal row because it would bring the matter out in the open and tend to place Bunin's pic on the same level with Disney's. It's no secret that Bunin's puppet pic is not up to the Disney (Continued on page 24)

National Boxoffice Survey Heat Melts Biz in Many Keys; Caruso's Champ 6th Week in Row; 'Angel Second, 'Broke' Third

a sinking spell this stanza, with arrival of real summer weather taking the rap in most key cities covered by VARIETY. However, mild to very weak product did not make the exhibitors any happier. Some pix released a number of weeks ago are helping in some situations. Theatre managers are hopeful that end of school terms will help bolster sliding grosses.
For the sixth week in a row, "Great Caruso" (M-G) is capturing the No. 1 spot nationwide by a trim margin. Mario Lanza starrer, which is in third and fourth weeks in numerous spots, goes into its seventh session tomorrow (Thurs.) at N. Y. Music Hall. Sixth week's total there dipped only slightly from the preceding round.
"Half Angel" (20th) is finishing second, although not turning in a single big week. Film is mainly good to okay. Third money goes to "Go For Broke" (M-G) which was fourth in previous frame. "Fabiola" (UA), third a week ago, is fourth best this round. "Tolson Prison" (WB) has moved up to fifth slot while "The Thing" (RKO), around again, with some solid to fancy sessions, is capturing sixth.
"Hollywood Story" (U) will wind up in seventh position. "Tales of Hoffmann" (Indie), "On Riviera" (20th) and "Appointment With Danger" (Par) round out the top 10 list in that sequence. "Goodbye,

Proxy Fight Looms by Dissident Group To Wrest Control of RKO Theatres

Fox Execs Eastward

Spyros Skouras, 20th-Fox pres, returns to N. Y. today (Wed.) from company's national sales convention in Los Angeles, accompanied by Al Lichtman, director of distribution, and Charles Kinfeld, publicity head.
Arthur Silverstone and Edwin W. Aaron, eastern and western sales managers, respectively, are heading east with stopovers in their territories for regional sales meets.

Speculation On Johnston Plans In Govt. Service

Washington, June 19.
With Eric Johnston already having completed five months of his nine-month leave of absence from the Motion Picture Assn. of America, speculation is growing here on plans for the association proxy, who has been serving as Economic Stabilizer.
Johnston himself hasn't indicated whether he plans to remain in Government harness past the initial leave-of-absence period, but it is notable that he has not burned his motion picture bridges behind him. He still confers regularly with Joyce O'Hara, acting president of MPAA, who was formerly Johnston's top assistant. It is understood, further, that he will probably be in London next month when O'Hara and John G. McCarthy begin negotiations to renew the Anglo-American film pact. Johnston and O'Hara worked together on the last one, and it appears to be more than coincidence that the Economic Stabilizer will turn up in England at just that time.
On the other hand, Johnston has not denied the rumors that he will remain longer with the Government and that his reward for tackling the difficult economic stabilization chore will probably (Continued on page 18)

Johnston has not denied the rumors that he will remain longer with the Government and that his reward for tackling the difficult economic stabilization chore will probably (Continued on page 18)

Proxy fight to wrest control of the Howard Hughes - appointed RKO Theatres board loomed as a strong possibility this week. The dissident minority stockholders group, led by Wall Streeter David J. Greene, has considerably solidified its ranks and its thinking in the past few days, and is prepping an "or else" approach to Hughes.

Greene and his counsel, Ildor J. Kresel, who has frequently headed similar battles, want "proper representation" on the five-man RKO Theatres Board. Refusal of the demand by Hughes will see them embark within a few weeks on a large-scale campaign for voting proxies to be exercised at the company's stockholders' meeting in December.

Most important new element in strengthening Greene's determination for a showdown is the enlistment of a large eastern real-estate firm, which controls a considerable block of RKO shares. This outfit may front the fight if present negotiations work out. Committee (Continued on page 18)

Lurie Nixes Profit To Hughes on RKO

Louis R. Lurie, San Francisco realtor, whose bid for Howard Hughes' controlling interest in RKO Theatres was nixed last week, and a couple of his close associates in New York still believe there's a chance Hughes may change his mind and sell.
Lurie offered market price for the stock held by Hughes. He proposed to buy the RKO Theatres shares alone, or the control of both the circuit and RKO Pictures. There was no projected deal by which he would take over only the production-distribution company.
Hughes backed away from the bid. He was represented as saying he would part with his stock in the (Continued on page 18)

VARIETY

Trade Mark Registered
FOUNDED BY RICH SILVERMAN
Published Weekly by VARIETY, INC.
Harold Ehrlich, President
104 West 40th St., New York 18, N. Y.

Hollywood 38
6311 Venice Street
Washington 6
1337 National Press Building
Chicago 11
617 No. Michigan Ave.
London WC2
A St. Martin's Pl. Trafalgar Sq.

SUBSCRIPTION
Annual \$10 Foreign \$11
Single Copies 25 Cents
ARNOLD GREEN, Editor

Vol. 153 No. 2

INDEX	
Bills	55
Chatter	62
Film Reviews	6
House Reviews	20
Inside Legit	50
Inside Music	48
Inside Pictures	10
Inside Radio	39
Inside Television	39
International	13
Legislative	54
Literary	61
Misc	41
New Acts	55
Night Club Reviews	50
Obituaries	63
Pictures	3
Radio-Television	36
Radio Reviews	34
Records	43
Frank Scully	61
Television Reviews	35
Vaudeville	49

DAILY VARIETY
Published by Silverman Inc.
(New York, N.Y.)
\$10 a Year \$20 Foreign

Pictures, Video Create Job Windfall For Coast Directors; 82% Employed

Hollywood, June 19.—Growing battle between television films and theatrical films has proved a windfall for directors. Not since the boom periods of the war, when virtually every director who wasn't in service was kept busy, have so many members of the Screen Directors Guild been active. Latest tally shows 82% of the Guild's 307 director-members are regularly employed, either under contract to studios or video organizations, or on extended or special assignments. Of this total of 253 working members, 53 are active in video.

"Unemployed" list of 54 members actually is not an accurate count since many of these keep busy on transient assignments which aren't reported to the Guild. Assistant-director members are almost as active, definite employment lists showing 78% of the 294 cardholders are working. Healthy employment figures not only are the best in a considerable period but are based on a survey covering a two-month span. There have been occasional seasonal spurts in the past in which employment neared these figures, but nothing on such an extended basis.

UA Execs Showed Faith In Pix by Dropping Better Paying Jobs: Youngstein

Richmond, June 19.—United Artists chiefs did more than talk in indicating their faith in the future of the film industry—they gave up other spots with better current income. Max E. Youngstein, pub-ad v.p. for the company, told exhibitors here today (Tues.). Youngstein was guest of the Virginia Motion Picture Theatre Assn., which had invited him to speak on "The UA Story."

Also a speaker at the conclave was Arthur L. Mayer, exec v.p. of the Council of Motion Picture Organizations. He outlined the case for COMPO and the need for exhib support.

UA prexy Arthur B. Krim and his associates have given up other posts to take a chance on a payoff three or four years hence. Youngstein declared. They're not certain what changes the industry will undergo, he added, "but they are certain there will still be a film industry and still be theatres."

Krim's partners, who took control of UA when it was just about to go on the rocks a few months ago, are Robert S. Benjamin, Matty Fox, sales chief William J. Heineman and Youngstein. They'll get 50% of the UA stock if they make a success of the company.

Youngstein declared he was making no outright pitch for exhib support of UA. He pointed out, however, that theatremen who let any distrib go under now, when there's such a demand for product, would be pretty foolish. He added, nevertheless, that "UA is not asking any favors and not giving any. We're in this on a straight commercial basis."

Pub-ad exec also stressed faith of the UA group in necessity of (Continued on page 22)

Irving Allen to Vienna To Start 2 Pictures Lensing

Indie producer Irving Allen leaves N. Y. tomorrow (Thurs.) for Vienna where he'll lens two upcoming productions, first of which will be "The Gamma People," science fiction pic in color. Allen will spend about three weeks in the Austrian capital on the preliminary work, will return to the Coast to complete assignments and then heads back to Vienna for a four-month production stay.

Allen is said to be set with financing, provided by Motion Picture Center, headed by Joseph Justman, and private European sources. While his most recent film, "New Mexico," is being released through United Artists, film-maker is believed awaiting the outcome of the distrib's operations before making any new deals.

'Native Son' Gets Censor OK After 2 Deletions

N. Y. State censorship board demanded the deletion of two scenes from the Argentine production of "Native Son" before okaying showing of the film. The cuts having been made, pic opened at the Criterion, on Broadway, Saturday (16).

Taken out was the scene depicting a youth's killing of a rat. Also cut was the scene showing the Negro lad's fondling the body of a white girl whom he had just slain. "Son" is being presented in the U. S. by Walter Gould, former foreign sales topper for United Artists.

Matty Fox Outfit Reported in Buy Of Telinvest Co.

Flamingo Films, telepix distrib outfit headed by Matty Fox and Joe Harris, is reported buying control from Elliott Hyman of his Telinvest firm. Latter in the past couple years has developed into one of the biggest and most prosperous of the mushrooming distrib's of films to TV.

Merger of interest will put Flamingo in the top rank of such outfits. It will further strengthen its position by going into production shortly. Growth via merger is reminiscent of the manner Fox shot United World Films, Universal subd., into leading 16m distrib after the war.

Fox's association with United Artists has led to trade speculation on the eventual merger of Flamingo with UA's own telepix distribution subd. Fox, along with Arthur B. Krim and Robert S. Benjamin, recently took over control of UA.

There is understood to be little cash passing hands in the Telinvest-Flamingo deal. Reports are that Hyman is accepting payments out of profits over a period of years. He himself is understood to have recently bought out the two-thirds interest of his silent partners and angels in Telinvest, a pair of Boston industrialists.

Hyman is taking a capital gains and investing part of his coin in a producing partnership with Walter Wanger. They signed a deal last week with Monogram-Allied Artists for production of nine pix in the next three years.

Telinvest, in addition to its TV activities has invested in a number of pix. Among them was Louis de Rochemont's "Lost Boundaries" and Albert Lewin's "Pandora and the Flying Dutchman."

MPLS. DISTRIBS PROBE 'COLLUSION' ON BIDDING

Minneapolis, June 19.—Distributors here are trying to unearth evidence here to show "collusion" among "certain" local exhibitors to refrain from bidding competitively for pictures. During the past several weeks, no competitive bids have been forthcoming from the usual exhibitor quarters for pictures offered for sale by that method.

One such picture was M-G-M's "Excuse My Dust." It failed to get a bid from the independent Gopher, World or Pix, from the two RKO theatres or the four United Paramount houses. With United Paramount Theatres (Minnesota Amus. Co.) making known its disinterest in "Excuse My Dust," a deal finally was negotiated with Bessie Berger's Gopher.

If the distributors are able to prove an agreement among any group of exhibitors not to bid competitively, they'll bring the matter to the Justice Department's attention, they say.

RKO in Kings Deal For 'Drums' Distrib

Continuing with its policy of distributing some outside product, both foreign and Hollywood-made, RKO has entered a deal with the King Bros. to release their "Drums in the Deep South." Leonard Greenberg, company's metropolitan division manager, heads a panel which screens the outside pic for possible handling by RKO.

Other films which the company has taken on in line with the program include "Lili Marlene," which producer Bill Gell made in North Africa and England, and "Kon Tiki," which Sol Lesser is presenting.

2 1sts for Disney At Berlin Festival

Berlin, June 19.—Four American pix walked off with prizes, including two firsts, at Germany's first postwar international film festival which ended yesterday (Mon.). Walt Disney won two firsts, the top spot in the musical category with "Cinderella," and first in the documentary class with "Beaver Valley." "Cinderella" also was voted the "festival's best," designated as the "audience award."

Paramount's "The Matinee Season" took third award in the comedy class, while Eagle Lion Classics' "Destination Moon" won third in the criminal-adventure bracket. France took two first prizes and a special award, the latter for "God Needs Men." French industry took first place in the criminal-adventure class with "Justice Est Faite" and another first for "Sans l'Assair Adresser" in the comedy class. Switzerland's "Four in a Jeep" won the top honors in the drama category.

Britain's "Tales of Hoffmann" took second award in the musical bracket. There was no third prize. Second and third honors, respectively, in the drama class went to Italy's "Il Camino della Speranza" and Britain's "Browning Version."

Runnerup to "Beaver Valley" in the documentary class was "Undeclared," from England. In the cultural documentary section, first prize went to Germany's "Little Night Ghosts," with runnerup being "Be Gone, Dull Care" from Canada and "Yellow Dome," also a German product.

In the special awards group, prizes went to "Christo Prohibito," Italian, and "Dr. Heil," German, latter also voted Germany's best.

Festival, which started June 6, was climaxed yesterday with the (Continued on page 18)

McEldowney Hit With 300G Non-Payment Suit

Summons issued by the N. Y. Supreme Court awaits indie producer Ken McEldowney who arrives in N. Y. from the Coast today (Wed.). Plaintiff in the action is Ben Babb & Associates, functioning as producers' representatives on sales and ad-publicity.

Sidney Hellenbrand, attorney for Babb, said service of the summons will be preliminary to filing of a complaint demanding \$300,000, allegedly due to Babb for rendition of his services to McEldowney.

Babb claims to have arranged the deal by which United Artists will distribute "The River," which McEldowney produced in England. Plaintiff also asserts he has been at work on promoting the film for some time.

N. Y. to Europe

Ann Barsei
Sid Caesar
Reginald Denham
Jerry Devine
Oscar Hammerstein, 2d
Franklin M. Heller
Sol Hurok
Michael Kidd
Arthur B. Krim
Arthur Bennett Lipkin
Mary Orr
Winthrop Palmer
Mary Pickford
Tom Priddy
Jerome Robbins
Buddy Rogers
David Sarnoff
Fred C. Schang, Jr.
Dorothy Schiff
Red Skelton
Nate Spingold
Elizabeth Taylor
Terin Thatcher
Walter Toscanini

Music Hall's Top Grossers

1. "Bells" (RKO) ('45-'46), 9 wks.	\$1,300,000
2. "Notorious" (RKO) ('46), 8 wks.	1,100,000
3. "Harvest" (M-G) ('42-'43), 11 wks.	1,000,000
4. "Anna" (20th) ('46), 8 wks.	1,000,000
5. "Valley" (M-G) ('46), 9 wks.	1,040,000
6. "Sunset Blvd." (Par) ('50), 7 wks.	1,020,000
7. "Mrs. Miniver" (M-G) ('42), 10 wks.	1,004,000
8. "Jolson Story" (Col) ('46), 8 wks.	998,000
9. "Weekend Walder" (M-G) ('45), 9 wks.	900,000
10. "Emperor Waltz" (Par) ('46), 7 wks.	970,000

MILLION FOR 'CARUSO' SEEN AT MUSIC HALL

With "Great Caruso" (M-G) finishing its sixth week at the N. Y. Music Hall today (Wed.) at a total estimated gross of \$870,000, and a seventh week set, the Mario Lanza starrer seems likely to reach \$1,000,000 and join the "top 10" alltime grossers at the Hall. The current (6th) round is holding close to the fifth session's \$141,000, and if "Caruso" holds near \$130,000, as probable in the seventh stanza, the pic may hold an eighth week. The fact that "Show Boat," next due at the Music Hall, also is a Metro picture, lifts part of the usual pressure expected if another distributor had wanted to get its film started there.

Seven-week total for the Metro musical probably will put it seventh or eighth on the alltime Music Hall list. The last previous picture to go seven weeks at the Hall was "Sunset Blvd." (Par), which finished its long run last September. It grossed \$1,020,000 in that span. Another 1950 pic to get into the big money was "Father of Bride" (M-G), which went six weeks about a year ago.

"Caruso" has been national box-office champ for six consecutive weeks including this week in VARIETY's regular summary. This plainly indicates that the picture has been comparatively as big in other key cities as in N. Y.

Col May Give Way to UA On 'Well' Distrib Rights

Distribution rights to Harry Popkin's "The Well" became further muddled this week with disclosure that Columbia, which announced its releasing the pic, hasn't actually signed a deal with the producer. United Artists, of course, still claims it has the film under commitment and threatens to sue Col or any other distrib which attempts to take it over.

Popkin, in N. Y. from the Coast, declined comment on which company is likely to handle "Well." While attorneys for the various parties were in a huddle on the whole question of Popkin's contractual obligations, there was some indication that Col would step out of the "Well" entirely rather than enter a row with UA.

Mary Pickford, Spingold Sail for Europe Jaunts

Mary Pickford and Nate Spingold were among those who sailed for France on the Liberte from New York Saturday (16). Miss Pickford will be abroad about two months, visiting with her niece and nephew, Gwen and George Ornstein, and making a motor trip. She'll be joined by her husband, Buddy Rogers, who'll go over by air next week.

Spingold, Columbia v.p., is also vacationing and will be away several months.

Europe to N. Y.

Irving Berlin
Milton Blow
Ann Blyth
Jack Carter
Frederick L. Ehrman
Barry Gray
Abel Greig
Dr. Herbert T. Kaimus
Zoltan Korda
Sam Marx
John B. Nathan

N. Y. to L. A.

Joan Crawford
Rex Evans
Sam Marx
William C. McMillen, Jr.
Clarence Nash
Gene Neighbors
Milton R. Rackmil
Norman Reader
Bob Stahl
Benjamin Thau
Spencer Tracy

Concessions To Arg. as Yanks Conclude Deal

American film companies had to make numerous concessions, including a slash in the rate of exchange, in order to wrap up the long-pending film agreement with the Argentine government. New pact was signed last weekend after more than a year of delays subsequent to an agreement negotiated early in 1950 by Eric Johnson, then pres of Motion Picture Export Assn., and Dr. Ramon Cereijo, who then was Argentine Minister of Finance.

Agreement provides for unrestricted entry of U. S. pix into the South American country for five years. With the exception of United Artists and Eagle Lion Classics, no American films have been exported to Argentina since March, 1949. UA and ELC, however, in sending product down there, agreed not to ask for remittable revenue.

Under the originally negotiated pact, U. S. companies were to take out earnings at the rate of eight pesos to the dollar. Under the pact just signed, the exchange is set almost in half, with the distrib's allowed to take out coin at the rate of 14 pesos to the dollar. This means that for every 14 pesos earned by their pix, they can remit only one dollar in U. S. currency. It is estimated that U. S. companies have piled up profits equivalent to \$5,600,000 since Arg. (Continued on page 20)

Par to Stick to % On 'Samson' Despite Beefs

Paramount says it will stick to its percentage terms on "Samson and Delilah" as long as pic does standstill box, despite squawk by Leo F. Wolcott, board chairman of Allied States Assn. At a regional Allied meeting in Peoria, Ill., last week, Wolcott charged that indie exhibs in the Omaha, Des Moines and St. Louis exchange areas were "violently opposed" to the "must" percentage demands for "Samson."

Par is asking up to 50% terms on the Cecil B. DeMille pic, with no flat rentals accepted. Distrib claims percentages are justified in view of boxoffice grosses, with normal takes boosted by as much as 500% in many situations.

L. A. to N. Y.

Irving Allen
Francis A. Bateman
Kathy Beaumont
Philip Bourneau
Jack Broder
Lou Busch
Pat De Cicco
Jose Ferrer
Carmen Figueroa
Wallace Ford
Sally Forrest
Y. Frank Freeman
Moe Gale
John Gaunt
Helen Hayes
Phyllis Hill
Kim Hunter
Kurt Kasnar
Sam Lutz
Frank McHugh
Robert Merrill
Richard Moore
Mae Murray
Grace Neville
Vincent Price
Mike Romanoff
George Sanders
Leonard Schneider
Lou Schor
George Seaton
Red Skelton
Spyros Skouras
Lazar Wechsler
Margaret Whiting
Borisland Wladust
Chris Witting
William Wyler

RAP DAY-AND-DATES AS BIZ SNAG

COMPO News Good Will Stymied

Inability to raise \$5,000 for a series of advertisements in Editor & Publisher has stymied Council of Motion Picture Organizations' plans for a campaign by the film industry to woo the good will of the nation's press. The 13 full-page ads in the newspaper trade journal were viewed by COMPO execs as a necessary prelude to a broader and more personalized appeal to editors, publishers and other top-level newsmen.

E&P campaign promised to result for COMPO in introductions and entrees that would get film industry speakers invited to national publishers' conventions, regional meets and gatherings of all other types of newspaper groups. It was hoped in this manner to put the industry's case for more sympathetic understanding from the nation's press before the men who control policy.

Meantime, the National Newspaper Promotion Assn. has volunteered to set up a committee that would work with the film industry on the public relations problem. An initial step suggested by Bert Stolpe, prez of the NNPA and director of promotion and public relations for the Des Moines Register and Tribune, would be for the newspaper and film industry to tie up on National Newspaper Week in October. His idea is that Hollywood should supply an attraction (probably a player) to newspapers in each city for some sort of freedom of the press event. In return for such an attraction, the papers would plug the players and Hollywood.

Newspaper-film promotional alliance idea, according to Stolpe, grew out of a talk by actor George Murphy at the National Newspaper Promotion Conference in Washington last May 1.

Film Jubilee Seen Potential Lifesaver For COMPO, Cement for Exhib Ties

Exhib and distrib execs who would like to see the Council of Motion Picture Organizations become an important industry public relations force are hoping that its sponsorship of the tentatively-titled "Film Jubilee" in the fall may turn the trick. COMPO toppers who devised and sold the idea share these hopes, of course.

It has long been felt by the group of men who have guided COMPO through its trials with exhib organizations these past two years that the outfit's best chance of success would come via its identification with a specific project. At one point it was thought that industry war activities might be such a project, but the turn of events has relegated band and other patriotic drives to a minor place in cinema affairs.

COMPO proxy Ned E. Depinet and exec v.p. Arthur L. Mayer have long hoped that COMPO could latch on to a concrete campaign that would have widespread industry support, undoubted popularity with exhibitors all the way down the line.

The jubilee, designed to hype the h.o. at a time when both exhibs and distrib are getting desperate for some big promotion to rekindle public interest in film, appears to fit the bill.

Much detail remains to be worked out before the 60-day campaign hits its Oct. 1 starting line, but the present blueprint makes it seem that even the most independently-minded exhib group will have

(Continued on page 16)

No. Central Allied Would Enlist Local Merchants In Drive to Build B.O.

Minneapolis, June 19.

Among ways and means to revive the slipping boxoffice, North Central Allied directors indicated at a meeting here that they expect to utilize local merchants in the battle. NCA members would seek to convince merchants, professional people and civic and social leaders that theatres are an asset to their community in many ways and to solicit their help in revitalizing the b.o.

It's pointed out that the outside business and civic interests could help in many ways "to keep theatres alive" through tieups, plugging worthwhile pictures in their store ads and stressing in contacts with the public and employees what the theatre and its type of entertainment mean to the town.

The directors' meeting was the first since the election of Ted Mann to succeed Benjie Berger as president. It was devoted to setting in motion the business-building campaign. This will be independent of and in conjunction with the drive by the Council of Motion Picture Organizations.

TOO MANY OF 'EM, NO PATRON CHOICE

Exhib support—in theory, at least—can be anticipated by 20th-Fox in efforts disclosed last week to end the evil of excessive day-and-date engagements in a single area. Lack of choice of pix which the simultaneous bookings give patrons was cited by a number of theatremen in a private round-robin recently on causes for the h.d. dropoff.

While there's plenty of agreement on the evil of the cite one case, 19 theatres in Columbus, O., playing the same pic, admittedly so one knows the solution. Al Lichtman, 20th's distribution topper, said he hoped it might be found via personal talks with exhibs in the field.

Lichtman announced 20th's intention of attempting to limit the wholesale bookings at the company's sales convention in Los Angeles last week. Results of the recent exhib round-robin indicate agreement with him that the practice limits the grossing potential of a picture. Lichtman plans to have field reps huddle with the theatremen.

Exhib reaction to the effects of wholesale day-dating came to the attention of some distrib execs, including Lichtman and 20th proxy Spyros Skouras, in the report which a group of circuit heads put together during the past three

(Continued on page 16)

MPAA Challenges Witness' Statements On Theatre Profits

Washington, June 19.

With a Wage Stabilization Board panel expected to rule Friday (23) on a request that it remove all wage ceilings from motion pictures, radio, TV and the press, the Motion Picture Assn. of America intervened last weekend in a statement challenging some of the testimony at the panel's recent public hearing.

At that time Miss Norma Aaronson, of New York, speaking for labor unions, charged that the theatres had upped their prices in recent years and were making huge profits, while at the same time they were holding down the wages of theatre employees. MPA filed a statement with the panel charging that the witness had given "an erroneous impression." The Association declared that:

"1. The figures cited are the box-office prices of a few isolated showcase theatres in New York City. During the period in question, many of these showcases, as an added attraction, changed their program policy to provide stage as well as motion picture entertainment.

"2. The boxoffice prices cited by

(Continued on page 16)

MacMillen to Coast On Possible EL Studio Buy

William C. MacMillen, Jr., president of Pathe Industries, hopped to the Coast from N. Y. yesterday (Tues.) for confabs with potential buyers of the Eagle Lion studio, Pathe subsid. Pathe board, which is anxious to unload the property, reportedly put a price tag of \$1,500,000 on it.

EL has been used as a rental lot for the last few years. Previously, of course, it was used by Eagle Lion Pictures, now defunct, when the company engaged in production. It's figured a likely buyer might be one of several television outfits which have expressed interest.

MacMillen also will be on the prowl for pic releases for Souvine Selective Pictures, indie distribution outfit of which he's board chairman. Distrib will handle foreign films largely but will also take on Hollywood product of the "off-beat" type which would fit into the "art" theatre market.

WB Aims to Unload \$50,000,000 Of Non-Pic Assets to Buy Up Stock

States Rights Distribs Mull Prod. Setup

Plans for a new production-distribution company will be discussed at a meeting of states rights distribs at the Stevens Hotel, Chicago, tomorrow (Thurs.) and Friday. New setup is being put together by Jack Dietz, Coast indie producer, and Moe Korman, head of Favorite Film Co., N. Y. distributor of reissue product.

States righters in all key cities have been invited to attend the confab, at which program and financing will be mulled.

Full Allotment Of Prints Okayed At 20th's Parley

Hollywood, June 19.

Earlier decision of 20th-Fox toppers to make a full allotment of prints on each picture was confirmed by branch and division managers at the company's convention here last week. Economy, via a 25% cut in prints, had been considered.

With general agreement that the plan would be impractical now, Al Lichtman, distribution chief, indicated that there will be the usual 400 copies of top films such as "David and Bathsheba," and 300 to 350 on regular releases.

Word on the print situation, as well as on other policies discussed at the conclave was being passed to company's field force this week by Arthur Silverstone, eastern salesmanager, and Edwin W. Aaron, western chief. They started a swing of their respective territories yesterday (Mon.).

A sales crusade on behalf of 20th-Fox and the film industry as a whole was urged upon the company's salesmen by proxy Spyros P. Skouras at the closing session of the convention. Skouras declared that "if you men go out and do the job that I know you are capable of doing, I am confident we will carry through to a prosperous year."

"I refuse to listen to people who say our industry has lost its greatness," Skouras added. "I cannot say how long our adjustment period will continue, nor can I forecast when conditions will change for the better. But I can tell you

(Continued on page 22)

SCHLAIFER ADDS SIX DISTRICT SALES MGRS.

Six district managers have been added to the field force of the Jack Schlaifer Organization, independent distribution outfit, in a new expansion move. Jack Schlaifer, president of the company, also disclosed the addition of three new pix to its releasing lineup, bringing the total to 12.

Joining Schlaifer are Jack Bellman, former Eagle Lion Classics national circuit contact, who takes over the metropolitan district, Grever Parsons, Atlanta district manager of ELC, as southeastern manager; William Shartin, formerly ELC head in Seattle, to the northwest territory; Al Glauber, former ELC Cincinnati branch head, central states sales manager; Max Cohen, Washington chief for ELC, to the same area for Schlaifer; and Claude E. Morris, who takes over the Los Angeles district.

Already in the field for Schlaifer were Tom Duane, eastern division manager, Boston; John Leo, western division head, San Francisco; and James E. Gribble, southern topper, Dallas.

Hefty sales by Warner Bros. of real estate parcels in the past few weeks is part of a long-range effort to unload every possible asset not directly associated with production or theatres. Aim is to raise cash for the purpose of buying in up to 30% of the company's outstanding stock.

It is estimated that these extraneous assets have a total value of between \$40,000,000 and \$50,000,000. They include buildings, parcels of land and stores and other commercial real estate connected with WB theatres but not actually part of them.

Going beyond such assets, Warner is said to be offering other studio numerous story properties it has on its shelves. These are mostly yarns on which over the years it has had writers working at various times but which production chief Jack L. Warner has never been satisfied have been linked.

Another of the assets, said to be worth between \$3,500,000 and \$4,000,000, are the Warner music subside. Numerous offers have been turned down in recent weeks (see story in music section). Most of the extraneous assets are listed at very nominal sums on the WB books.

Drive to pile up cash in the company's coffers in order to buy in shares has two reasons behind it. Both are based on pending divorcement of the theatre chain from the production-distribution company, as required under the consent decree the company recently inked.

First thought is that by cutting

(Continued on page 16)

Muller Leaves UA, Comptroller 22 Years; Other Streamlining

Harry Muller, last remaining veteran department head at United Artists, bowed out this week. He had been comptroller for the last 22 years.

Muller's departure was said to be in line with efforts to streamline the distrib's economic setup. About 16 office staffers in the accounting and foreign departments also were reported released.

UA brought over about 60 people to its home office from Eagle Lion Classics when the latter company was absorbed last April. Prompting the new discharges is the fact the distrib has about straightened out the personnel and other problems inherent in the ELC acquisition.

Cutting expenses has developed as a "must" with the company. Proxy Arthur B. Krim's regime originally had counted on a domestic weekly gross of \$280,000 to break even. But operations costs had increased to such an extent that a greater volume of business would be required to take the distrib out of the red.

Aim now is to lop off expenses, such as dropping of "excess" personnel, to bring the break-even point down to the desired \$280,000 mark. Last week's billings climbed to \$300,000, representing the second time that figure was reached since ELC was purchased. First instance of revenue at the \$300,000 level came the week immediately following consummation of the ELC deal.

Grand Jury Issues 25 Chi Subpoenas on Ozoners

Chicago, June 12.

Federal Grand Jury has issued 25 subpoenas here in an investigation of whether drive-in theatres are fixing admission prices.

Investigation, conducted by anti-trust division of Department of Justice, was started nearly a month ago on what trade sources reckon was a tipoff by one of several rival exhib groups here. Grand jury is also seeking to determine if the owners had any agreements with distributors that might constitute antitrust violations.

SELLER'S MKT. FOR ART PICTURES

Wechsler Sees U.S. Success as Key To World Profit for European Pix

Hollywood, June 19.

The travel agents' old line about "Seeing America First" could serve as an effective slogan for European producers, according to Swiss filmmaker Lazar Wechsler. Here on a stopover during his fifth cross-country motor trip, the producer reported that an awareness of the American market is vital in that it provides a tipoff on a film's potential world revenue.

"My motor trips have proved to me that the European producer must make pictures that have a common interest for Americans and continental alike," he contends. "If America likes a picture, it will be profitable in the rest of the world as well."

Wechsler's latest film, "Four in a Jeep," currently is playing a pre-release engagement at the Paris Theatre, N. Y. Many of his earlier films, "The Search," "The Last Chance" and "Wings Over Ethiopia," among them, were strong U. S. successes.

Wechsler believes the public is no longer name-conscious. "Familiar faces are welcome on the screen the world over," he concedes, "but topical, vigorous stories enjoy the best business today—not only here, but in Europe."

In his travels around the country, Wechsler has talked to many exhibitors, getting their ideas on films and film subjects. He reported that exhibitors have "an intelligent and realistic approach" to the problems of television and tightening money circulation. European exhibitors, he adds, will soon be facing similar problems. The producer believes that expansion of television facilities in Europe will sharply diminish film grosses, as it has in certain sections of the U. S.

Wechsler maintains a permanent production setup in Switzerland. Leopold Lindtberg, who directed "Last Chance" and "Jeep," is under contract to Wechsler's Praserna Films. A cameraman, sound crew and lab technicians also are on the permanent payroll. Currently, Wechsler is plotting a three-picture schedule for the next three years. First of these films, all to be made in his Zurich studios, will be "Anne," the story of an orphan's village in Switzerland.

Wechsler plans to use a Hollywood name for the film. It will be the second time he has used an established star in one of his pictures, the first having been Viveca Lindfors, who costarred with Ralph Meeker and Yusef Yadin in "Jeep," story of the four-power occupation of Vienna.

TENN. TOA WOULD SET EXCLUSIVE TV NEWS

Memphis, June 19.

Three Memphians were named to the board of directors of the Tennessee Theatre Owners of America in the annual pow-wow held here last week (16). They were Ed Sapinsley, James West and George Gaughan. Others named were Nathan Flinkey, Waverly; Jimmy Pepper, Kingsport; and Evans Spross, Nashville. The officers and board members represent some 375 theatres in Tennessee.

Jay Solomon, Chattanooga, was re-elected proxy, along with W. A. Ruffin, Jr., Covington, veepee, and Emil Bernstein, Knoxville, secretary. Re-elected board members were Walter Morris, Knoxville; Kermit Stengel, Nashville; R. B. Wilby and Moss Leboritz, Chattanooga; and Cowan Oldham, McClintonville.

Members voted to study prospects of packaging exclusive TV coverage of national news and sports events for theatres in this state. Group also went on record as not opposing legislation now pending in the House for lifting 20% amusement tax.

The three-day session ended here Saturday (16) with dance and dinner.

'Tarzan' Stays Home; Africa Too Expensive

Hollywood, June 19.

Lensing in Africa is too expensive, so Sol Lesser has cancelled his plans to make all future "Tarzan" films on the Dark Continent, actual locale of the stories.

"Tarzan's Peril" was made in British East Africa last year but the next one, "Tarzan the Hunted," will be made here in mid-July and all future films in the Lex Barker-starring series will be made on the home front.

Chi Tax Official Sees Allied Nixed On City 3% Exit

Chicago, June 19.

Chicago tax collector William Prendergast has reckoned that the attempt of Allied Theatres of Illinois to wipe out the 3% city theatre tax would probably be granted no more than the "formality of appearing on the next city council meeting agenda."

Allied, which approached Mayor Martin Kennelly with the message that either city taxes be scratched or more theatres would be closed, has timed its demands poorly, Prendergast said, adding that the State of Illinois is already seeking to disassociate itself from many budgetary obligations in Chi.

Allied pres Jack Kirsh reportedly told Kennelly that City Hall has been collecting such a negligible amount already from theatres here that no more than an estimated \$80,000-\$90,000 will be lost by the city. Kirsh, it's understood, pointed out that further theatre closings here would result in even more of a decline in city loot.

Kirsh, who feels the tax assessment an undue burden on theatre operators, as well as an obstacle in the path of would-be patrons, had only recently been granted permission to pay city license fees on an installment basis. Previously, exhibitors had been kicking into the city once a year. Under terms of the credit payments, Allied members are due to chip in some of their dwindling coin on July 1, though many exhibitors feel that when that time comes they'll have to shutter rather than assume burden of the debt.

Allied is currently urging theatre members to write aldermen urging passage of the tax abolishment.

Zoltan Korda in N.Y.

From London With 'Cry'

Zoltan Korda, producer of "Cry the Beloved Country," is due in New York today (Wed.) from London with a print of the pic. Filming of the Alan Paton novel was done in Africa, where the yarn is located.

Producer made the pic under the banner of his brother's (Sir Alexander Korda) London Films. He will deliver the print to Lopert Films, which handles Korda product in the U. S. He'll continue on to the Coast within a few days.

Ilya Lopert, who heads the distrib outfit; Robert J. Dowling, pres of City Investing Co., which is partnered with Lopert in the setup; and Morris Helprin, who reps the Korda interests in the U. S., plane to London together June 28. They'll handle there with Korda and view "Outcasts of the Island," new Carol Reed pic, shot in Ceylon and England for London Films. Dowling returns to New York July 8, while Lopert and Helprin go to the Continent for a combined bio-vacation jaunt.

BIG GUARANTEES ON QUALITY FILMS

Dearth of quality product available for art houses and other limited-seaters specialising in long runs has created a seller's market in recent months for this type film. Result has been a significant upturn recently in the practice of small houses giving big money guarantees for films.

Prime example of the necessity of arties leasing out financial bait to snare the product they want is seen in the Paris Theatre, N. Y., giving United Artists a \$80,000 advance against earnings on "The River." House was forced into the situation by fact that the Astor on Broadway was likewise offering that amount and the Walter Reade chain was making strenuous bids on behalf of its Park Ave. Theatre.

Equally outstanding was the Criterion's bid of \$100,000 to corral Walt Disney's "Alice in Wonderland." That followed an offer of the film to the Paris for a \$150,000 guarantee—which the French-owned house nixed—and a battle with Harry Brandt over the size of the sum he would give to put the cartoon into the Mayfair.

Station Theatre likewise has been forced into the guarantee to get the product it wants. It is said to have advanced a sizable fee to Universal for "The Browning Version." Victoria on Broadway has also been handing out guarantees.

It tied off some of the recent big-money handouts more than a year ago by giving \$100,000, for instance, on Stanley Kramer's "Home of the Brave" and reportedly \$150,000 on Columbia's "Born Yesterday." Astor gave \$100,000 to Universal on "Harvey."

Astor and Victoria are both owned by City Investing Co., as is the Bijou, which is now operated (Continued on page 16)

Mull Studio Buy For Training Pix

Hollywood, June 19.

An Air Force Pictorial Service survey team will arrive in Hollywood next month to decide whether it will be necessary to purchase a studio for the production of AFPS training and documentary films. Decision probably won't be made before late fall, at which time AFPS, after studying available locations, will determine whether it will be more feasible to build or to buy.

AFPS already has turned down sale bids from Hal Roach, United Artists, General Service and Eagle Lion studios. AFPS head Col. Brook Allen disclosed. Shortly afterward, Roach withdrew his bid on the grounds that any prospective purchaser of the lot would have to take over telepic commitments which Roach and his son have made. Roach lot was used during the war for training pix.

Col. Allen, here to huddle with film toppers on the recently activated program, reported that there are currently some 50 training pix in production around the country. The service has a budget of \$3,000,000 for such films this year and the figure may be increased if the mobilization program requires a speedup in training film production.

Only Hollywood firms making pix for AFPS are Cascade and Apex, but Warners and UI have made them, and almost every studio in town will eventually be involved in the program.

Denis Pic for RKO

Armand Denis, jungle adventure film producer, has entered a single-pic deal with RKO Pathe, subunit of RKO. He and his wife, Michaela, who serves as production associate, will leave N. Y. in July for Nairobi, British East Africa, where they'll lens the film.

Both will appear in the film.

Disney, With \$5,000,000 Break-Even On 'Alice,' Cites Cartoon Costs Snag

Indigestible Popcorn

Minneapolis, June 19.

Found: A pic exhibitor refusing, on artistic grounds, to permit the sale of popcorn and candy on the premises. In this instance, however, it's a municipal board that operates the city-owned Auditorium, leading theatre in the town of Red Wing, Minn., population 13,000.

Coolly passing up the considerable revenue which would accrue, the board rejected a proposal to operate a concession stand in the theatre just as it has been refusing its own manager permission to install one. The reason: members felt it would be out of place to sell popcorn, etc., "in the austere atmosphere of the Auditorium, detracting from the theatre's dignity."

\$3,335,000 Hike In Sales for U In 2d Quarter

Universal's gross revenue is continuing on the climb, with worldwide sales in its second fiscal quarter representing an increase of \$3,335,000 over the same period in 1950.

U, in a report to the Securities and Exchange Commission, disclosed its total gross business amounted to \$13,777,508 for the quarter which ended last April 30. Earlier reports show the company's total for the corresponding period in the previous year came to \$12,442,000.

U's gross for the first quarter of the current year reached \$12,723,190. This resulted in a net profit of \$1,077,130. Second-quarter earnings have yet to be announced, but the net will undoubtedly be ahead of the previous quarter, on the basis of the hefty gain in gross take.

Company has been on the upswing both domestically and foreign. U hit a new high in domestic business at the conclusion of its recent sales drive, when the weekly billings hit about \$2,100,000. Global revenue similarly showed an increase during the foreign sales campaign recently concluded.

Mpls. Nabs Going In Heavily for Gimmicks

Minneapolis, June 19.

In the desperate effort to bolster the sagging boxoffice, exhibitors here are coming up with many gimmicks.

Playing "Father's Little Dividend" Fathers' Day week, the Leola, local indie nabs hopes, passed out cigars to dads. Its newspaper ads asked "mom" and the "kids" to bring "the old man" to the show so that he could get one of the cigars as a Fathers' Day "dividend."

Bank Night and other giveaways are more in evidence, too. One group of neighborhood exhibitors here will give away automobiles in a prize drawing contest. The Princess, indie nabs, has professional wrestling matches one night every week as an added attraction.

Story Analysts Elect

Hollywood, June 19.

Kay Leonard has been elected president of the Screen Story Analysts Guild.

Also elected: Everett Hayes, veepee; Arthur Fila-Richards, treasurer; Inez Cooke, corresponding secretary; Evelyn Scott, recording secretary, and Leroy Linick, Giulio Anfuso, and William Cole, directors.

Producers of film cartoons have a problem unique to themselves. Unlike other Hollywood filmmakers, who have been able to effect assorted production economies, the pen-and-brush lensers face continually soaring costs which can be stemmed only at the risk of impairing quality. Walt Disney is authority for this statement.

This situation was spotlighted during Disney's brief N. Y. stay last week, prior to his trek to England. The producer said he will require about \$5,000,000 in revenue from theatres to break even on his latest, "Alice in Wonderland." Brought in at a reported negative cost of \$5,300,000, the film represents the heaviest budget in Disney history. Previous high was "Cinderella," at an estimated \$2,800,000.

Commenting on the financial end of his operation, Disney observed he would go bankrupt if he were to make "Fantasia" today. Latter film, which was released in 1940, had an estimated negative cost of \$2,900,000. Added to this were substantial expenditures for the special sound effects put to use in the pic. "Fantasia," at \$2,900,000, is still short of the break-even point in income but still has some release value.

In any event, Disney is not doing any production retrenching. He feels any economizing measures might detract from the quality of his output. Bringing the break-even mark for "Alice" up to \$5,800,000 are the necessary added expenditures for distribution (through RKO), prints and promotion.

Disney's "Robin Hood" is now in production in England, thus his hop abroad. He told a press meeting before saying that he plans one cartoon feature every year and a half, with one live-action film in between. His next cartoon will be "Peter Pan."

Producer also stated he's not ready to take the TV plunge, although he's had numerous offers. He observed TV-casters could hardly pay the right kind of money, even for his old films, since they have continuing value as releases.

GIVE 'EM PLENTY BALLY 'FOR B.O., IN MOBILE'

Mobile, Ala.

Editor, VARIETY:

I see by VARIETY dated June 6 where an item on a "Drive-in for Planes" rated first-page position.

For your information, we opened up a ramp for planes one year ago June 5 and the Associated Press carried the story. At that, we didn't originate the idea since a check showed one theatre in Louisiana which had preceded us with a fly-in theatre.

However, we have been making news in other ways and I guess you'll find, the Do in Mobile practically the only theatre in the south that doesn't try the movie-blues.

We opened one year ago with a 357-car theatre. This week we celebrated our first birthday with a 800-car theatre. In one year we have become the No. 1 drive-in outlet in Mobile on the basis of grosses which exceed all other theatres, including the largest town houses. It may at first seem incongruous to outsiders by virtue of the fact that the "Do" in Mobile has the poorest location of the five drive-in theatres currently operating here, including two within three miles of the Do.

However, this theatre has never sat back with the delusionary expectation that pix, however top-starred, automatically magnetize patrons. Combination of ballyhoo, choice radio time, unusual newspaper ads, the only theatre in Mobile to use 24-sheet billboards, everything adding up to showmanship have proven the successful lure.

Our first-run acquisitions have not resulted from personal friendship. (Continued on page 16)

**THE INDUSTRY'S NEW
RALLYING CRY!**

LET'S ATTACK TOGETHER!



A new fighting spirit's in the air!
A new smile's on Showmen's faces!
20th PASSES THE AMMO...AND
THE BIG OFFENSIVE IS ON!

You're on your way with

ON THE RIVIERA

Technicolor
Danny Kaye's Kay-lossall!

Then smack 'em with

HALF ANGEL

Technicolor
It's SRO in Minneapolis, St. Louis and Atlantic City!

You've got what it takes with

TAKE CARE OF MY LITTLE GIRL

Technicolor
Sensational book! Sensational pre-sold picture.

There's never been anything like

THE FROGMEN

Front page news in the
N.Y. Sunday News (June 17th issue)

Keep 'em coming with

THE MAN WHO CAME BACK

Douglas plus Darnell plus
Bennett... Exploitation Natural!

You're really zooming with

NO HIGHWAY IN THE SKY

Nevil Shute's best-seller—
with Stewart and Dietrich!

Watch the big All-West openings!

THE SECRET OF CONVICT LAKE

Most unusual true story of the West!

**YOU'RE PART
OF THE
PICTURE AS
LEADS
THE WAY!**

**There's No
Business
Like**

Business!

School Vacations Hypo Chi B.O.; 'Riviera'-Cole-Blackburn Twins Big \$50,000, 'Feel' Folds in 6 Days, 19C

Chicago, June 19.

Loop first-run managers are wreathed in smiles for third straight week, with school shutters and strong product helping to another box office. Top is the Chicago, with "On Riviera" and Not Cole plus Blackburn Twins onstage. Big \$50,000 bonus for week. "As Young as You Feel" and Al Morgan topping stage show at Oriental is heading for slight \$19,000. House yanked pic after six days, bringing in "Dear Brut." Stage bill stays on.

Roosevelt, with "Last Outpost" and "Texas Rangers" next \$14,000. "Goodbye, My Fancy" should still good \$14,000 at Palace. Grand, with "Jungle Headhunters" and "Jungle of Chang" is socko \$17,000. "Ballerina" is shaping tidy \$4,300 at World.

Second week of "The Thing" still in standard with bush \$28,000 at Woods. State-Lake, with "Go For Broke" is big \$19,000 or more in second lap. "Heart" and "Long Dark Hall" combo bonus nice \$12,000 at United Artists on second round.

Estimates for This Week

Film gross estimates as reported heretofore from the various key cities, are net, i.e., without the 30% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'Divide' Best Bet In Prov., \$12,000

Providence, June 19.

Majestic's "Along Great Divide" is pulling them in this week. Others on the fairly active list are State's "Go For Broke," and RKO Albee's "Get It Wholesale." Strand opened nicely Monday with "When Redskins Rode."

Estimates for This Week

Albee (RKO) (2,200; 44-65)—"Get It Wholesale" (20th) and "Murder Without Crime" (MGM). Fairly good \$9,800. Last week, "Air Cadet" (U) and "Pat Man" (U), same.

Majestic (Fay) (2,200; 44-65)—"Great Divide" (WB) and "Father Takes Air" (MGM). Solid \$12,000. Last week, "Goodbye, My Fancy" (WB) and "Million Dollar Pursuit" (WB), \$13,000.

Metropolitan (Snider) (3,100; 44-65)—"House Telegraph Hill" (20th) and "Percy Landing" (Indie). Dull \$4,000. Last week, "Trail Lancers" (UA) and "Lives Bengal Lancers" (UA) (reissues), \$3,500.

State (Loew) (2,200; 44-65)—"Go For Broke" (M-G) and "Smuggler's Gold" (Col). Steady \$14,000. Last week, "Great Caruso" (M-G) 3d wk, nice \$9,000.

Strand (Silverman) (2,200; 44-65)—"When Redskins Rode" (Col) and "Her First Romance" (Col). Opened Monday (18). Last week, "Santa Fe" (Col) and "Fury Congo" (Col), week \$7,000.

'Island' Bright \$7,000, Seattle; 'Blandish' 6G

Seattle, June 19.

Mighty alim returns this week at most first-run theatres, with the quality of the product taking most of blame. However, "Smuggler's Island" looks fine at the Liberty and "No Orchids for Miss Blandish" is big at Music Box. "Texas Rangers" looks very dry at Paramount. Holding for a second week of the Palomar's release combo, "They Got Me Covered" and "Up in Arms" is as unusual as the good trade the pair will do.

Estimates for This Week

Callaghan (Evergreen) (1,877; 65-90)—"Tarsan's Peril" (RKO) and "Jiggs, Maggie Out West" (MGM). Mild \$6,500. Last week, "Sealed Cargo" (RKO) and "M" (Col), big \$10,200 in 8 days.

Fifth Avenue (Evergreen) (2,340; 65-90)—"Half Angel" (20th) and "Father Takes Air" (MGM) (2d wk). Good \$5,000 in 5 days. Last week, good \$7,000.

Liberty (Hamrick) (1,850; 65-90)—"Smuggler's Island" (U) and "Hollywood Story" (U). Fine \$7,000. Last week, "Go For Broke" (M-G) and "Home Town Story" (M-G) 3d wk, \$5,300.

Music Box (Hamrick) (250; 63-90)—"No Orchids for Miss Blandish" (Indie) and "Waterloo Road" (UA). Big \$4,000. Last week, "Kon-Tiki" (RKO) (4th wk), \$3,000.

Music Hall (Hamrick) (2,200; 65-90)—"Caruso" (M-G) (8th wk). Good \$5,500 in 4 days after swell \$6,200 last week.

Orpheum (Hamrick) (2,000; 65-90)—"Folsom Prison" (WB) and "Starlight, Sweet Music" (Repl). Fair \$7,000. Last week, "Apache Drums" (U) and "Pier 21" (Lip), good \$8,200.

Palomar (Sterling) (1,250; 45-70)—"Got Me Covered" (RKO) and "Up in Arms" (RKO) (2d run) (2d wk). Good \$4,000. Last week, strong \$5,200, over hopes.

Paramount (Evergreen) (3,000; 65-90)—"Texas Rangers" (Col) and "China Corsair" (Col). Dull \$6,000. Last week, "On Riviera" (20th) and "Follow Sun" (20th) (3d wk), \$5,500.

'Broke' Torrid \$18,000, Port; 'Caruso' 7½G, 4th

Portland, Ore., June 19.

"Great Caruso" is still breaking attendance records at the United Artists, and now doing a great fourth week. "Go For Broke" is torrid in 11 days, at the Broadway. "Last Outpost" looks okay in two spots. Big is shaping up well in downtown houses despite transient name attractions and hot weather.

Estimates for This Week

Broadway (Parker) (1,200; 65-90)—"Go For Broke" (M-G) and "Home Town Story" (M-G). Torrid \$18,000 in 11 days. Last week, "Happy's Holiday" (UA) and "Queen for Day" (UA) (2 days), both \$1,800.

Mayfair (Parker) (1,300; 65-90)—"The Thing" (RKO) and "Port Quebec" (Par) (m.a.). Fancy \$3,500. Last week, "On Riviera" (20th) and "The Sun Sets at Dawn" (EL) (m.o.), \$5,000.

Oriental (Evergreen) (2,000; 65-90)—"Last Outpost" (Par) and "Ghost Chasers" (MGM), day-date with Orpheum. Okay \$3,500. Last week, "Great Divide" (WB) and "Smuggler's Gold" (Col), \$3,700.

Orpheum (Evergreen) (1,750; 65-90)—"Last Outpost" (Par) and "Ghost Chasers" (MGM), also Oriental. Okay \$4,500. Last week, "The Thing" (RKO) and "Port Quebec" (Par) (2d wk), \$7,500.

Paramount (Evergreen) (3,400; 65-90)—"Follow Sun" (20th) and "Danger Zone" (Indie). Slow \$7,500 or near. Last week, "Great Divide" (WB) and "Smuggler's Gold" (Col), \$4,000.

United Artists (Parker) (800; 65-90)—"Great Caruso" (M-G) (4th wk). Great \$7,500. Last week, \$9,500.

'Angel' Half Good \$18,000, Philly

Philadelphia, June 19.

The first warm weekend of the summer is shrinking big at most first-runs here this week. Fairly strong array of holdover films did little to stem downturn. "Pat Man" with stage show, is fairly good at Earle while "Great Caruso" still is smash in sixth week at the Boyd. "Half Angel" is doing comparatively well in view of conditions at the Fox with an okay total in prospect.

Estimates for This Week

Arendia (Indie) (625; \$1.20-\$2.40)—"Tales of Hoffmann" (Indie) (8th wk). Near \$4,500. Last week, \$5,000.

Boyd (WB) (2,200; 50-90)—"Great Caruso" (M-G) (8th wk). Holding near \$18,000. Last week, great \$18,000.

Earle (WB) (2,700; 50-90)—"Pat Man" (U) plus Dinah Washington, Dominoes, "Ivory" Joe Hunter onstage. Good \$21,000. Last week, "Smuggler's Gold" (Col) plus Ravena, Cootie Williams, etc., \$20,000.

Fox (20th) (2,250; 50-90)—"Half Angel" (20th). Okay \$18,000. Last week, "On Riviera" (20th) (3d wk), \$15,000.

Goldman (Goldman) (1,200; 50-90)—"Go For Broke" (M-G) (5th wk). Off to \$7,000. Last week, fairish \$6,000.

Madison (WB) (4,900; 50-90)—"Sealed Cargo" (RKO) (2d wk). Week \$12,000. Last week, \$19,000.

Midtown (Goldman) (1,000; 50-90)—"Fabiola" (UA) (3d wk). Off to \$7,000. Last week, solid \$10,000.

Randolph (Goldman) (2,500; 50-90)—"Excuse My Dust" (M-G) (2d wk). Thin \$6,000. Last week, \$13,000.

Stanley (WB) (2,000; 50-90)—"Folsom Prison" (WB) (2d wk). Holding near \$12,000. Last week, nice \$17,000.

Stanton (WB) (1,475; 50-90)—"Lorna Doone" (Col). Sweet \$12,000. Last week, "Hollywood Murder Story" (U), \$10,000.

Trans-Lux (T-L) (500; 50-90)—"Circle of Danger" (U) (2d wk). Off to \$2,600. Last week, trim \$3,600.

'Danger' Leads New Pix In Toronto, Hep \$11,000

Toronto, June 19.

Holdovers continue to top the town, notably "The Thing" which is topping city through in second stanza. "Great Caruso" still is nice in fifth frame. New product just fair to good, with "Appointment with Danger" leading.

Estimates for This Week

Downtown, Glendale, Mayfair, Seaboard, State (Taylor) (1,000; 855; 470; 600; 694; 35-80)—"Operation X" (C) and "When the Redskins Rode" (Col). Light \$11,000. Last week, "Fighting Co-ward" (Continued on page 18)

Heat Slows Up B'way; Andrews Sis Tilt 'Angel' to Hep 80G, 'Sirocco' Plus Stage 42G, 'Native' Okay 17G

Despite four new bills, the business pace at Broadway first-run theatres continues very uneven this week. Several of the bigger houses were helped materially by the cool, rainy conditions that prevailed until last Sunday (17), this break from the weather enabling many extended-runs to hold up in steady fashion.

While much warmer weather yesterday (Tues.) and Monday cut into the boxoffice, most managers look for the Regents exams this week to partially counteract this adverse influence. Younger patrons also were expected because some private schools have started their vacations.

Andrews Sisters, heading the stage show, are boosting "Half Angel" to a nice \$80,000 at the Romy. Few crits went for the film. The other new combo bill, "Sirocco," with Ethel Waters, Teddy Powell band and George Kaye heading the stage lineup, is not faring too well. First week ended last night (Tues.) shaped about \$42,000 at the Capitol, which spells only two weeks.

"Native Son," which started out very big, tapered off subsequently and will be just fairly good \$17,000 or under in first session at the Criterion. "Man With My Face" with usual vaude array looks about \$17,000, okay, at the Palace. "Fabiola" held very well, winding up with a solid \$19,000 in third frame at the Victoria. It is going a fourth week, and probably could have held longer but it's slated to go out over RKO circuit in N. Y. so the Vic won't hold farther.

Still showing remarkable stamina is "Great Caruso" with stage show at the Music Hall. Big Metro musical hit likely will wind at sock \$125,000 in sixth session, with the Hall holding it a seventh week. Sixth stanza's total will be only a few thousand below the fifth week.

State is bringing in "Samson and Delilah" for two weeks on popcycle run after "Night Into Morning" (aded after a mild first round. Paramount launches "He Ran All Day" first United Artists film to play the house, also today. It will be backed by Carmen Cavallara band, Juanita Hall and Cy Reever heading stage bill.

Estimates for This Week

Astor (City Inv.) (1,300; 55-\$1.50)—"Valentine" (Col) (9th wk). Week ending today (Wed.) looks to wind at \$5,500 after okay \$7,000 last week. "Hard, Fast, Beautiful" (RKO) opens June 28.

Bijou (City Inv.) (580; \$1.20-\$2.40)—"Tales of Hoffmann" (Indie) (12th wk). The 11th round ended last night (Tues.) held to \$11,000 after fancy \$12,000 last round. Continues.

Capitol (Loew's) (4,820; 55-\$1.50)—"Sirocco" (Col) plus Ethel Waters, Teddy Powell orch. George Kaye heading stage bill (2d final wk). Initial week ended last night (Tues.) was barely good \$42,000. In ahead, "Go For Broke" (M-G) with Les Brown orch. Jimmy Wakely, Chat Chase topping stage show (3d wk-6 days), \$23,000, over hopes.

Criterion (MGM) (1,700; 60-\$1.75)—"Native Son" (Indie). Shapes to hit fairly good \$17,000. Pic, produced in Argentina, started off strongly but tapered off considerably since then. In ahead, "Red-head and Cowboy" (Par) (2d wk-4 days), \$4,000.

Globe (Brandt) (1,500; 50-\$1.20)—"M" (Col) (2d wk). Held fairly well at \$4,500 after okay \$13,000 in first week, over expectancy.

Holiday (Zatkin) (950; 50-\$1.50)—"Goodbye, My Fancy" (WB) (4th wk). Third week ended Monday (18) held fairly well at \$7,800 after okay \$6,900 for second stanza.

Mayfair (Brandt) (1,750; 50-\$1.20)—"Maltese Falcon" (WB) and "Dark Victory" (WB) (reissues) (4th wk). Holding close to previous week with about \$6,000 after fine \$7,500 in third round.

Palace (RKO) (1,780; 55-\$1.20)—"Man With My Face" (U) and vaude. Heading for okay \$17,500. Last week, "Cavalry Scout" (MGM) with vaude, \$17,000, over hopes.

Paramount (Par) (3,604; 70-\$1.50)—"He Ran All Day" (U) with Carmen Cavallara orch. Juanita Hall, Cy Reever, Four Evans onstage. Opens today (Wed.). Last

week, "Hollywood Story" (U) plus Ames Bros., Gracie Barrie, Herbie Fields orch. (3d wk), off to light \$41,000 or near, with help from previews, after fair \$31,000 in first round.

Park Avenue (U) (380; 90-\$1.50)—"Tummy Troubles a Horse" (Indie) (8th wk). Fifth session ended Sunday (17) held to \$7,000 after fine \$6,000 last week. Stage.

Radio City Music Hall (Rockefeller) (3,945; 90-\$2.40)—"Great Caruso" (M-G) and stage show (8th wk). Doing remarkable well at socko \$135,000 or over, holding a seventh stanza. Fifth week was smash \$141,000, a bit over hopes. Seventh week will push "Caruso" up with the top 10 grosses at the Hall.

Romy (20th) (3,800; 90-\$1.75)—"Half Angel" (20th) with Andrews Sisters heading stage show. Looks to reach nice \$80,000 or near, largely on draw of Andrews Sisters since pic was pushed around by some of crits. Holds. Last week, "On Riviera" (20th) plus Mimi Bonnell, Peggy Ryan & Ray McDonald, Irving Fields Trio onstage (3d wk-9 days), fine \$68,000 in 9 days.

State (Loew's) (2,450; 55-\$1.50)—"Samson & Delilah" (Par). Opens on pop-price run today (Wed.). Last week, "Night Into Morning" (M-G) (3d wk-4 days), slipped to \$4,000 after modest \$12,000 opening frame. "Princess Who Was a Thief" (U) is slated to open early in July.

Station (R & B) (561; 90-\$1.50)—"Kon-Tiki" (RKO) (12th wk). The 11th round ended Monday (18) still was in solid chips at \$6,000 after \$6,000 in week ahead.

Trans-Lux 80th St. (T-L) (453; 74-\$1.50)—"Emperor's Nightingale" (Indie) (6th wk). Holding okay with \$5,500 after \$6,500 last week. Continues.

Trans-Lux 82d St. (T-L) (540; 90-\$1.50)—"Teresa" (M-G) (11th wk). Dipping to around \$3,500 after trim \$3,200, over hopes, last stanza.

Victoria (City Inv.) (1,000; 55-\$1.50)—"Fabiola" (UA) (4th wk). Third week ended last night (Tues.) continued its winning ways with solid \$19,000 or near. Last week, smash \$24,000, a bit over expectancy. "Mask of Avenger" (Col) is due in May 27.

H.O.'s Slow Down D.C.; Fight on Video Boasts 'Apache' Robust \$9,500

Washington, June 19.

Holdover dominate current mid-town boxoffice, with newcomers in the minority. "Apache Drums" at RKO Keith's was upped to a firm take by Friday (15) night's televising of the Louis-Savold fray. No standouts among the other newcomers. "Fabiola," in second week at Trans-Lux, remains big, while "Tales of Hoffmann" entering its third month at Loew's Playhouse, still has capacity weekends.

Estimates for This Week

Capitol (Loew's) (2,434; 44-90)—"Horse on Telegraph Hill" (20th) plus vaude. Just okay \$17,000. Last week, "Night Into Morning" (M-G) plus vaude, \$19,000.

Dupont (Loew's) (375; 50-85)—"Odette" (UA) (3d wk). Nice \$4,000 after \$5,800 last week.

Keith's (RKO) (1,800; 44-80)—"Apache Drums" (U). Hypoed by preem of theatre TV to fine \$9,500. Last week, "Hollywood Story" (U), \$7,000.

Metropolitan (Warner) (1,164; 44-74)—"Lorna Doone" (Col). Above average \$6,000 for first-run. Last week, "Nick Cain" (20th), \$4,500.

Palace (Loew's) (2,376; 44-74)—"Great Caruso" (M-G) (4th wk). Steady \$11,000 for final lap of unusually long run. Last week, big \$15,000.

Playhouse (Loew's) (480; \$1.20-\$2.40)—"Tales of Hoffmann" (Indie) (9th wk). Stout \$6,000 for second consecutive week. Holds again.

Warner (WB) (2,174; 44-76)—"Along Great Divide" (WB). Tepid \$10,000. Last week, "Appointment with Danger" (Par), bright \$13,000, above expectations.

Trans-Lux (T-L) (654; 44-80)—"Fabiola" (UA) (3d wk). Fancy \$8,000. Last week, sock \$13,000. Stage a third.

Film Stars Help Lift 'Folsom' Fancy \$7,500, L'ville; 'Outpost' 8½G

Louisville, June 19.

Downtown biz is slow this week, only bright spot being Mary Anderson where "Inside Folsom Prison" is catching some play. Personals by some players on location at nearby Fort Knox make new Warner film "Tanks Are Coming" together with director I-win Seiler and writer Joe Breen Thursday (14) gave opening a terrific hype. House had best Thursday opening in weeks. "Last Outpost" and "Sun Sets at Dawn" at Rialto is not causing much excitement.

Estimates for This Week

Mary Anderson (People's) (1,200; 45-65)—"Inside Folsom Prison" (WB). Near \$7,500. Last week, "Second Woman" (UA), \$4,500.

Biithe (Fifth Avenue) (3,000; 45-65)—"Last Outpost" (Par) and "Sun Sets at Dawn" (UA). Modest \$8,500. Last week, "On Riviera" (20th) \$19,000.

State (Loew's) (3,000; 45-65)—"Lorna Doone" (Col) and "Texas Rangers" (Col). Fairish \$9,000. Last week, "Brave Bulls" (Col) and "Santa Fe" (Col), \$10,000.

Strand (FA) (1,200; 45-65)—"Vendetta" (RKO) and "Gunplay" (RKO). Slow \$3,500. Last week, "14 Hours" (20th) and "Danger Zone" (Lip), \$4,000.



TOPS LAUREL AWARDS!

M-G-M swept the awards as usual this year. Keep up-to-date with Leo's new contenders for industry honors. Attend the trade shows. Here are two more Big M-G-M Attractions!

"RICH, YOUNG AND PRETTY"

(Technicolor)

TRADE SHOW JUNE 29th

RICH with song and romance! YOUNG as its youthful stars! And PRETTY as a Technicolor jewel! Jane Powell follows her "Royal Wedding" success with a darling show. Tell the Vic Damone fans he's terrific! And that new idol of the gals—Fernando Lamas! Packed with talent and top tunes. It's a sure-fire hot weather attraction!

★

"THE LAW AND THE LADY"

TRADE SHOW JULY 10th

Remember gorgeous Greer in "Julia Misbehaves"! She's misbehaving again in her new role as a Chambermaid who yearns for luxury and disguised as Lady Lovely embarks on a life of larceny and love. Watch handsome Latin lover Fernando Lamas! Marjorie Main's a riot! Here's a show packed with laughs and action!

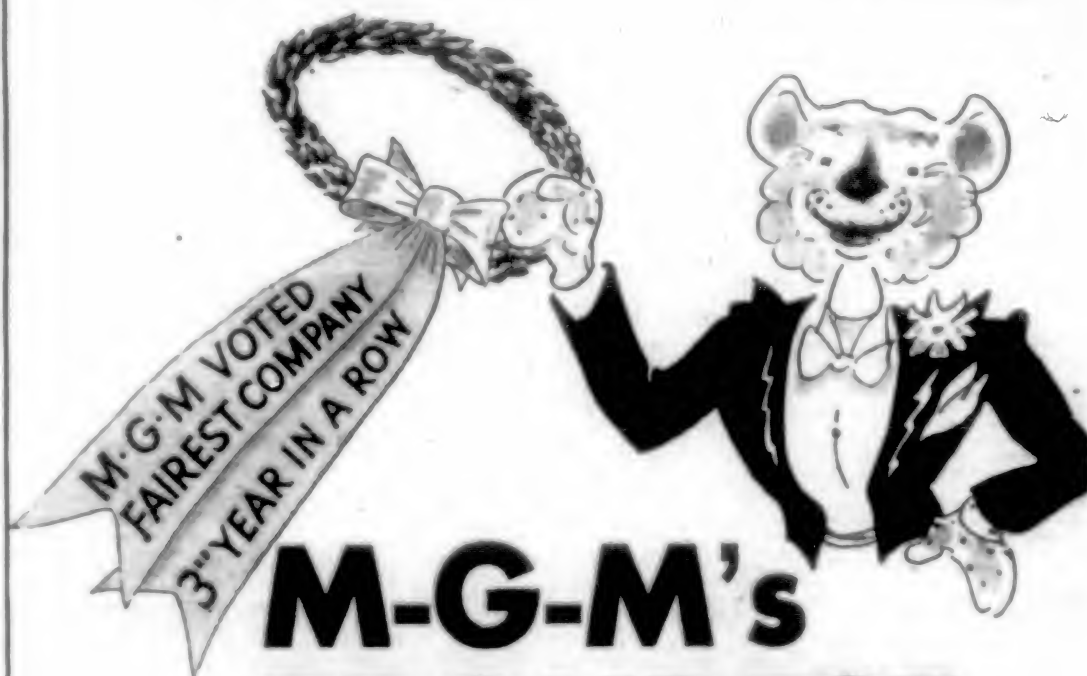
★

The Inspiration Behind The Up-Beat At Box-Offices Is M-G-M!

1949: "Which company gives you the Fairest Break?" **M-G-M**

1950: "Which company gives you the Fairest Break?" **M-G-M**

1951: "Which company gives you the Fairest Break?" **M-G-M**



M-G-M's PROUDEST HONOR!

The results of THE EXHIBITOR MAGAZINE'S Annual LAUREL AWARDS again shower Leo with many FIRSTS, but his gratitude to you is greatest for "FAIREST COMPANY" award the 3rd successive year!

Hub Higher; 'Broke' Brisk \$28,000, 'Danger' Safe 17G, 'Planet X' OK 9G

Biz is spotty around town this stanza with rainy weather partly blamed. "Go For Broke" at State and Orpheum will lead town with nice total. "Appointment With Danger" at Fenway and Paramount is fairly good. "Man From Planet X" at Boston doesn't okay. "Samson and Delilah" at Met is only so-so while "Mating Season" is slow at Aster. "On the Riviera" in third week at Memorial is holding up okay.

Estimates for This Week

Aster (RKO) (1,200; 30-35)—"Mating Season" (Par) and "The Juries" (Par) Poor \$4,200. Last week, "Fabiola" (UA), \$4,500 for third week.

Boston (RKO) (3,200; 40-45)—"Man From Planet X" (UA) and "Unknown Island" (UA). A bit better than usual at \$10,000. Last week, "Fat Man" (U) and "Male and Female" (Indie), \$7,000.

Fenway (NET) (1,773; 40-45)—"Appointment With Danger" (Par) and "Trio" (Par) Passable \$4,500. Last week, "House Telegraph Hill" (20th) and "Spillers Plains" (Rep), \$4,500.

Majestic (Shubert) (1,100; \$1.20; \$1.40)—"Tales of Hoffmann" (Indie) (10th wk), Skidded to \$3,500. Last week, nice \$4,200.

Memorial (RKO) (3,500; 40-45)—"On the Riviera" (20th) and "China Corsair" (Col) (3d wk), Okay \$14,000 after neat \$18,000 for second.

Metropolitan (NET) (4,367; 40-45)—"Samson and Delilah" (Par), Fairish \$12,000. Last week, "Sweet Music" (Indie), \$11,500.

Orpheum (Loew's) (3,000; 40-45)—"Go For Broke" (M-G) and "Home Town Story" (M-G), Leading town with nice \$19,000. Last week, "Great Caruso" (M-G), \$12,500 for fourth week.

Paramount (NET) (1,700; 40-45)—"Appointment With Danger" (Par), Okay \$12,500. Last week, "House Telegraph Hill" (20th) and "Spillers Plains" (Rep), \$10,000.

State (Loew's) (3,500; 40-45)—"Go For Broke" (M-G) and "Home Town Story" (M-G), Nice \$9,000 or near. Last week, "Great Caruso" (M-G), not bad \$8,000 for fourth week.

Page-Mitchell Lifting 'Questions' Big \$32,000, Cleve.; 'Prowler' -TV 19G

Cleveland, June 19. Patti Page and Guy Mitchell brought vaude as well as a terrific gross at Low's State. Tied up with "No Questions Asked," their stage unit made this package a smash puller from start. "Inside Walls Folsom Prison" is fairly good at Hipp. "Prowler" at Palace got off to fast stride, helped by telecast of Louis-Savold fight, inaugurating RKO house's new large TV screen. Allen's "Rawhide" looks fancy.

Estimates for This Week

Allen (Warner) (3,000; 35-40)—"Rawhide" (Fox), Fancy \$13,000. Last week, "Hollywood Story" (U), ok \$9,000.

Hipp (Warner) (3,700; 35-40)—"Inside Folsom Prison" (WB), Nice \$13,000. Last week, "Was American Spy" (Monro), \$10,000.

Lower Mail (Community) (385; 55-60)—"Angelo" (Indie) (2d wk), Moderate \$3,000 following \$4,000 last week.

Palace (RKO) (3,300; 35-40)—"Prowler" (UA), Tall \$19,000, boosted by sell-out performance for telecast of Louis-Savold fight at \$1.25 per head for house's first big-screen TV event. Last week, "Fat Man" (U), plus Josephine Baker's stage show, penatential at \$43,000 in 8 days, biggest at this stand in a couple of years.

State (Loew's) (3,430; 30-41)—"No Questions Asked" (M-G) plus Patti Page and Guy Mitchell on stage. Singers lifting pic to great \$32,000. Last week, "Appointment With Danger" (Par), ok \$12,500.

Stillman (Loew's) (2,700; 35-40)—"Fighting Coast Guard" (Rep), Passable \$3,000. Last week, "Go For Broke" (M-G) (m.o.), smart \$8,500 in 9 days of fourth week downtown.

Texas Exhibit in 213G Sull Monahan, Texas, June 19.

R. E. Rushing, owner of the Ward Theatre here, has filed a \$315,000 triple-damage suit in Federal District Court here against Theatre Enterprises, Inc., and nine distributors.

Rushing charges conspiracy, restraint of trade and monopolistic practices in the area.

Key City Grosses

Estimated Total Gross
This week \$1,619,000
(Based on 24 cities, 198 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year \$2,159,000
(Based on 23 cities, and 201 theatres)

'Story' - 'Island' Trim 15G, Frisco

San Francisco, June 19. Biz is spotty in first-runs this season, with major graduations partly blamed. Best trade is being done by Paramount and Orpheum. Combo of "Hollywood Story" and "Smuggler's Island" is landing nice total at latter while smart ad campaign is giving Paramount a fine week. "Tales of Hoffmann," helped by four extra performances, shapes big at Stagedoor opening week with total near that done by "Red Shoes." "Oliver Twist" is holding well in second St. Francis week.

Estimates for This Week

Golden Gate (RKO) (2,850; 60-65)—"Tarn and Spars" (Col) and "Thousand One Nights" (Col) (reissues), Pallid \$10,000. Last week, "Sealed Cargo" (RKO) and "Gun Play" (RKO), \$10,400.

Fox (FWC) (4,651; 60-65)—"Half Angel" (20th) and "Golden Salamander" (UA), Light \$16,000. Last week, "Great Divide" (WB) and "According Mrs. Moyle" (Monro), \$13,500.

Warfield (Loew's) (2,656; 60-65)—"Go For Broke" (M-G) (3d wk), Fine \$12,000. Last week, \$17,000.

Paramount (Par) (2,646; 60-65)—"The Prowler" (UA) and "Cattle Queen" (Indie), Fine \$17,000 or close. Last week, "Little Big Horn" (Lip) and "Savage Drums" (Lip), \$19,500.

St. Francis (Par) (1,400; 60-65)—"Oliver Twist" (UA) (2d wk), Holds at okay \$9,500. Last week, strong \$12,000.

Orpheum (No. Coast) (2,448; 55-65)—"Smuggler's Island" (U) and "Hollywood Story" (U), Nice \$15,000. Last week, "Lorna Doone" (Col) and "Flame Stambul" (Col), \$11,000.

United Artists (No. Coast) (1,207; 55-65)—"Second Woman" (UA) and "Paper Gallows" (UA) (3d wk), OK \$7,000. Last week, lumpy \$10,500.

Stagedoor (A-R) (370; 55-61)—"Tales of Hoffmann" (Indie), Big \$7,500 or near. Last week, "Cyrena" (UA) (21st wk), \$2,900.

Vogue (S. F. Theatres) (365; 55)—"Kon-Tiki" (RKO) (5th wk), Big \$3,500. Last week, \$3,700.

HEAT BOPS BUFF BIZ; 'FABIOLA' OK \$13,000

Buffalo, June 19.

Hot weather is engulfing the local boxoffice this frame, with few pix doing well. Probably best showing will be made by "Fabiola," which looks okay at Paramount on 8-day run. Especially slow is "Night Into Morning" at the Buffalo.

Estimates for This Week

Buffalo (Loew's) (3,500; 40-70)—"Night Into Morning" (M-G) and "Soldiers Three" (M-G), Slow \$9,000. Last week, "14 Hours" (20th) plus Ralph Flanagan orch onstage, fine \$16,800.

Paramount (Par) (3,000; 40-70)—"Fabiola" (UA) and "Kentucky Jubilee" (Lip), Okay \$13,000 in 9 days. Last week, "Great Divide" (WB) and "Danger Zone" (Indie), \$11,000.

Center (Par) (2,100; 40-70)—"Dear Brut" (Par) and "Skipalong Rosenbloom" (UA), Fair \$7,000. Last week, "Oliver Twist" (UA), fine \$9,000.

Lafayette (Basil) (3,000; 40-70)—"Smuggler's Island" (U) and "Hollywood Story" (U), Slow \$7,500. Last week, "Lorna Doone" (Col) and "China Corsair" (Col), \$7,000.

Century (20th Cent) (3,000; 40-70)—"Walls Folsom Prison" (WB), Lean \$8,000. Last week, "Sealed Cargo" (RKO) and "Country Fair" (Rep) (reissue), \$8,300.

'Sun' Bright \$20,000 In Denver; 'Caruso' 13G, 3d

Denver, June 19.

Outdoor urge is clipping bit here this week. "Follow Sun" looks best with nice bit in three houses. "Sealed Cargo" is fair. "Great Caruso" is holding a fourth stanza after strong third round at Orpheum.

Estimates for This Week

Aladdin (Fox) (7,400; 40-60)—"Follow Sun" (20th) and "Stop That Cab" (Lip), day-date with Taber, Webber, Fine \$8,500. Last week, "Bullfighter and Lady" (Rep) and "Time of Lives" (U), good \$7,000.

Broadway (Wolfberg) (1,500; 40-60)—"Sealed Cargo" (RKO), Fair \$7,000. Last week, "Go For Broke" (M-G), (3d wk), \$7,200.

Denham (Cochran) (1,750; 40-60)—"Walls Folsom Prison" (WB), Poor \$7,500. Last week, "Last Outpost" (Par), \$10,000.

Denver (Fox) (2,525; 40-60)—"Best of Badmen" (RKO) and "Casa Manana" (Monro), day-date with Enquire, Drab \$8,000 in 9 days. Last week, "Great Divide" (WB) and "Man Cheated Himself" (20th), \$16,000.

Esquire (Fox) (742; 40-60)—"Best of Badmen" (RKO) and "Casa Manana" (Monro), also Denver Poor \$1,000 in 6 days. Last week, "Great Divide" (WB) and "Cheated Himself" (20th), \$4,000.

Orpheum (RKO) (2,000; 40-60)—"Great Caruso" (M-G) and "Man from Planet X" (UA), (3d wk), (Continued on page 18)

'Caruso' Great \$14,000 in Mpls.

Minneapolis, June 19.

"Great Caruso" seems to be the sort of tonic the boxoffice here needs. It is putting real life into the Radio City with its best week in months likely. Otherwise, however, there is little to lift the gloom that has strangled the Loop for weeks. The summer's first hot weather won't do any good, either. Aside from "Caruso," newcomer best bets are "Bullfighter and Lady," "In the Navy Now" and "Last Outpost."

Estimates for This Week

Century (Par) (1,000; 50-75)—"Bullfighter and Lady" (Rep), Mild \$4,000. Last week, "On the Riviera" (20th) (3d wk), \$4,500.

Gopher (Berger) (1,000; 50-75)—"In Navy Now" (20th), Fair \$4,500. Last week, "Follow Sun" (20th) (2d wk), \$3,500.

Lyrle (Par) (1,000; 50-75)—"Inside Straight" (M-G), Slow \$4,000. Last week, "Go For Broke" (M-G) (3d wk), ok \$4,000.

Radio City (Par) (4,000; 50-75)—"Great Caruso" (M-G), A great hit. Soaring to big \$14,000 or near. Last week, "Dear Brut" (Par), lumpy \$7,000.

RKO-Orpheum (RKO) (2,800; 40-75)—"Hollywood Story" (U) and "Fat Man" (U), Sluggish \$4,000. Last week, "Great Divide" (WB), \$4,000.

RKO-Fox (RKO) (1,600; 40-75)—"Salerno Beach" (Indie) and "Fighting Sullivan" (Indie) (reissues), Dull \$3,000. Last week, "M" (Col) and "When Redskins Rode" (Col), \$3,800.

State (Par) (2,300; 50-75)—"Last Outpost" (Par), Tepid \$6,000. Last week, "Scar" (UA), \$5,800.

World (Mann) (400; 50-90)—"Last Holiday" (Indie), Fair \$2,000. Last week, "Kon-Tiki" (KO) (3d wk), okay \$2,500.

Josie Ups 'Questions' Wham 33G In Cincy; 'Little Horn' Big \$7,500

Cincinnati, June 19.

Josephine Baker is wowing Cincy this round. Her stage show, latched to "No Questions Asked," is pulling up a smash Albee figure, unmatched here for many months. "Inside Walls of Folsom Prison," fairish in Palace, and "Little Big Horn," favorable at Capitol, are leaders of new bills in straight-film spots.

Estimates for This Week

Albee (RKO) (3,100; 70-81-10)—"No Questions Asked" (M-G) plus Josephine Baker and stage unit, Miss Baker, given great notices, is magnet for wow \$33,000, helped by advanced scale. This is Cincy high for many months. Last week, "Along Great Divide" (WB), 8 days, moderate \$10,000 at 55-75c scale.

Capitol (Mid-States) (2,000; 55-75)—"Lorna Doone" (Col), 50-50

H.O.s Hit L.A.; 'Badmen' Mild \$20,000, 'Outpost' Light 14G, 'Young as Feel' NG 24G; 'Caruso' Sturdy 34G, 3d

Los Angeles, June 19.

Generally weak new bills plus an overcuppy of holdovers are making the first-run pace sluggish this week. Still topping the city, although in third round, is "Great Caruso" with solid \$34,500 in two theatres. "Young as You Feel" looks thin \$24,000 in five situations. "Last Outpost" is very slim \$14,000 in two Paramount houses while "Best of Badmen" is only mild with \$20,000, also in two spots. "Ace in Hole" getting showcase treatment at the small Four Star, shapes sturdy \$4,000 after strong bally. "Tales of Hoffmann" hit very potent \$15,000 in second week at Laurel, which tops initial round at this artsy house.

Broadway Grosses

Estimated Total Gross
This Week \$421,500
(Based on 17 theatres)
Last Year \$437,000
(Based on 17 theatres)

'Danger' Bangup \$13,500, St. Louis

St. Louis, June 19.

With more than 10,000 Kiwanis Club members here for the international convention, trade at mainstream houses picked up slightly over the weekend. "Appointment With Danger" is best bet in city, with fine season at the Missouri. "Night Into Morning" looks light at Loew's. "Half Angel" is good in second round at Ambassador.

Estimate for This Week

Ambassador (F&M) (3,000; 60-75)—"Half Angel" (20th) and "Mating Season" (Par) (2d wk), Good \$12,000 following \$13,000 initial season.

Fox (F&M) (3,000; 60-75)—"Folsom Prison" (WB) and "Raton Pass" (WB), Oke \$13,000. Last week, "Sealed Cargo" (RKO) and "Communist For FBI" (WB), \$12,000.

Loew's (Loew) (3,172; 50-75)—"Night Into Morning" (M-G) and "If This Be Sin" (UA), Light \$11,000. Last week, "Santa Fe" (Col) and "Lorna Doone" (Col), \$11,500.

Missouri (F&M) (3,500; 60-75)—"Appointment With Danger" (Par) and "Redhead and the Cowboy" (Par), Fine \$13,500. Last week, "Samson and Delilah" (Par) and "Quercus" (Par), \$11,000.

Pageant (St. Louis Amos Co.) (1,900; 50-90)—"Larkin" (Ind) (5th wk), Up to \$3,000 following okay \$2,500 for fourth stanza.

'PAST' PACING PITT WITH OKAY \$13,000

Pittsburgh, June 19.

Not too much action this week in Golden Triangle and "My Forbidden Past" looks like the best bet at the Stanley despite poor notices. Combo of Robert Mitchum and Ava Gardner, however, means okay total. Twin bills of "Operation Disaster" - "Target Unknown" at Fulton looks fair but "Hollywood Story" - "Double Crossbones" at Harris is very slow. "Soldiers Three" is dull at the Penn.

Estimates for This Week

Fulton (Shea) (1,700; 50-55)—"Operation Disaster" (U) and "Target Unknown" (U), Actually playing only 6½ days since pictures came out opening night (15) for Louis-Savold telecast. May do fair \$3,000. Last week, "On the Riviera" (20th) (2d wk-6 days), nice \$7,500.

Harris (Harris) (2,200; 50-55)—"Hollywood Story" (U) and "Double Crossbones" (U), Looks slow (Continued on page 18)

K.C. Limp Along But 'In Navy' Oke \$17,000; 'Badmen' Preem Only 8G

Kansas City, June 19.

Film biz is sluggish here, but "In Navy Now" showing best returns in four Fox-Midwest houses, shapes somewhat over average. World preem of "Best of Badmen" at the Missouri got some extra attention with an 8-day booking, and saturation follow-up in this territory, but shapes slow.

Estimates for This Week

Esquire (Fox Midwest) (320; 45-60)—"Rogue River" (UA) and "Sun Sets at Dawn" (UA), Light \$2,250. Last week, "G-Men" (WB) and "Casablanca" (WB) (reissues), \$2,000 in 6 days.

Midland (Loew's) (3,500; 50-60)—"Soldiers Three" (M-G) and "Brave Bulls" (Col), Lightweight, \$9,000. Last week, "Night Into Morning" (M-G) and "Father's Wild Game" (Monro), same.

Missouri (RKO) (2,650; 50-75)—"Best of Badmen" (RKO) and "Footlight Varieties" (RKO), World preem of this western. Moderate \$8,000 for 8 days. Last week, "The Scar" (UA) and "Man from Planet X" (UA), \$7,000 in 6 days.

Paramount (Tri-States) (1,500; 50-60)—"Walls Folsom Prison" (WB), Average \$7,500. Last week, "Dear Brut" (Par), \$8,000.

Power-Uptown-Fairway-Granada (Fox Midwest) (2,100; 2,043; 700; 1,217; 50-75)—"In Navy Now" (20th) and "14 Hours" (20th), Good play at \$17,000. Last week, "Abbott- Costello Meet Invisible Man" (U) and "Under the Gun" (U), \$15,000.

F Strangers on a Train

O Captain Horatio Hornblower

in *Technicolor*

R Jim Thorpe -- ALL AMERICAN

W A Streetcar Named Desire

A On Moonlight Bay

in *TECHNICOLOR*

R Force of Arms

D FORT WORTH

in *TECHNICOLOR*



LOOK FORWARD! GO FORWARD! WITH WARNER BROS.!

**FARLEY GRANGER
RUTH ROMAN
ROBERT WALKER**
in ALFRED HITCHCOCK'S
**"STRANGERS
ON A TRAIN"**

with Lee G. Carmichael
Screen Play by
Michael Crichton
and Robert Swenson

**GREGORY PECK
VIRGINIA MAYO**
**"CAPTAIN HORATIO
HORNBLOWER"**

directed by RAUL WALSH
Screen Play by Ivan Goff &
Ben Roberts and James Heath
Music by Elmer Bernstein

**"JIM THORPE
-- ALL AMERICAN"**
starring
BURT LANCASTER
and
CHARLES DICKFORD
STEVE COCHRAN
PHYLLIS TRAXTER

directed by MICHAEL CURTIZ
Screen Play by EUGENE FREEMAN
and GEORGE FRANKFURTER
Music by Elmer Bernstein
Joe Thayer, Technical Advisor

The Pulitzer Prize
and Critics Award Play
**"A STREETCAR
NAMED DESIRE"**
An ELIA KAZAN Production
Produced by CHARLES K. FELDMAN

starring **VIVIAN LEIGH**
and **MARLON BRANDO**

directed by ELIA KAZAN
distributed by WARNER BROS. PICTURES
Screen Play by TERENCE RATTIGAN
Based upon the Original Play
by Tennessee Williams
by Houghton Mifflin Company
As Presented on the Stage by Theatre Major Salomon

**DORIS DAY
GORDON MACRAE**
"ON MOONLIGHT BAY"

with JACK DONAGHY
directed by ROY DEL RUTH
produced by WILLIAM SCHUB
Screen Play by JACK ROSE
and MELVILLE SHAPIRO
Musical Numbers Adapted &
Directed by LARRY FORD

"FORCE OF ARMS"

starring
WILLIAM HOLDEN
NANCY OLSON
FRANK LOVELL
with GENE DUNN, DICK WOODEN
directed by MICHAEL CURTIZ
produced by ANTHONY VELLER
Screen Play by ERIC JARVIS
Music by Elmer Bernstein

RANDOLPH SCOTT
"FORT WORTH"

and starring
DAVID BRIAN
PHYLLIS TRAXTER
directed by EDWIN L. VANDER
produced by ANTHONY VELLER
written by John Ford



Wholesale Yank Invasion of Europe Currently With Topgrade Talent

Frankfurt, June 12. — The influx of U. S. talent on the GI entertainment circuit is continuing without interruption and ARMY's Special Services has announced that more acts are scheduled to come over later next summer.

Talent invasion picked up during the last few months, in what emerges as an Army-sponsored, USO-type entertainment program for the growing number of Yank troops in Europe.

Top attraction in May was the Bob Hope show, which, sponsored by the Air Force, was performed twice in Wiesbaden (Air Force Headquarters) and once in Berlin. Hope was accompanied by Marilyn Maxwell, a number of others and Les Brown band. Latter was on a nine-day tour of Air Force installations, being included with the Hope show.

Singer Pearl Bailey made four gratuitous appearances for GIs during the first week of June, accompanied by the four O'Keefe Sisters, and the Boyd Bachmann band, of Paris. Additionally, the Bachmann band has started a five-week tour of Army installations. Other Continental talent completing a one-month tour June 8 included the Irish show, "Shamrock Time," starring singer Paul Rogers and bagpiper Ken Lomond, with a group of dancers from the Belfast Empire Theatre, headed by Marion Hadden. Scheduled tour of Metropolitan Opera singer Lauritz Melchior was cancelled because of last-minute revisions in Melchior's itinerary.

Army also announced a concurrent tour the latter part of the month of two top U. S. network shows. The "Double or Nothing" show, with Walter O'Keefe, is scheduled to start its tour around June 20. It will probably stay here for several weeks. Also opening on June 20 will be Ted Mack's "Original Amateur Hour," slated for a ten-week run. Chantrose Jane Morgan is also expected during the summer.

Capt. Virgil T. Hall, acting chief of the entertainment branch, recently returned from Paris after negotiations with theatrical agents concerning procurement of professional talent for the GI circuit.

80% of Tickets For U.S. at Salzburg Fest Sold; Scalpers Again

Salzburg, June 12. — About 80% of the ticket quota assigned to the U. S. for the Salzburg Musical Festival has been sold already, and practically the entire British quota also has been disposed of, according to festival officials. They expect that all foreign quotas will be depleted within one week and they fear foreign patrons again will be victims of scalpers, who are buying tickets by the dozens since the sales office opened here. Quotas, they explained, are sold abroad and represent only a small part of the available tickets. Prices for foreign purchases run from \$3.60 to \$7.20 per performance.

Program of the festival, July 27-Aug. 31, includes four operas and three plays. The operas are Berg's "Wozzeck," Mozart's "Idomeneo" and "Magic Flute" and Verdi's "Otello." Shakespeare's "As You Like It," directed by Gustav Gruengens; the perennial "Everyman" and "The Broken Jug," latter two directed by Berthold Viertel make up the play list. Eight concerts are also scheduled.

Conductors of this year's festival are Leopold Stokowski, Rafael Kubelick, Karl Boehm, Georg Solti, Eugen Jochum, Edwin Fischer and Walter Furtwaengler. Latter's appearance is doubtful because he is seriously ill at present.

Pilgrims to Salzburg likely again will be plagued by the drastic hotel and housing shortage.

11 Blind Players Do Comedy

Dundee, June 12. — Eleven blind players appeared in playwright Joe Corrie's four-act comedy, "Apron Strings."

All are members of the Royal Institution for the Blind Amateur Dramatic Society.

Swiss Plan \$1,000,000 Non-Commercial TV Net

Zurich, June 12. — The Swiss federal council (government) has announced that it will introduce a \$1,000,000 non-commercial television network in this country on a three-year trial basis. It asked parliament to approve credits for the project.

The government's plan would establish TV for the first time in this country. The TV tower is planned to be set up here with transmissions to start early next year. It is expected to serve 1,000,000 subscribers. Government estimates the project would cost about \$1,000,000, of which the Swiss National Radio and the Swiss PTT would provide \$420,000 while the federation would appropriate \$350,000. Remainder would be covered by subscribers at the rate of \$18 per set a year.

Government message to parliament said transmissions would be limited to a few hours daily "so as not to divert subscribers from other more important occupations."

AKM's Assembly Seeks New Slate

Vienna, June 12. — Despite the fact that revenue rose another 12% or a grand total of \$345,000, the annual general assembly of AKM (Austrian Society of Authors, Composers and Publishers) showed its discontent with the management at the annual confab and resolved to demand new elections for the executive board of composers and publishers. Although this board was elected last year for a five-year term on the promise to cut down expenses, the balance sheet disclosed few items that were in line with this. It also was resolved to hold another extraordinary session to discuss each entry pertaining to the management.

This was necessitated by the fact that the executive members of composers and publishers refused to resign on technical grounds, thereby sticking to their jobs after the adverse vote that carried by a huge majority.

Normal relations have been established meanwhile with Belgium, Denmark, France, Italy, Poland, Czechoslovakia, Switzerland and Hungary in the exchange of programs and final accountings. These countries remitted a total of \$40,000 last year. Brazil and later Cuba broke the ice on the American Continent. Brazil was first to remit \$3,000 in cash, representing royalties run up since the end of the last war.

Austro-Mechana, collecting royalties on disks, showed a 15% increase or a total of \$42,000.

YANK PRODUCT TAKES HALF OF FRENCH MKT.

Washington, June 19. — More than 700 films were released in France last year, on basis of the censorship visas granted, reports Nathan D. Golden, director of the National Production Authority film products division. The approvals were given to 108 French pictures and 600 imported ones. The U. S., as usual, had the largest number, getting 330 features okayed.

Surprisingly, the Egyptians, with 93 pictures approved, were third in the French market, coming after the U. S. and the French producers. Italy was fourth.

During the statistical period ending in June last year, 309,030,500 purchased admissions to film houses. Of these, 43% bought tickets for American films, exactly the same as for French pictures. Since more Hollywood than French pictures were released, the number of admissions per French picture was higher.

Other Foreign News
On Page 18

Canada's Anni Show on BBC

London, June 19. — To commemorate Canada's 24th birthday on July 1, the British Broadcasting Corp. has invited Canadian artists living in London to take part in a "Canada Calling" program.

David Miller, a Canadian by adoption, is handling the production from a script by Eric Nicol. Artists taking part include Robert Beatty, Bernard Braden, Barbara Kelly, Edmund Hockridge and Jacques Labrecque.

3 Film Leaders Seeking Solution On German Prod.

Frankfurt, June 12. — Three top personalities of the west German film industry made new statements aimed at finding a solution for the present crisis in film production. Berlin Exhibitors Assn. manager Oswald Cammann said he is opposed to curtailment of foreign film imports via a quota system, adding that this would not help the German industry. Cammann said past experience revealed that good German films were always able to beat foreign competition and suggested that German film exports should be increased. Instead of quotas he added that a thorough "cleaning up" of the industry is necessary since with 80 production companies and an overflow of distributors now operating, no sensible aid could be provided to the industry.

In Dueseldorf, Horst von Hartleb, legal advisor of the Distributors Assn., warned against a strong decartellization of the industry and said a sound concentration is necessary. Hartleb said that while he does not entirely reject influence on part of the state, this influence should be limited. Dr. Rudolf Vogel, chairman of the Bundestag (lower house of Bonn parliament) committee for press, radio and films, said in Munich that due to the disunity within the industry, it is doubtful that swift and basic legislative aid would be provided by the Bundestag. Vogel also denied that the Bonn government or the parliament would like to introduce state control over the industry. Vogel also said he favors an early establishment of a German film export organization so as to aid the federal government's foreign exchange deficit.

He also stated that a federal film (financing) Bank is not feasible, as long as no consolidated and solidly financed production companies emerge as partners. The Film Bank plan was recently proposed to Vogel's committee as top federal film financing outfit.

COURT THREAT HALTS LONDON 'BREACH' TESTS

London, June 19. — Intention of trying out three different endings and using the audience as guinea pigs to decide which would be the most suitable for use in America, was halted by a threat of legal action when "Breach of Marriage" opened last Thursday (14) for a three-week season at the Scala Theatre under Melvyn Roberts management. Play, which deals with artificial insemination, was first presented three years back at the Torch Club Theatre; a few months later it moved to the Duke of York's and the ending was modified. It was again changed when the show went on the road.

Threat of legal action contained in a lawyer's letter to Roberts, alleged breach of contract and, it is understood, was instigated by the agents to author Dan Sutherland before he returned from America. Ending used was the same as when the play was roadshow, and had never been seen in town before, although it varied little in principle from the original.

Production got a modest reception, and the play may prove to be a difficult boxoffice proposition when it opens on Broadway in August after a short Canadian tour. Principal roles are played by Liam Redmond and Stella Manahan.

Paris Has 2,000 Years' Fete Vies For Tourist Trade Vs. Brit. Festival

Artkino Would Distribute German Films in Arg.

Buenos Aires, June 12. — Unable to import any pictures from Soviet Russia because of a government prohibition, the Artkino distributor in Argentina, Duncan Haymes, has arranged to distribute postwar German-made films starting with "Razlia."

Argentina Sono Film has secured distribution rights to "Und Uber Uns der Himmel," which was made against authentic Berlin backgrounds, and describes the life of a German returning to his country after the last war. Sono Film is not certain yet what theatre the picture will play.

Future bookings will depend largely on the outcome of the U. S. distribution companies' long-prolonged battle with the Entertainment Board to obtain renewal of U. S. product. If the Hollywood films should start coming in soon, there is much second-rate material which will go to the theatres which now specialize in foreign-language pictures.

Brit. Film Labor Asks Higher Pay

London, June 12. — Labor is out after higher wages in every branch of the picture industry as a result of the steep rise in the cost of living in recent months. Claims submitted by unions to exhibitors, producers and laboratories will, if conceded, add several million collars annually to current wage bills.

In the studios, the three operating unions have presented demands for interim increases pending negotiation of a new agreement. Two craft unions—the National Assn. of Theatrical & Kine Employees and the Electrical Trade's Union—have asked for an additional 10c an hour. The technicians have not yet formulated their demands.

Assn. of Cine & Allied Technicians, however, have prepared a schedule for increase rates in the labs. Last week the union gave notice to terminate its agreement with the laboratory companies which has been in force for two and a half years, and are seeking an average increase of \$5 weekly for 2,500 members employed in this sector.

At the next ACT executive session the union will also consider putting in a cost-of-living claim to the Assn. of Specialized Film Producers to cover their members engaged in shorts production.

The biggest of all industry claims, however, is that made by NATKE for picture theatre staffs. Negotiations were temporarily interrupted when the Chancellor dropped his admission tax bombshell, but talks are being resumed in an endeavor to find common ground for an interim pay rise.

NOW MEXICO FINDS PIX ATTENDANCE OFF

Mexico City, June 12. — Although films continue to be the most prosperous branch of the amusement business here, 25 exhibitors are in a sorry plight and blame it all on bad films and fewer attending picture shows. They have informed the National Cinematographic Industry workers union (STIC), which controls their help, that they must cut down on wages or go out of biz.

Regarding poor product as a factor in their depression, these exhibitors aver that the poor calibre applies to Mexican as well as imported films, and that it is fast reducing patronage. As to patronage shrinking they say that 120 theatres is just 25 too many for the local public. Also, that only a few of the houses really do big business.

Pedro Teller Vargan, head of STIC's local No. 1, definitely nixed the suggestion that employees take a pay cut. Living costs in Mexico are so high that is out of the question.

Paris, June 19. — "Paris Has 2,000 Years" is the birthday tag and excuse for an all-out gala season here to give the city its old aura of gaiety and color. This arbitrary birthday is keeping Paris in the running against the heavy draw of the Festival of Britain for tourist patronage. The king-size birthday has a busy Committee Bimillenaire organising feasts and galas of all kinds to keep the coin handlers busy. The Paris social season is also going all out with a full round of benefits, soirées, concerts, art displays, picnics, theatre, cocktails and the whole gaudy proceedings of chi-chi, fashion and offbeat attractions to keep the carriage set in a perpetual whirl.

The smart Champs Elysees has a new array of light with 1,000-wattlers strung up between the trees and large arc lamps at every intersection splashing light against the buildings. All cafes and shops are competing with each other for the best depiction on the various gaudy epic of old Paris. Turn of the century string lighting and cafe bonais are the fashion.

Elaborate celebrations of all kinds have been set up for various quarters of Paris. There will be exhibitions of everything from rugs to porcelain, furniture, books, flowers, windows, etc. The famous sections will have special nights given over to candlelight dinners and torchlight costume parades. A dinner at the Hotel Biron section had the members of the Paris Opera Ballet Corps terping between tables all through the meal.

Place Des Vosges last Thursday (14) had a great royal procession with appropriately attired students getting money for the evening. The large square before Notre Dame is being fitted with 10,000 seats for the open-air performance of "True Mystery of the Passion," a grandiose Passion Play. Sports events, dinners and concerts will be going on constantly.

Also there are the big yearly festivals of music, art and theatre destined as big lures for culture-hungry tourists. Arras will have a Drama Festival from June 30 to July 8. Strasbourg its 13th Music Festival devoted to Italian and French music June 12-25. Perpignan has a Dramatic Art Fest from June 23-July 6, and for "Les Nuits Des Sezoux," a Paris suburb will be transformed into a complete concert stage.

Since last year, prices have gone up 25%, and this year's average tourist must be more careful in his expenditures. Last year there were 264,000 American tourists who spent an estimated \$78,800,000. This estimate is expected to be topped by a wide margin this year. Including all countries there were 3,662,000 tourists floating around France, and they spent \$184,900,000 on their sightseeing visits.

WB Into Labor, Permit Woes With 'Charley,' Rate It Very British

London, June 19. — Warner Bros. is running into labor and permit trouble over its impending British production of "Where's Charley?" starring Ray Bolger, because of the pronounced local flavor of the subject.

Film is slated to start rolling at WB's Teddington, studios next month and David Butler, who has been linked as director, is already working on preliminaries, but his permit is valid only for two months. Its prolongation will be determined by the Ministry of Labor, which will probably demand employment of a British associate director or producer.

Labor Ministry's attitude follows representation from the Assn. of Cine Technicians, which argues, apparently successfully, that there are British technicians available with an intimate knowledge of the subject. They have particularly cited Ivor Montagu, a known Communist who worked as associate producer on the original "Charley's Aunt," which was leased in prewar days at Shepherd's Bush studios.

In the meantime, ACT has instructed its members to work according to set rule and is refusing to grant the request to film on a six-day week basis.

DYNAMITE HITS THE SCREEN!

...WITH THEIR
KIND OF
LOVE!

JOHN GARFIELD

SHELLEY WINTERS

...WITH THE
HOTTEST
BOXOFFICE
TEAM IN THE
BUSINESS!

...WITH THIS
KIND OF
WORLD
PREMIERE!

HE RAN
ALL

THE WAY

A ROBERTS PRODUCTION

with WALLACE FORD • SELENA ROYLE and Bobby Hyatt
Based on a novel by Sam Ross • Screenplay by Guy Endore
Produced by Bob Roberts

BOXOFFICE
DYNAMITE
thru
UA



PARAMOUNT THEATRE
NEW YORK CITY—TODAY
followed by hundreds of
day-and-date saturation
bookings!



Pabst's 2d-Run On Louis-Savold

Millions of television fight fans who were prevented from seeing the Joe Louis-Lee Savold bout when it was sold exclusively to theatre TV will have a chance to watch it second-hand tonight (Wed.). Pabst Beer, which regularly sponsors boxing Wednesday nights on CBS-TV, has agreed to carry films of the fight tonight which were leased by the International Boxing Club, the promoters. Lending it for IBC was the KCR Corp. (Max Kase, Bill Corum and Joe Roberts, with the latter supervising).

Because of the overwhelming success of the theatre TV experiment, which saw each of the nine houses carrying the bout forced to turn away customers, it's expected that the post-fight film for home consumption might provide the answer for home TV and sponsors. Since only about 40,000 fans in all saw the bout last Friday night (13) at Madison Square Garden, N. Y., and in the theatres, it's predicted that interest among televiewers will be as high as ever in the film. Pabst generally plays to about 40,000,000 fans via home TV on its regular Wednesday night series, so that the 40,000 actually hasn't dented that audience.

Pabst is also dickering for film rights to the Jake LaMotta-Bob Murphy fight, scheduled for June 27 at Yankee Stadium, N. Y., to which the theatres have obtained exclusive live video rights. Brewery, whose account is handled by the Warwick & Legler agency, has already signed with IBC for live rights to next season's Wednesday night bouts, which in turn will cut out the theatres from those fights. As a result, whether national advertisers in the future will be forced to give way to the theatres and resort to film must await developments for at least another year.

Pabst originally had scheduled a film reprise of the Rocky Graziano-Gene Burten fight, which it carried live last season, for its CBS spot tonight. That will now be run later this summer. Since the Louis bout went only six rounds, the brewery will be forced to pad the 45-minute slot it has on CBS. W&L execs are dickering with Louis to make a personal appearance on the show, either before or after the film are transmitted.

Film Jubilee

Continued from page 1

no room for a holler. Fear by some regional organizations, particularly those affiliated with Theatre Owners of America, that COMPO would usurp their activities, has kept the all-industry public relations unit from ever getting off the ground. Ted Gamble, chairman of the TOA national committee on COMPO, has been particularly anxious to see COMPO get hold of a solid project. He thinks it will go a long way toward solving his problem of enlisting support of TOA units for the public relations setup.

A big attraction for the exhibitors in the jubilee plan is that the producers will pay for all or most of the campaign on the national level and even partially on a local level. It will consist of institutional and product advertising, plus ballyhoo and exploitation, star tours, etc.

Efforts will be made to have exhibitors cooperate in their own areas, but how much they do or how much they spend will be up to them. It is hoped by the jubilee sponsors that the exhibitors will get together in their own areas and on up parades, proclamations from the mayor, dress up their fronts with valances and banners, place some newspaper and/or radio-TV advertising and go in for whatever other old-fashioned ballyhoo they can think up. Naturally, the more they do, the more return they can expect at their own box.

Hope of COMPO's supporters is that when exhibitors see what can be done by coordinated national effort, they'll not only give the organization additional moral support, but also kick in with some coin. Income from theatres has virtually stopped now, after a spurt occasioned by a hard-hitting letter and telephone campaign by treasurer Robert J. O'Donnell.

TV's 21G to Promoters

International Boxing Club received approximately \$21,000 as its share of the theatre TV bonafide gross on the Joe Louis-Lee Savold heavyweight fight Friday night (15).

Deal called for the promoters to get a \$10,000 guarantee, contributed by the nine theatres carrying the fight on a pro-rata basis according to the capacity of each, plus 50% of the b.o. Since the nine houses together drew an estimated \$22,000, this meant an additional \$11,000 to IBC for a total of \$21,000.

Theatre TV

Continued from page 1

about results of the fight. Industry spokesmen predicted that big-screen video would prove a boon to their entire business, and a number of circuit operators who hitherto had been skeptical about the merits of theatre TV rushed to place their orders for the necessary equipment. Nathan L. Halpern, repping the circuits in their big-screen operations, has already sewed up a second exclusive via the Jake LaMotta-Bob Murphy fight, scheduled for Yankee Stadium June 27. With one sports exclusive under their belts as an experiment, the exhibitors are now eager to test the boxoffice potentialities of straight entertainment shows on big-screen, but figure they'll have to wait until enough houses are interconnected to provide the coin required for such a layout.

One note of caution was injected into the exuberance of both the exhibitors and sports promoters, based on squawks from video setworkers that they're being unfairly excluded from sports events that they were led to believe they would get for free when they purchased their receivers. It was feared that feeding the events exclusively to theatre TV may generate considerable ill-will among setworkers, which may be felt adversely at the boxoffice when the first lures of novelty fade away. A top exec of the Brooklyn Dodgers, for example, speculated on how the public would react if they could see the Dodgers play for free on their home receivers throughout the season but then, when a World Series came along, would be forced to pay to see the annual classic at their local Almeries.

General consensus among exhibitors on this point is that the public has already indicated its willingness to pay. As a result, they predict that the situation will resolve itself into healthy competition between theatres and the regular broadcasters for exclusive rights—with the theatres, of course, expected to win out. Ad agencies repping sponsors who have been the heaviest spenders in sports TV to date frankly voiced confusion about the situation.

One agency spokesman expressed pessimism over the fact that sponsors will never be able to indulge in the "controlled network" idea used by the theatres on the Louis fight, which saw the bout kept out of theatres in the N. Y. area to protect the fight gate itself. He pointed out that the N. Y. viewing audience constitutes 16 2/3% of the total. Sponsors, he said, will not give up this audience unless they can obtain the fight for lower costs.

MPAA Challenge

Continued from page 1

the witness obviously include the Federal tax on admissions, which was increased more than 100% in the World War II period. The witness neglected to explain that the increased tax load contributed to higher boxoffice prices.

"In the light of Miss Aaronson's testimony, the panel will undoubtedly wish to study the attached chart (compiled by Council of Motion Picture Organizations) covering the percentage price increase of selected cost-of-living items in comparison with motion picture admission prices in the period September, 1945, to December, 1950. The figures of the U. S. Bureau of Labor Statistics clearly show that the average rise of movie admission prices in the five-year period was only 11.5%—less than one-third of the 38.7% rise in the general cost-of-living in the same period.

Mobile Hypo

Continued from page 1

ships with the branch managers, although we love 'em all.

No, we get the product because we can afford to shell out the moola for it and the b.m.'s just love the moola. And the only way we can with security shell out the moola is on the basis of what we know in advance we can derive from a pic with the proper exploitation reveal.

We premiered "All About Eve" just before Christmas, in 18-degree weather, played it a full week and made money on it. Our grosses that week exceeded all the first-run houses in town combined. We were told to shy away from this sophisticated film in view of the flop of "Sunset Boulevard," which had preceded it. So we shied away all right—but premiering the picture at \$2 per person. Individual programs were handed out to patrons, a novelty here. Tickets were sold in advance in high-class stores in strategic town locations—another innovation for movies.

A couple of weeks before we had premiered "I'll Get By" in freezing weather. Business was so "bad" that our grosses were second that night only to the premiere of "Samson and Delilah" at advanced admission rates! Huh!

On one film that we ran a month ago ("Prehistoric Women") we actually grossed, in this secondary territory, in excess of 10% of the entire cost of producing the film! Of course, we had to have a few naked women running around loose in town and pay a fine, so what? Anything to stimulate grosses and prevent b.o. constipation!

If you're looking for front-page news, turn your sights to good old Mobile—we make it every day in the week!

Edward Fessler,
Managing Director.

Art Pictures

Continued from page 1

by Loper Films in partnership with City Investing. That's the only reason the current "Tales of Hoffmann" is playing without a guarantee.

City Investing Started It

CI is said by other exhibitors to have started the large-scale warranties which forced other theatres to follow suit. Actually, however, guarantees are nothing new, dating back to the beginnings of the industry. They have just waxed or waned according to conditions at the moment.

When the b.o. was hot during the war and early postwar years, pic were getting long runs and theatres had their day. They could call the tune, with producers begging to get showcases for their films. They were the ones offering theatres concessions.

With shorter runs and increase in the number of sureseaters in the market for quality product, the producers are in the saddle. One interesting aspect of this change is the art and Broadway houses, such as the Mayfair, Criterion, Astor, Victoria, Holiday and others, bidding for the same pic.

That's a result of a change by both of them. The arties used to stick to foreign output. Now there are so many such theatres and so little good lingual product available, they've had to switch to whatever quality pic they can get. On the other hand, the small Broadway theatres have also found some success with arty type product that's in English, so they're bidding for it.

Situation promises to get worse for the theatres—and, inversely, better for the distributors—this fall, when two more art houses join the ranks. They are the new Normandie on West 57th St., and James Mage's house, where Cafe Society Uptown was formerly located on 54th St.

Changeover of the Trans-Lux theatres at 52d St. and 60th St. to art product last year also contributed to worsening the product situation.

Recent Paris deal on "River" was negotiated in N. Y. by managing director Lillian Gerard and Lucien Nachbau, rep of French Pathe, which operates the house. It was approved by Pathe in Paris, where Duncan McGregor, Jr., house manager, is now confabbing with Pathe toppers.

Inside Stuff—Pictures

July issue of Redbook Magazine will take a broad slap at censorship in an article by Collie Small titled "What Censorship Keeps You From Knowing." Piece describes how personal liberties are being undermined by censor boards and minority pressure groups, with considerable space given to the haunts over "The Miracle," "Oliver Twist," "Pinky" and other pic which drew the fire of organizations. Article warns that censorship by pressure groups has increased in recent years and is still on the upswing.

Brooklyn's "Man of the Week," as selected by the Brooklyn Eagle, is James A. Mulvey, president of Samuel Goldwyn Productions. Two-column feature by Jeanne Toomey in the daily states that Mulvey "could plot a rousing good motion picture based on his own life—with plenty of action and a great message for democracy." Article traces Mulvey's career "from his rise as a \$4-a-week office boy job to his present executive post directing the business affairs of one of this nation's great motion picture enterprises."

Tradepaper advertising for the Bob Roberts production, "He Ran All the Way," starring John Garfield and Shelley Winters, omits the name of director John Berry and Hugo Butler, co-author of the screenplay. They are being sought for appearances before the House Un-American Activities Committee, which is probing Communist infiltration in Hollywood.

WB Unloads

Continued from page 1

In half the 6,000,000 shares outstanding, the production-distribution company (which the Warner freres have indicated they'll keep) would have to earn only half as much to continue paying the \$1 a year dividend which the combined company has been passing out.

Second, the reduced number of outstanding shares will make it considerably easier to sell their theatre stock, which the Warner brothers must unload under terms of the consent decree. It now represents 24% of the outstanding shares, but will represent proportionately more as the treasury buys in other stock. Primarily in this connection, however, the fewer the number of shares outstanding the smaller amount of cash is required by any potential buyer—and the smaller the cash sum needed, the more potential buyers there are.

Warners recently sold 30 acres of land adjacent to the WB lot in Burbank to the National Broadcasting Co. Last week it sold its 10-story warehouse and commercial building on West 53th St., N. Y., to Robert J. Morony, of Norwalk, Conn., for \$1,500,000, all cash. Both the Burbank and N. Y. deals were handled by John J. Reynolds, Inc., N. Y. real estate broker, Attorney Miles H. Alben repped Warners in the N. Y. transaction.

The California and N. Y. transfers are forerunners to a string of property sales close to the inkling stage. Another major real estate unloading by Warners is slated to wind up within a week. John Reynolds, head of the brokerage firm, leaves for California next week to confer with prexy Harry Warner on further property sales.

Rap Day-Dates

Continued from page 1

months. Inception of the idea for a memo from exhibitors in various parts of the country, giving their thoughts on what's wrong with the b.o., was at a private dinner hosted by Si Fabian at the Theatre Owners of America convention in Houston last fall. Ted Gamble has headed the committee which is compiling the report.

No Solution

Exhibitors, in their memoranda, indicated they apparently have no more idea than Lichtman does on how the excessive day-and-date can be ended. Naturally, few theatremen choose voluntarily to forfeit a run so that a potential competitor can play a pic first, thus eliminating a day-and-date situation.

On the other hand, there seems to be no doubt that the industry as a whole would prosper better had audiences a wide selection of pic on any one night. Rather than stay home or patronize some other form of amusement because they don't like any of the limited number of pic available, it is thought probable they could find something to their taste were the selection wider.

Another factor, which was cited in the exhibitor report and by Lichtman, was that heavy day-dating means a pic comes into a community and goes out before word-of-mouth can seep through on it. By playing various houses over a longer spread of time, good films could profit by talk on them getting around.

In a few cases, simultaneous

runs have been reduced by exhibitors choosing to move back. Some have found that by accepting a later run at a lesser rental, their net has improved. In most cases, however, exhibitor pressure has been to move up runs as much as possible, which has given rise to the excess day-dating.

Corollary to the day-dating was cited as hurting the b.o. by Leonard Goldenson, United Paramount prez, in his report to stockholders in April. He said that the large number of houses which have moved up to first-run or first subsequent-run had resulted in pic not being in release long enough "to derive full benefit from its exploitation and advertising program or to gain buoyancy from word-of-mouth praise by its patrons."

Technicolor

Continued from page 1

already lowering costs to the \$14c. base price per foot, the industry's general co-op is necessary (1), to get it down to 4 1/2-4 3/4c. a foot, and (2) to insure facilities so that quality is uniform on each and every foot of film.

Impatience

When two years ago the industry balked at this all-out-for color it was only because it was impatient to wait for the 24 months' convention and expansion period, Kalmus adds. Hollywood insisted on "give it to us in six months, or else." Kalmus points out that the industry now needs it more than ever "because look what has happened—their six months and my additional 18 months have both come and gone, and we're back in '51 where we were in '49."

"The common looking-forward is now perhaps more necessary as color television looms, and this may perhaps make anything in black-and-white even more obsolescent. As for the argument about 'not all stories lend themselves to color,' I've often told the Coast producers that the most eloquent color is drab color. For example, what is more dramatically effective than the blackness of a prison scene, and then a contrasting vividness as the cinematography dictates.

"But as I said, our function is not scripts and stars—it's the technological progression of time. We have 50-60 men doing constant research, probing all processes. Our planning for future perfection is constant. We have 30 years' experience in color film techniques. We are willing to make our facilities, our know-how and our engineering service available to the industry, perhaps only on a licensing basis, and if they find a better color, that's okay, too. But you know how it is—there is always some technical man in this or that company who feels he knows better, and becomes balky, admittedly because he thinks he is protecting his company, such as cropped up with all the excitement for the lenticular system (30th-Fox's hookup with Eastman Kodak, based on the Keller-Dorian process). And then somebody finds it requires new projection equipment all over again.

"But as I will stress in New York and Hollywood, we don't care where color the industry uses, so long as it now takes advantage of our proposal. For them to say only 25% of the product lends itself to color is like the argument that certain stories are best if done silent—but that didn't stop talking pictures."

YOU ARE CORDIALLY INVITED
TO ATTEND WALT DISNEY'S
book office
WONDERFUL TEA PARTY.



RKO RADIO PICTURES, INC., TRADE SHOWINGS

ALBANY, Fox Screening Room, 1052 Broadway, Mon., July 2, 8:00 P.M.

ATLANTA, RKO Screening Room, 195 Luckie St., N.W., Mon., July 2, 2:30 P.M.

BOSTON, RKO Screening Room, 122-28 Arlington St., Mon., July 2, 10:30 A.M.

BUFFALO, Mo. Pic. Oper. Screening Room, 498 Pearl St., Mon., July 2, 2:30 P.M.

CHARLOTTE, Fox Screening Room, 308 South Church St., Mon., July 2, 2:00 P.M.

CHICAGO, RKO Screening Room, 1300 S. Wabash Ave., Mon., July 2, 2:00 P.M.

CINCINNATI, RKO Screening Room, 12 East 6th St., Mon., July 2, 8:00 P.M.

CLEVELAND, Fox Screening Room, 2219 Payne Ave., Mon., July 2, 2:30 P.M.

DALLAS, Paramount Screening Room, 412 South Harwood St., Mon., July 2, 2:30 P.M.

DENVER, Paramount Screening Room, 2100 Stout St., Mon., July 2, 2:00 P.M.

DES MOINES, Fox Screening Room, 1300 High St., Mon., July 2, 1:00 P.M.

DETROIT, Blumenthal's Screening Room, 2310 Cass Ave., Mon., July 2, 2:30 P.M.

INDIANAPOLIS, Universal Screening Room, 517 N. Illinois St., Mon., July 2, 1:00 P.M.

KANSAS CITY, Paramount Screening Room, 1800 Wyandotte St., Mon., July 2, 2:30 P.M.

LOS ANGELES, RKO Screening Room, 1980 S. Vermont Ave., Mon., July 2, 2:00 P.M.

MEMPHIS, Fox Screening Room, 151 Vance Ave., Mon., July 2, 2:00 P.M.

MILWAUKEE, Warner Screening Room, 212 W. Wisconsin Ave., Mon., July 2, 2:00 P.M.

MINNEAPOLIS, Fox Screening Room, 1015 Currie Ave., Mon., July 2, 2:00 P.M.

NEW HAVEN, Fox Screening Room, 40 Whiting St., Mon., July 2, 2:00 P.M.

NEW ORLEANS, Fox Screening Room, 200 S. Liberty St., Mon., July 2, 10:30 A.M.

NEW YORK, Paris Theatre, 4 West 58th St., Mon., July 2, 10:30 A.M.

OKLAHOMA, Fox Screening Room, 10 North Lee St., Mon., July 2, 10:30 A.M.

OMAHA, Fox Screening Room, 1502 Davenport St., Mon., July 2, 1:00 P.M.

PHILADELPHIA, RKO Screening Room, 250 N. 13th St., Mon., July 2, 2:30 P.M.

PITTSBURGH, RKO Screening Room, 1809-13 Blvd. of Allies, Mon., July 2, 1:30 P.M.

PORTLAND, Star Screening Room, 925 N.W. 19th Ave., Mon., July 2, 2:00 P.M.

ST. LOUIS, RKO Screening Room, 3143 Olive St., Tues., July 3, 2:30 P.M.

SALT LAKE CITY, Fox Screening Room, 216 East 1st St., South, Mon., July 2, 1:15 P.M.

SAN FRANCISCO, RKO Screening Room, 251 Hyde St., Mon., July 2, 2:00 P.M.

SEATTLE, Jewel Box Screening Room, 2318 2nd Ave., Mon., July 2, 2:00 P.M.

SIOUX FALLS, Hollywood Theatre, 212 N. Phillips Ave., Mon., July 2, 10:00 A.M.

WASHINGTON, Film Center Screening Room, 932 New Jersey Ave., Mon., July 2, 2:00 P.M.

COPYRIGHT
WALT DISNEY PRODUCTIONS

WALT DISNEY'S ALICE in WONDERLAND

Color by TECHNICOLOR

Picture Grosses

Heat, Transport Strike
Slough Det.; 'My Dust'
10G, 'Doone' NSH 18G

Detroit, June 19.
His is very slow this week with the combination of hot weather and ninth week of city's bus and streetcar strike taking the blame. "Lorna Doone" at the Fox is getting biggest coin total. "Along Great Divide" is playing to a chasm at the Michigan. Real standout is "Excuse My Dust" which is doing better at United Artists than any film there in recent weeks. "Caruso," in fourth week at Adams, still shapes strong while "Go for Broke" in second round at Palma, is holding fairly steady.

Estimates for This Week

Fox (Fox Detroit) (3,000; 70-95)—"Lorna Doone" (Col) and "Texas Rangers" (Col) Fair \$18,000. Last week, "On Riviera" (20th) and "Tarnish Peril" (RKO) (2d wk), \$16,000.

Michigan (United Detroit) (4,000; 70-95)—"Along Great Divide" (WB) and "Fat Man" (RKO). Lean \$10,000. Last week, "Fabiola" (UA) and "Home Town Story" (M-G), \$13,000.

Palma (UD) (2,900; 70-95)—"Go for Broke" (M-G) and "Double Crossbones" (U) (2d wk). Down to \$9,000. Last week, nice \$16,000.

Madison (UD) (1,800; 70-85)—"Jungle Headhunters" (RKO) and "Law of Badlands" (RKO). Good \$9,000. Last week, "Hollywood Story" (U) and "Stop That Cab" (M-G), \$6,000.

United Artists (UA) (1,900; 70-95)—"Excuse My Dust" (M-G) and "Fugitive Lady" (Repl. Nice \$10,000. Last week, "Sealed Cargo" (RKO) and "According to Mrs. Hoyle" (M-G) (2d wk), \$8,000.

Adams (Balaban) (1,700; 70-95)—"Caruso" (M-G) (4th wk). Still strong at \$8,000. Last week, \$9,000.

Omaha on Skids Albeit
'Guard' Rugged \$9,500

Omaha, June 19.

Grosses are off a little this week. Standout is "Fighting Coast Guard" at Orpheum but not such "14 Hours" shapes ok at State. "Last Outpost" at Paramount looks tepid. Omaha, with "Katie Did It" and "Rhythm Inn," is in for trim week.

Estimates for This Week

Orpheum (Tristates) (3,000; 16-70)—"Fighting Coast Guard" (Rep) and "Showdown" (Rep). Shapes okay \$9,500. Last week, "Dear Brat" (Par) and "Adam and Evelyn" (U), so-so \$9,000.

Brands (RKO) (1,500; 16-70)—"Brave Bulls" (Col) and "Pygmy Island" (Col). Fairish \$5,000. Last week, "Sealed Cargo" (RKO), \$6,000.

State (Goldberg) (885; 25-75)—"14 Hours" (20th). Looks ok \$4,500. Last week, "Samson and Delilah" (Par) (2d wk), \$4,600.
Omaha (Tristates) (2,100; 16-70)—"Katie Did It" (U) and "Rhythm Inn" (M-G). Trim \$7,500. Last week, "On Riviera" (20th) (m.o.), \$7,300.

Paramount (Tristates) (2,800; 16-70)—"Last Outpost" (Par). Tepid \$8,000. Last week, "Go for Broke" (M-G), \$9,000.

TORONTO

(Continued from page 9)

(Rep) and "Beware Blondie" (Col), \$10,000.

Eglington, Victoria (FP) (1,180; 1,140; 40-80)—"Mr. Lucky" (RKO) and "Lady Takes Chance" (RKO) (reissues). Ok \$8,000. Last week, "Adam's Rib" (M-G) and "The Women" (M-G) (reissues), about same.

Imperial (FP) (3,373; 40-80)—"The Thing" (RKO) (2d wk). Fine \$12,000. Last week, sock \$17,000.
Loew's (Loew) (2,743; 40-70)—"Great Caruso" (M-G) (5th wk). Nice \$7,500. Last week, \$9,000.

Northern, University (FP) (950; 40-80)—"Half Angel" (20th) (2d wk). Good \$10,500. Last week, \$14,000.

Odeon (Rank) (2,290; 30-80)—"House Telegraph Hill" (20th). Fair \$11,000. Last week, "Pool of London" (Indie), \$10,000.

Shea's (FPI) (2,280; 40-80)—"Appointment with Danger" (Par). Good \$11,000. Last week, "Dear Brat" (Par), \$9,500.

Udwin (Loew) (2,743; 40-80)—"Hollywood Story" (U). Fair \$6,500. Last week, "Apache Drums" (U), \$3,000.

'THING' LOUD \$13,000,
MONT'L; 'FABIOLA' 8G

Montreal, June 19.

Five newcomers here this week but bit is very uneven. "The Thing," which is sold at the Princess, and "Fabiola," rated sock at Orpheum, shape as standouts. "Only the Valiant" looks good at Capitol. "Father's Little Dividend" is holding fine in second stanza at Loew's.

Estimates for This Week

Palace (C.T.) (2,625; 34-40)—"Goodbye, My Fancy" (WB). Fair \$13,000. Last week, "Get It Wholesale" (20th), \$15,500.

Capitol (C.T.) (2,412; 34-40)—"Only the Valiant" (WB). Good \$14,000. Last week, "Lemon Drop Kid" (Par), (2d wk), \$9,000.

Princess (C.T.) (2,151; 34-40)—"The Thing" (RKO). Solid \$13,000. Last week, "Communist for FBI" (WB), same.

Loew's (C.T.) (2,855; 40-85)—"Father's Little Dividend" (M-G) (2d wk). Fine \$16,000. Last week, \$20,000.

Imperial (C.T.) (1,239; 34-40)—"Fury of Congo" (Col). Fair \$7,000. Last week, "Great Missouri Raid" (Par), \$8,500.

Orpheum (C.T.) (1,048; 34-60)—"Fabiola" (UA). Sock \$8,000. Last week, "Men and Music" (20th) (2d wk), \$6,000.

Indpls. Lagging Albeit
'Angel' Fairly Good 9G

Indianapolis, June 19.

Fustron bit is still sluggish from hot weather and outdoor competition here this stanza. "Half Angel," helped by Loretta Young's recent appearance at 500-mile Speedway race, looks to lead with a modest figure at the Circle. "Last Outpost" at Indiana and "Lorna Doone" at Loew's are only so-so.

Estimates for This Week

Circle (Cockrill-Delle) (2,800; 44-65)—"Half Angel" (20th) and "13th Letter" (20th). Ok \$9,000. Last week, "Dear Brat" (Par) and "When I Grow Up" (UA), \$8,000.
Indiana (C-D) (3,200; 44-65)—"Last Outpost" (Par) and "Great Plane Robbery" (Indie). Tepid \$8,000. Last week, "Great Divide" (WB) and "Gay Lady" (Indie), \$7,000.

Loew's (Loew's) (2,427; 44-65)—"Lorna Doone" (Col) and "Texas Rangers" (Col). Moderate \$7,500. Last week, "Brave Bulls" (Col) and "Santa Fe" (Col), ditto.

Lyrie (C-D) (1,600; 50-85)—"Oh, Susanna" (Rep) with Grand Ole Opry Jamboree onstage. Fair \$8,500. Last week, "Tokyo File 212" (RKO) and "Company She Keeps" (RKO), thin \$4,000 at 44-65c scale.

DENVER

(Continued from page 11)

Strong \$13,000 or near. Last week, \$17,000.

Paramount (Fox) (2,200; 40-80)—"Brave Bulls" (Col) and "Her First Romance" (Col). Fair \$8,000. Last week, "Texas Rangers" (Col) and "Fury Congo" (Col), big \$12,500.

Mallory (Fox) (878; 40-80)—"M" (Col) and "Bonanza Town" (Col). Big \$3,500. Last week, on more-over.

Taber (Fox) (1,967; 40-80)—"Yellow Sun" (20th) and "Stop That Cab" (Lip) also Aladdin. Webber, Nice \$9,000. Last week, "Bullfighter and Lady" (Rep) and "Time of Lives" (U), good \$7,000.
Webber (Fox) (730; 40-80)—"Yellow Sun" (20th) and "Stop That Cab" (Lip), also Aladdin. Taber Fine \$4,000. Last week, "Bullfighter and Lady" (Rep) and "Time of Lives" (U), \$3,500.

PITTSBURGH

(Continued from page 11)

\$4,500. Last week, "Texas Rangers" (Col) and "When Redskins Rode" (Col), \$6,500.

Penn (Loew's) (3,300; 50-85)—"Soldiers Three" (M-G). It obviously takes a strong picture these days. Not going any place at \$10,000. Last week, "Go for Broke" (M-G) (2d wk), \$10,500.

Stanley (WB) (3,900; 50-85)—"Forbidden Pass" (RKO). Miltchum and Gardner are attracting enough trade to account for an okay \$11,000, above par here of late. Last week, "Along Great Divide" (WB), \$9,500.

Warner (WB) (2,000; 50-85)—"Along Great Divide" (WB) (m.o.). Doing very little and will come out after 6 days with dull \$4,000. Last week, "Goodbye, My Fancy" (WB) (m.o.), \$4,500.

Lurie's TV Merger?

If Louis R. Lurie had been successful in his bid for both RKO Theatres and RKO Pictures, the pic company would have been in line for a merger of interests with a television outfit. A Wall St. financier associated with Lurie stated that the plan was to liquidate the theatre properties and take over operation of the studio.

In connection with the latter idea, he said he would endeavor to tie up with TV interests. He hadn't any specific arrangement in mind, but simply felt the two, pic and TV, should go together. It's not coming about, of course, since Hughes has no intention of parting with his pic company stock.

Lurie-RKO

(Continued from page 1)

theatre company only if he could realize a profit from the transaction. Lurie, in effect, was offering \$3.50 per share of stock in each of the two companies, or a total of \$7. Hughes paid \$9 when he acquired the 929,620 shares from Atlas Corp. in 1948, prior to separation of the two firms. Since the stock quotations of the two RKO companies are running about even, Hughes obviously would want more than \$4.50 per share, half of his original investment, for his theatre holdings.

In any event, Lurie has made clear he will not offer Hughes a profit. It is thought, however, that if they got into active negotiations, some compromise price might be reached.

Hughes May Reconsider

They figure there's a chance Hughes may reconsider and sell at near the \$3.50 price in view of developments since the time previous offers were made to him, at a higher price, by other groups. Among influencing factors has been the decline in theatre grosses and valuations. Also a sale would obviously free him from entanglements with some irate stockholders who question his status with the theatre chain. In the latter connection, it's reported the Department of Justice is still showing concern over Hughes' alleged control over the theatre board.

The angle here is the RKO constituent decree in the industry antitrust suit prohibits Hughes from having any voice in management of the circuit so long as he holds control of RKO Pictures. Some of the shareholders complained to the Department that Hughes, through the RKO Theatres board, might have a voice in its policy making.

Lurie and his associates want the RKO chain for liquidation purposes. San Francisco, it's recalled, also had liquidation in mind when he was negotiating for the control of Warner Bros. last month.

Member of the group told VARIETY they'd hold on to the studio if that, too, could be part of a deal. But this was publicly ruled out by Hughes in Hollywood on Monday (18). He issued this statement:

"Occasionally rumors make their appearance which are damaging to all concerned and I feel it is my duty to reply. Therefore let me say: I am not negotiating with anyone whatsoever for sale of my stock in RKO Radio Pictures, Inc. I have no intention of selling my stock. I do not care to entertain or consider any offers for same."

While Hughes made it clear he's staying in the picture business, significantly absent from his statement was any reference to his theatre stock. This was taken as another tip he might have in mind unloading the holdings in the circuit in the near future.

RKO Proxy Fight

(Continued from page 2)

will probably be named within a few days.

Greene believes his group will have little trouble in obtaining sufficient proxies to outvote Hughes' 929,620 shares. Coalition itself holds 700,000 shares (of which 500,000 represent holdings of Greene and clients of his investment counseling service).

Sufficient number of additional proxies can be obtained from Wall St. professionals to meet or exceed Hughes' holdings, Greene is certain. Beyond that, any sort of for-

mal solicitation is expected to bring in a considerable number of other stockholders.

Burn at Hughes

The minority group is burned at Hughes because of what it feels is inadequate management of the company. Also by the lack of representation of minority stockholders on the board.

Actually, Hughes has not had control of the circuit since divorcement became effective last Jan. 1 and Hughes' holdings were turned over to the Irving Trust Co., N. Y., as trustee. However, what's linking Greene and others is that Hughes, though he's supposed to have eliminated himself from the affairs of the chain, has appointed all five members of its board. Since none of these directors owns shares, RKO Theatres is termed by Greene an "orphan company."

What the Greene syndicate considers "proper representation" of the minority on the directorate is slightly hazy. It would like to have a mathematical majority, of course. Lacking that, however, it apparently would settle for two of the five seats if it felt the other directors were truly independent of the millionaire oil-tool man and plane-builder.

Greene, second largest stockholder to Hughes, has been negotiating with him and his reps sporadically for months. At one time they were talking a swap of Greene's RKO Picture Co. shares for Hughes' theatre holdings, which represent 24% of the outstanding stock. Greene group was also the source of the squawk, on composition of the circuit's board, to the Dept. of Justice last January. Department made an investigation and is said making ready to move—which might change the entire situation.

Presence of the real estate firm in the Greene coalition is a strong hint of plans for liquidation of the chain if the minority group got control. Louis R. Lurie, San Francisco realty operator, who has been making a pitch to buy control from Hughes, likewise has liquidation or partial liquidation of the theatres in mind.

Disney 1sts

(Continued from page 4)

arrival of Joan Fontaine, who got a big reception. Crowds lined Kurfurstendamm, Berlin's Broadway, as Miss Fontaine, in a large auto convey, toured the city. In a round of receptions, the Hollywood "ambassador" was guest of honor of U. S. government officials and industry reps.

Participating in the festival were 21 countries' film industries, with 34 feature-length pix and 80 cultural shorts entered. Prizes were awarded by the Berlin Senate.

Italian 'Way of Hope'

Wins Selznick Award

Rome, June 19.

Italian pic, "Way of Hope," has been given the David O. Selznick Silver Laurel Award by an appointed jury of American press correspondents in Rome. Award entitles film to compete for Selznick's Golden Laurel Award. Similar juries will select Silver Laurel pix in England, France, Germany and Sweden, with the top winner to be voted on later in the summer at the Museum of Modern Art, N. Y. "Hope," which is handled in the U. S. by Lux Film Distributing Corp., also received the "Premio Roma," Rome prize for best Italian film of the year.

This is second year that Selznick has given the awards for "best" pix from various countries. The Golden Laurel film will be announced Sept. 1 at the 12th Venice Film Festival by James Clement Dunn, American ambassador to Italy.

Top '51 Italian Pix Awards

Genoa, June 19.

The "premio Roma 1951," annual prize for the best Italian picture shown during the preceding year chosen by a jury of crits and writers, has been awarded here to "The Road to Hope," a Lux production. It was directed by Pietro Germi, and stars Raf Vallone and Elena Varol.

Honorable mention went to Michelangelo Antonioni's "Story of a Love," Luciano Emmer's "Sunday in August," and Leonardo DeMirri's "Angelo in a Crowd." Last year the \$1,500 prize went to Roberto Rossellini's "Stromboli."

Weigh Brit. Thaw

(Continued from page 1)

As a result of the Italian arrangement, the French are now clamoring for something similar.

Fear is that by consenting to the Eady plan the American industry will further establish the precedent and that it will be no time before every country with the glimmer of a producing fraternity will want a subsidy from U. S. districts.

On the other hand, the Americans know that there's a big compensatory plum likely to be available for plucking if they go along on the Eady scheme. That's the possibility of the British lifting their freeze and allowing free convertibility of American film earnings into dollars.

What the company presidents will determine at their meeting is whether the plum is worth the foregoing of a principle. If it is felt to be, U. S. delegates to the talks on a new Anglo-U. S. film treaty next month will be instructed to pitch on that basis.

Delegation will consist of John G. McCarthy, director of the International division of the Motion Picture Assn. of America, who leaves for London July 7; Joyce O'Hara, acting chief of the MPAA, who'll leave about the same time, and either or both Ellis G. Arnall and James A. Mulvey.

Arnall is pres of the Society of Independent Motion Picture Producers and Mulvey chairman of its eastern distribution committee. They've been in England for previous Anglo-U. S. pact negotiations. Present indications are that Arnall will not be able to go and Mulvey alone will rep the indies.

McCarthy huddled with Sir Hartley Shawcross, pres of the British Board of Trade, in London recently. It is understood McCarthy got an inkling that the British might go for the free convertibility if the Americans okayed the Eady scheme. Part of the U. S. distrib thinking on this is that under the present agreement they are going to get out virtually all of their money, so what's the point of breaking down a principle for a mere technical victory? Much will depend, when the new talks actually start in London, on how far the British will go to complete convertibility without strings—or whether they'll insist on production in England and other sterling expenditures for the Americans to achieve the 100% thaw.

Yanks have taken no stand as yet, since they've never officially received the Eady plan. McCarthy will call the prexies together as soon as it arrives. Plan, in turn, can't be sent over by the British until there's complete agreement on it between the government and the trade associations, the Kinematograph Renters Society, the Cinema Exhibitors Assn. and the British Film Producers Assn.

Johnston Plans

(Continued from page 3)

be an ambassadorship. Nor has anything been heard lately in these parts about Johnston's ambitions—or former ambitions—to run for president or vicepresident.

Of course, there is one thing that could call off all bets. If Congress should refuse to renew the controls legislation, Johnston would not have any job in the administration and would be likely to return to MPAA immediately.

Acad to Try Forum

Hollywood, June 19.

The Motion Picture Academy of Arts and Sciences will hold a film forum July 15 at the Academy Theatre, Acad prexy Charles Brackett announced with George Stevens' production "A Place in Sun." to be screened. If results warrant, as a result of the experiment, the Academy will consider having a forum on the regular schedule of monthly activities.

Stevens and his production staff will be onstage to participate in audience discussion of Paramount film, with George Murphy as moderator of the question-answer period which will follow the screening. Forum project was suggested at recent board meeting by George Seaton and arranged by committee chairmanship of Lon Smith, including Sam Engel, William Hornebeck, Hal Mohr, Murphy, Edward Powell, Seaton, King Vidor and Brackett.

The "LOST" Audience...

Jerry
WALD



Norman
KRASNA

Productions

RKO STUDIOS • 700 NORTH GOWER STREET • LOS ANGELES 30
OFFICE OF
JERRY WALD

May 10, 1951

Mr. William B. Carr
McCall's Magazine
230 Park Avenue
New York 17, New York

Dear Bill:

The "lost" audience in the motion picture industry today is not the television fans, nor the intellectuals, nor the over-30 group, as has been suggested. The lost audience is the woman who formerly went shopping with her neighbor, then took in a matinee; who dragged Pop and Junior out of the house once a week to see the double bill at the Bijou.

We have lost this woman — who controls a majority of the box office by her influence over her husband and her children — because we have stopped making movies for women. In our anxiety to create something new and startling for the screen, we have overlooked our most important market. We make movies for men, for adolescents, for pre-adolescents, for culture-vultures, for sophisticates who won't see pictures anyhow, for almost everyone except Mrs. Jones, and Mrs. Harris, and Mrs. Johnson.

Norman Krasna and myself are striving to regain that lost audience through the twelve pictures we will make for RKO Radio distribution in 1951.

But, you might ask, how do we know what stories will have that kind of appeal? There's only one way to judge. Read the magazines which appeal primarily to women. See what kind of stories they are reading. See what kind of advertisements attract their attention. See what kind of letters women write to editors.

Frankly, there's no magazine that gives a better or more accurate picture of the mind of today's woman than McCALL'S. The articles and the grade of fiction in the magazine are always in the most impeccable taste, never stooping to sensationalism for the sake of a few extra newsstand sales.

For this reason, McCALL'S is a most accurate guide to the woman's world and the woman's mind and, most of all, a woman's emotions.

Sincerely,

Jerry Wald

McCall's

...and how to
regain it!



Roxy, N. Y.

Andrew Sisters (3), with Vic Schoen, Anthony, Allyn & Hodges, Jacques Cordon, Dolores, Rayettes & Escorts (12), Paul Ash House Orch. "Half Angel" (20th), reviewed in VARIETY April 11, '51.

The Roxy's stage show is distinguished by name value (Andrew Sisters) and good production and sets. Booker Hammy Rauch and house topper A. J. Balaban have endowed the show with smooth accoutrements and Arthur Knorr's sets fit the mood of the display excellently.

It's by now an old story that the Andrew Sisters have emerged from a straight singing trio to a prime entertainment unit. They've kept pace with changing modes with constant refurbishing of material, and Patty is just about reaching her apex as a comedienne. Later is a great focal point for the trio and she paces the girls to top notings.

While the majority of tunes delivered are those culled from their long list of hits, they've given most of them new bits of business to maintain interest. The early part of their turn is devoted mainly to the oldies, done with the same relish that made them bestsellers on Decca lists. They reprise many items, including "Be My Baby," "Schmoo," "Run and Hide," "Burr Burr Polka" and "Apple Blossom Time," which are good for both comic and musical audiences. In addition, they've concocted a brief spoof on the wives of the top ten boys' sinners, including a sequence wherein they don horse winks and the equines appear to be doing the churning. Another top song is "Hawaii," which they build up into one of their biggest numbers. The girls do extremely well for themselves at this house. Vic Schoen's batoning during their stand gives them solid musical backing.

The surrounding acts, while good if not outstanding, are set off in a manner that makes them look fine. Anthony, Allyn & Hodges have the major portion of the house guessing as to their intent. They precede their comedy ballroom with a long passage of straight dancing to give their comedies greater impact when they come. They show some good tricks and deliver the desired quota of laughs.

A good novelty note is by Jacques Cordon, a French import, who does some applause-winning routines while mounted on a unicycle. He opens with a session of rope-skipping and segues into some juggling while astride the one-wheeler. He delivers a cute bit of gab and winds up with some hat manipulation for a sendoff. Cordon works on a table, and manipulation of the wheel toward the edges brings some added comedy value to his act.

The opening production number in a Castilian vein brings on a flamenco dancer, Dolores, for a brief bit of heel clicking. She's an okay practitioner in this field, but doesn't do enough to show full capabilities. The Roxyettes and Escorts provide some good dressline during this sequence.

For this program, band is moved down to the pit, probably to permit preparation of the tank for the ice shows which return on the next show.

Joe.

Casino, Toronto

Toronto, June 15.
Billy Daniels, Nita & Pips, Adriana & Charly Candy Stevens, The Haydens, Jimmy Cameron, Archie Stone's House Orch. "Emergency Wedding" (Col).

Billy Daniels is first artist ever to be held over in the 11 years history of the Casino, and he is still packing them in. Of the 70-minute stage stint, the showman's song stylist generously takes up 30 and still has to beg off. On repeat engagements, he's offering an entirely new repertory, but the customers still shriek for his "I Got a Kick Out of You" and his identifying "Old Black Magic," which he gives them to moans and squeals.

With his body-writhings and finger-snappings, plus a lusty bary alternating with falsetto finishes or gravel-voiced finales, complete with sexy innuendos, Daniels can take an oldie and give it a terrific individual styling that transforms it into something entirely new. On his second stanza, with a neat and reverent tribute to the late Walter Huston, singer did "September Song" for nostalgic reception and then, for tempo changes, into "I Love You." "They'll Never Believe Me," "It Had to Be You" and "Got You Under My Skin." His easy style, alternating with shouting delivery, plus the wicked harmony of Benny Payne's accompaniment, mainly on the black keys, had teenagers and adults alike keyed up to a terrific re-

sponse, with plenty of repeaters playing through more than one show.

New surrounding bill is also top-notch. The Haydens, boy and girl team in ballet taps in the opener, could do with better wardrobe, but youngsters over to neat returns on juvenile freshness and agility. Adriana & Charly score on their comedy trampolene act, double turns and hand catches. Candy Stevens, a gangly blonde in the Charlotte Greenwood style, is over nicely on her patter, strident singing and kidding of her skanky figure, plus indigo but funny impersonation of a Child's waitress in Brooklyn. Nita & Pips round out okay with their tumbling, acrobatics and hand catches with their youngsters in yellow dappers on at the finish for some duplications of their parents act to hefty returns. Jimmy Cameron, as singing m.c., ably knits the proceedings.

McStay.

Apollo, N. Y.

Eddie Durham Orch. (12), Berk & Hallow, Slicks McGhee, Tables Davis, Apas, George & Sybil, Annie Laurie, Flash Gordon, Wynonie Harris, Bill Bailey, "Lost Volcano" (Monet).

Current bill is only fairish compared to recent predecessors (Cab Calloway, Duke Ellington, etc.) at this main Harlem stand. Toppers Wynonie Harris, blues peddler, and tapster-talker Bill Bailey lift it between them.

Eddie Durham crew, slack-suited, starts it with "Just You," and leader gets in some licks on trombone as several sections join him at intervals near the apron.

Opening turn, Berk & Hallow, boy and girl, are smooth, neat-looking tapsters with a good change of pace and smartly done acrobatics. Slicks McGhee's electric-guitaring is okay on "Drinkin' Wine" and "One Monday," with an assist from the Durham brass that earns a milt.

Tables Davis scores handsily with a novelty turn in which he lifts tables and chairs with his choppers, then combinations of 'em, doing taps and bends during some of the iron-frog innings. Traditional house kick has Apas, George & Sybil (the latter a shapely looker) in a modified strip blackout for a time-filler.

Annie Laurie chirps the slow "I'll Never Be Free" and seconds with a fastie, "Love That Man," both pretty tame. Flash Gordon is a muscular gal in an overlong climax, who then doffs her flimsy robe for a fast terping session climaxed by successive splits. Wynonie Harris clicks with a series of songs, including "Bruno," "New Baby" and "Lucy Brown," and jumps all over the stage. Joins the arch, helping out on the drums with strobe sticks while Durham band kicks it up high. They like him here.

Bill Bailey's plenty graceful for his size. Holds the house in his palm with heel-and-toe tattoo stanzas spiced by running patter that has obvious local flavor which is well appreciated. His shuffle terps and character bits are clean, well-defined and appropriately rewarded. Harris joins him at finish for a little nonsense. Musicians backs adequately.

Good bit at third show (15).

Olympia, Miami

Miami, June 16.
Rosemary Clooney, Amazing Mr. Ballantine, Harris & Shore, Bill Finch, Leroy Bros. Marionettes, Les Rhode House Orch. "Goodbye, My Fancy" (WB).

Rosemary Clooney, continues the satisfying pace set for a number of weeks now by recording and radio vocalists who've played here in the tapliner spot.

A handsome thrush with the type of gowning that makes some video femmes synonymous with plunging to necklines, she tops the eye appeal with a solid session of pop tune versions delivered in straightforward fashion for optimum milking. Mixes the arrangements for build with intelligent combo of jump and ballads.

Ballantine clicks again with lampooning of the standard maxims, raising the giggles and rocks for solid palm sendoff. Leroy Bros. add to lineup's blend of novelty with their marionette work. They garner top stunnerholder reaction with takeoffs on a hula dancer, Darius, with piano; Krupa on drums, and wind with visual finale to reveal manipulations. Click all the way.

Tenfold slot is also on novelty side, with baton twirler Bill Finch making for a fast pace setter via adept handling of the baton, topped by lighted-stick finale for flash. Harris & Shore close matters with satire on ballroomologists to round out one of the better layouts to have played here. Les Rhode orch okay on backgrounds.

Lary.

Capitol, N. Y.

Ethel Waters, George Kaye, De Mattias (3), Kanawha Trio, Teddy Powell Orch. (17), "Sirocco" (Col), reviewed in VARIETY June 8, '51.

In a sense, it's a new deal for Ethel Waters, yet songstress making her first Broadway vaude appearance in some time. Miss Waters is virtually a new personality—homofriendly—after her legit click in the recently closed "Member of the Wedding" and because of her bestselling autobiography, "His Eye is on the Sparrow." The impact of these two events has skyrocketed her salary and elevated her marquee value.

There's a lot of musical history wrapped up in Miss Waters. She's been identified with a host of important tunes for about three decades. The major portion of her turn is virtually a cavalcade of Ethel Waters. It is devoted to songs she helped popularize and includes such evergreens as "Dinah," "Stormy Weather," "Cabin in the Sky" and "Happiness is a Thing Called Joe." Miss Waters delivers with warmth and class. Also served in a top-bracketed manner are her "Summertime" and a pair of openers with humorous content. She exits to a heavy salvo.

The rest of the bill is par for the Capitol course. In the comedy slot, George Kaye pokes some funny digs at psychiatry. His start is slow and he has to build to a good closer. His opening gambits are slightly below his later efforts, but net effect is good.

The De Mattias is a good European import. The mechanical doll illusion is virtually perfect, except when routine is designed deliberately to cast doubt on complete mechanical control. It's an entertaining novelty that hits a top reception.

Other act on the card is the Kanawha Trio, one of the better rhythm acts in the business. They knock off their usual assortment of foot-balancing routines for solid response.

Teddy Powell's orch showbacks competently. In the two numbers allotted them, "How High 'The Moon" and "Intermezzo," they make a good impression. Latter tune is highlighted by good string work. In addition to a battery of five strings, the reed section picks up violins for some solid catgut capers. The 17-piece crew generally shows up well.

Joe.

Steel Pier, A. C.

Atlantic City, June 15.
Patsy Garrett, Eddie White, Leslie & Laurence, Brick Bros. & Gloria, Madcaps, Freddy Rogers Orch. "Rhythm Inn" (Monet).

Steel Pier's opening summer bill features native Patsy Garrett and Eddie White, plus three other acts in the 4200-seat Music Hall, which will run for three months.

Miss Garrett opens with fast "It's a Good Day," and then into "As Years Go By," "Sunny Side of the Street" and side "Melancholy Baby." Songstress just didn't seem to have the punch at show caught.

Eddie White, who emceed, again proves ability to keep audience with him. "Never, Never Trust a Woman," a fixture on his repertoire, his opening bit, then a bit of patter and into "Wait for Me Mary." More patter with his old specialty comedy number sending him off amid applause.

Leslie & Laurence in first spot with nice dance bit, followed by Madcaps, a harmonica team which mixes good music with gags, scoring with "Peg 'O My Heart" and their latest Decca, "The Sandwich Bougie."

Brick Bros. & Gloria close with neat trampoline act working singly and double.

Bill not up to Steel Pier standard, but not too bad for opening.

Walt.

Oriental, Chi

Chicago, June 14.
Saul Grauman Co. (3), Leo Diamond, Bob Williams, Al Morgan with Deke Moffett, Brian Farnon Orch. "As Young As You Feel" (20th).

Oriental is catering a lightweight offering this session that has to be brightened considerably to take shape. Bill was begged down at show caught (14) by a skeleton house that made the going even rougher.

Headliner Al Morgan, usually a big live force (and back for his third date), falls to make a dent. Singer-pianist, whose windmill keyboarding is usually a ripe item with the cornballs, virtually throws his arms out of socket to barrel across. Warbler scores only with his closer, "Jealous Heart," which holds most identity for the customers.

Morgan opens with a fast melody of "Smile" tunes, juices up

some oldies out of the 30's, but then runs into trouble with a draggy treatment of "Who's Sorry Now." His follow-ups, "There's No Season on Love" and "Let's Learn To Live Together," are equally lifeless. Latter number sports some painful lyrics and would be better off cut entirely.

Bob Williams, in the semi-main spot, gets across well, though his canine act seems a bit too sharp for this crowd. Lad's two pups, who usually fail to respond to the master, are actually finely-trained poodles. Had-pooed dog with a penchant for wandering into the aisles contributes to a good hand, as does Williams' hand-to-hand acrob with the motts. Comic keeps up a steady stream of chatter that pays off to mild yocks.

Leo Diamond's harmonies turn should be trimmed for better dividends. Lad's mouth organing is above standard, as is evidenced with his opener, "Roumanian Rhapsody," which gets a nice hand. Some of his comic work, on which he uses Rube Goldberg contraptions to achieve a one-man-band effect, seems labored and fails to get across. His Latin bit in this idiom could be crispier; the Italian number sets okay, and his Spike Jones impress, in which he wields a bevy of exploding props, gets him a good exit.

Saul Grauman and his two gals scamper up and down their musical steps and manage to achieve a likeness to "Bole of St. Mary's," all of which draws only fair paining.

Brian Farnon, subbing for maestro Sherman Hayes, fronts the house orch in neat fashion and warbles a couple Latin tunes with good feeling. Deke Moffett, who fronts the band for Morgan, is used primarily to synchronize the rhythmic section with the 25'er's arm-falling.

Chicago, Chi

Chicago, June 15.
Leo Marx, Archie Robbins, Blackburn Twins with Pam Cavan, King Cole Trio, Ivo Kaplin Orch. "On the Riviera" (20th).

The second of the summer "Mar" series, while not bearing as strong a marquee lure as its predecessor, shapes up as potent boxoffice fare. However, opening day had more than the usual share of mishaps, which should have ironed out after the first few shows.

Leo Marx is a clever juggler using a large teeterboard and a rubber ball for some unusual effects. Youngster rolls up and down the seesaw while atop the ball, handling clubs and skipping rope in mobile positions. He also does some fine lasso twirling for strong hand. He could abandon the ordinary tennis ball flips, which aren't on a level with the rest of his act.

Archie Robbins mixes some clever quips in with oldies parodying the news stories for a quota of laughs. He works at a disadvantage, doubling as emcee, and doesn't have time to build his own spot. He gets over with his almost double voice takeoff on opera as viewed over teevee, but spoils the effect by an overflorid buildup of Nat Cole.

Blackburn Twins revive much of their old act; their mirror dance is especially well received. They bring on the latest in the string of femme partners, Pam Cavan, who terr off with a lesser known item, "Climb Up the Mountain," a twing spiritual. It's somewhat flat and might be discarded for a tune of better beat. After a brief song and dance session they really register with a smart piece of material, "Movies Are Better Than Ever," a springboard for their gamut of film personalities past and present, for big milt. Trio encores with fastie "Ballin' the Jack" for good finish.

Nat "King" Cole seems more assured than in his past visits, possibly because he has discarded all except his more commercial library. There are no studied tricks here, and he gives out with six selections. Has a fast opener "That's My Girl," but falls back into his slow, hushed idiom with "Because of Rain" and continues with two pop clicks, "Too Young," for a strong clincher. Brought back, Cole does an abrupt change of pace with a calypso, which gets him some chuckles, and then stams across "Orange Colored Sky."

Ivo Kaplin, first violinist, has taken over the orch while Louis Baul is on vacation and does an excellent job.

Zabe.

Hildegarda's 2-Weekers

Hildegarda opened at the Broadmore Hotel, Colorado Springs, Colo. last Friday (16) for two weeks.

Singer-pianist follows with a two-weeker at El Rancho, Las Vegas, July 4.

Palace, N. Y.

Tanner & Betty, Phil Bennett & "Jackie the Clown," Satisfiers (4), Joan Brandon, Joey Karter, Maria Neglia, The Albins (3), Florence Ahn, State Bros. (2), Jefferys (2), Don Albert House Orch. "The Man With My Face" (UA), reviewed in VARIETY May 16, '51.

The Palace has a pleasant display on tap this week, with plenty of diversity to please most staidholders. Despite overlong running time of 10-act fare and lack of particular notch attraction, the layout holds attention throughout.

Top spot is held by the State Bros., whose comedies are curdled fodder here. Nothing is sacred to these boys as they poke fun on subjects ranging from marital relations to current price war with clever couple and any antics Terry Lane, shapely blonde, who is unblinded in this turn, assists the States in a brief bit that draws plenty of wolf calls and yocks. The States wind up this session with a top stepping routine that draws a hefty milt.

The Jefferys, a standard gay and gal acrobatic turn, are spotted in the closing niche with a series of twists, turns and spins on a horizontal bar that gets good results.

Florence Ahn, attractive Oriental songstress, socks across a flock of familiar tunes in the eighth spot. Gal shows okay vocal technique in such numbers as "Night and Day," "Because" and "Yesterday."

In the seventh slot, the Albins, mixed terp team, score handsily with their many dance patterns.

Joan Brandon, femme magico, gets off to a slow start with a few clock case and cigaret tricks, but closes sock with a bartender's stunt in which she pours from empty glasses and containers on act requested from audience. Act probably goes better in smaller surroundings, but partial audience participation keeps large house interested.

Violinist Marie Neglia generates plenty of excitement with her vivid fiddle feats. Seguing from semi-classics to pops, gal holds house all the way.

Tanner & Betty, Phil Bennett & "Jackie the Clown," the Satisfiers and Joey Karter are listed under New Acta. Don Albert's house orch cuts show with customary slick styling.

Arg. Concessions

Continued from page 6

gentina clamped down on remittances. New setup is expected to permit remittances at the rate of \$1,500,000 a year.

When Johnston and Dr. Cerello concluded the original film pact in 1940, it was supposed that American companies would start sending their films to Argentina immediately. However, import permits were not forthcoming, and the Argentine government began making further demands on the U. S. dollars. Foreign department chiefs looked upon the situation as being hopeless and virtually had given up all ideas of resuming business in the country.

In announcing conclusion of the agreement, John G. McCarthy, MPEA v.p., credited Joaquin Rickard, the association's manager for Latin America, and a three-man committee in expediting the ultimate deal. Committee consisted of Stuart B. Dunlap, of Loew's International; William W. Sullivan, 20th-Fox International, and Monroe Isen, Universal-International.

State's Vidpix

Continued from page 3

duced exclusively for theatres by the IMPD. They will deal primarily with American life, industry and farm activities. The State Dept. was influenced to take the TV step because of requests made by foreign television outlets.

A survey and analysis of foreign TV needs will get under way shortly, and pilot tests on a few subjects are slated to go into production immediately.

Ralph Murphy in N. Y.

Director Ralph Murphy has arrived in New York from Hollywood to serve as a consultant on a number of pix planned by International Motion Picture Division of the U. S. State Dept.

He will remain in N. Y. until early July, when he returns for a Columbia commitment.

PROFIT

NOW IN RELEASE!

New
SABU
The Jungle's Own
SAVAGE DRUMS
co-starring
LITA BARON
Produced and Directed by William Burke



NOW IN RELEASE!

Excitement!
LITTLE BIG HORN
starring
Lloyd BRIDGES - John IRELAND
Marie WINDSOR
Written and Directed by
Charles Sorenson Storm



Fantastic!
LOST CONTINENT
with
CESAR ROMERO
Willary Brooks
Acquanetta
John Hoyt
Produced by Roy Rowland
Directed by Sam Newhall



READY IN JULY!

READY IN JULY!

Tops!
THE STEEL HELMET
with
Robert HUTTON - Steve BRODIE
James EDWARDS - Richard LOO
and introducing
Gene EVANS
Written, Produced and Directed by Samuel Fuller



GI JANE
starring
Jean PORTER - Tom NEAL
Iris ADRIAN
Produced by Harry Lerner - Directed by Reginald Le Borg



NOW IN RELEASE!

Kentucky Jubilee
starring
JEKKY COLONNA
Joan PORTER - James ELLISON
Produced and Directed by Sam Newhall



Now Shooting!
CESAR ROMERO • GEORGE BRENT • AUDREY TOTTER
in Rupert Hughes' **"FBI GIRL"**
Produced and Directed by William Burke

Film Reviews

Continued from page 1

Peking Express

ments when spouting ideologies but, on the whole, concerns itself with enough thriller melodramatics to satisfy action-minded audiences.

Considerable of the action takes place aboard the Peking Express on a run between Shanghai and Peking. Aboard are Joseph Cotten, UN doctor on his way to operate on the head of the Nationalist underground, Corinne Calvet, adventurous and old flame of Cotten's, Edmund Gwenn, a priest; Marvin Miller, black market operator, and Benson Fong, rabid Communist newspaperman.

Plot soon gets the principals together after the identities of each are established, and William Dievrie's direction keeps the footage building along molar lines. Fervor of party members for the "New China" is expressed in Fong's character, with Hicks against the Church, the UN and the U. S., but the other side of the question is well-stated by the characters of Cotten and Gwenn.

Action becomes rapid when Miller tips his hands, has his bandits seize the train and the principal passengers to hold as hostages so he can secure the release of his son from the underworld. There's some formula in the plot line in having Miss Calvet ready to surrender herself to Miller if he will free Cotten and Gwenn, but fiction-wise it comes off okay in the action.

Windup finds Miller dead at the hands of the wife he tried to kill, the prisoners escape to the train and fight off the bandits as they try to recapture it. Finish is good action though slightly incredible.

Cotten does a credible job of his character, keeping it unassuming but forceful. Miss Calvet makes an interesting character, and Gwenn is excellent as the old priest. Miller's Chinese heavy is expertly forced for hisses. Benson Fong impresses strongly as the reporter, a role that takes him away from his usual light-comedy characters. Soo Yong sells her role as Miller's wife, and Robert W. Lee is good as the son.

Hal Wallis' production achieves a first-rate feel of present-day China's turbulence. Charles B. Lang, Jr., used his cameras effectively, and cut-in of actual Chinese train and railway station scenes help visual interest. Music score by Dimitri Tiomkin is another dressing that helps melodramatics in the Harry Hervey story, adapted by Jules Furthman and scripted by John Meredith Lucas. Brog.

Father Takes the Air

Program comedy for lowercastles in dual situations.

Hollywood, June 12.

Monogram release of Peter Scully production, stars Raymond Walburn, Walter Catlett, Gary Gray, Florence Bates, Barbara Brown, M'Liss McCreure, James Brown, directed by Frank McDonald. Screenplay by B. S. Baskin, story by William Schiller; editor Carlton Reed. Previewed June 11, '51. Running time, 64 mins.

Henry Latham..... Raymond Walburn
Mayor Collins..... Walter Catlett
David Latham..... Gary Gray
Sherman..... Florence Bates
Mrs. Latham..... M'Liss McCreure
Barbara Latham..... Barbara Brown
Hob..... James Brown
George Colton..... George Barker
Carl..... Carl Winter
Benny..... Sam Donan
Haggerty..... Billy Bletcher
Mick..... Ben Hink
Tomball..... Joan Valerie

This entry in Monogram's family comedy series starring Raymond Walburn ambles along nicely for 60 minutes to prove itself acceptable program material for the lower half of bookings in the general market.

It's nonsense, pleasantly done, and involves Walburn and his mayor pal, Walter Catlett, in the capture of a bank robber. Walburn's daughter (M'Liss McCreure) takes on the job of running a flying school when the owner is recalled to service. Pop and the mayor help her and have fun reliving their World War I flying experiences until the bank robber shows up, charts a plane with the two aged aviators piloting. Plane runs out of gas, makes a forced landing, and the police, tipped off by Miss McCreure, capture the crook. Walburn and Catlett are heroes and the adventure helps Catlett get re-elected.

Trouping is satisfactory under Frank McDonald's direction. Walburn and Catlett put the proper amount of bluster and braggadocio into their characters. James Brown pairs nicely with Miss McCreure for romance. Gary Gray is good as the kid brother, as is Miss Brown as the mother, Florence

Bates and others spot a few chuckles.

Budget production values come out okay under Peter Scully's supervision of the D. D. Beauchamp script.

According to Mrs. Hoyle

Mild programmer for lower half of double bills.

Hollywood, June 14.

Monogram release of Barney Gerard production, stars Spring Byington, Lee Anthony Caruso, Fred King, Yvonne Chandler, Stephen Chase, Robert Karnes, Tristram Coffin, James Flavin, directed by Jean Yarbrough. Screenplay by W. Scott Gray, story by George Blair; adapted from Good Housekeeping novella by Jean L. Owen; camera, Harry Neumann; editor, J. Livingston. Previewed June 13, '51. Running time, 65 mins.

Mrs. Hoyle..... Spring Byington
Mr. Hoyle..... Lee Anthony Caruso
Mrs. Hoyle..... Fred King
Mrs. Hoyle..... Yvonne Chandler
Judge Guthrie..... Stephen Chase
Judge Guthrie..... Robert Karnes
Judge Guthrie..... Tristram Coffin
Judge Guthrie..... James Flavin
Judge Guthrie..... Paul Bremer
Judge Guthrie..... Charles Williams
Judge Guthrie..... Harry Lester
Judge Guthrie..... Michael Whalen
Judge Guthrie..... Louder De Cordova
Judge Guthrie..... William Mack
Judge Guthrie..... Fred Jamont
Judge Guthrie..... Marcelle Imhof
Judge Guthrie..... Baron James Lighter
Judge Guthrie..... Ted Shanon
Judge Guthrie..... Ted Shanon
Judge Guthrie..... Ted Shanon

Only mild results are achieved with this little story about a retired schoolteacher who spreads sweetness and light among a group of racket men. Spring Byington in the top role gives it some lift but it is just passable for lowercastles slotting in the more general situations.

Polynesian twist to the Jean Z. Owen story, scripted by W. Scott Gray and Barney Gerard, who also produced, has the second-rate hotel where Miss Byington has lived for 25 years purchased by a group of plug-uglies led by Anthony Caruso. Racketeers are trying to go legitimate. They come under Mrs. Hoyle's influence when they try to evict some oldtimers from the hotel.

Some drama is cooked up when Brett King is forced to go along on a market holdup by Robert Karnes. Latter is killed, but not until he has hidden the loot in Mrs. Hoyle's room, and King is wounded. Police find the loot, and Mrs. Hoyle goes on trial as an accomplice. By time it's all over, she is cleared, finds that her long-missing husband died in jail and that King is actually her missing son.

Other than Miss Byington's work, the trouping is unimpressive. King shows some promise, however. Tania Chandler walks through for a slight bit of romance with King. Jean Yarbrough's direction points for tear jerks and pathos, achieving some. Technical contributions are standard for the light budget. Brog.

Secrets of Monte Carlo

Adventure thriller lacks any b.a. names; okay for under-half of doublets.

Republic release of William Leroy production, features Warren Douglas, Lois Hall, Jean Vincent, Stephen Bekassy, directed by George Blair. Screenplay by J. K. Butler; camera, Walter Brown; editor, Irving M. Schenberger; music, Stanley Rosen; production, W. D. Jones. Previewed June 12, '51. Running time, 65 mins.

Republic adventure entry will serve nicely on lower half of twinsets in many situations despite absence of marquee names. "Secrets of Monte Carlo" has plenty of action and meller touches. Despite its being a modest budgeter, it's a polished thriller with some first-rate acting.

Pic details how a young American businessman, on a brief stop-off in Monte Carlo, becomes involved in a series of fast-moving adventures stemming from a darning of a rajah's jewels. Although John K. Butler's story introduces several subplots, director George Blair never gets the thriller too involved. The switch of the stolen gems to implicate the U. S. businessman is a bit incredulous but other angles follow reasonable story lines. Bang-up fight and gun battle bring film to an exciting climax.

Warren Douglas is the Yank businessman. He's personable and shows acting ability. Lois Hall

makes a neat romantic interest as the detective's sister. She has looks as well as first-rate thespian ability. Robin Hughes is the forthright British insurance detective, June Vincent, as the gangleader, is attractive and fits her two-timing role. Stephen Bekassy suffices as the suave gem mastermind.

Camera work of Walter Strong is topflight, while Irving M. Schenberger did a deft editing job. Weir.

There Is Another Sun (BRITISH)

Sports story has small chance of doing well at U.S. boxoffice.

London, June 12.

Butcher's Film Service release of a Northern Film production, stars Susan Shaw, Maxwell Reed, Laurence Harvey, directed by Lesley Selander. Screenplay by Lesley Selander. Camera, Douglas Brown; editor, Charles Hume; music, Alfred Burns. Previewed June 12, '51. Running time, 75 mins.

There is another sun, a story by James Robinson, camera, Douglas Brown, editor, Charles Hume, music, Alfred Burns. Previewed June 12, '51. Running time, 75 mins.

This is an excellent film for sports fans and the younger generation, over here, being woven around the exciting world of boxing, dirt-track racing, speedway racing and the fairground. There is not much of a love motif in the story which deals mainly with a young boy's mistaken loyalty to an older man. There are plenty of spills and thrills, and much that should appeal to male members of an audience. Film should make a good second feature for most houses. It would be less likely to draw in the U. S. where similar pics have been presented in more spectacular style.

A stranded showgirl gets friendly with two men from a local fair. One is a reckless motor racer on the Wall of Death, the other a promising young boxer who is devoted to the elder one. Once a favored track rider, Maxwell Reed is anxious to get back into the big money. His buddy, "Borrow" from his trainer sufficient cash for the other to purchase a machine of his own. Reed knocks down one of the watchmen while stealing tools, gets a car and his buddy is reluctantly involved. Plot then swings to the buddy who finally gets a big title fight and is signed up for big future events outside the fair grounds, winning the girl away from Reed.

Reed gives a convincing interpretation of the complex character of the speedway ace while Laurence Harvey is well cast as his staunch friend. Susan Shaw makes the most of her limited chances as the femme influence in the life of the two men. Leslie Dwyer is thoroughly at ease as the cockney boxing trainer and Hermione Baddeley shares equal honors as a fortune teller who refuses to wed him until the cards decree. Meredith Edwards wanders with deceptive amiability through the story as the patient sleuth tracking down an unknown man. Direction is commendably brisk. Clem.

Midnight Episode (BRITISH)

Mild meller is weak entry for U. S. market.

London, June 5.

Columbia release of Triangle production, stars Stanley Holloway, directed by Gordon Parry. Screenplay by Fred Vincent, Carroll, David Evans, William Tomelton; camera, Hans Glendinning; editor, Charles Hume; music, Frederick Ad. O'Brien. Running time, 75 mins.

This complicated meller, adapted from a French thriller, should make a good second feature on most programs, but it lacks the dramatic touches and marquee names to make anything but a weak candidate for the U. S. market. Commendable direction and good all-around casting results in good average entertainment, but pic is in no sense in the upper grade.

Central figure is a ragged old beggar who recites Shakespeare to theatre goers, and earns odd money opening automobile doors. One night he finds a corpse in a car, which then mysteriously disappears leaving behind a money-filled wallet in the gutter. Plot and counterplot all revolves around the identity of the murdered man, his double life and the reason for his

death, with the police hot on the trail of the wallet which contains vital clues.

To keep within the law regarding "stealing by finding" the old beggar has taken some of the money to a police station, hiding the remainder with the wallet in a torn coat at a cheap cafe. The Italian proprietor discovers the board, turns it over to the police who then track down the murderer.

Stanley Holloway gives an excellent study of the curbed thespian, neatly blending a native dignity with latent capidity. Leslie Dwyer makes a lively cockney buddy, and Wilfred Hyde White a smoothly hypocritical gang leader. Reginald Tate is good as a Scotland Yard inspector and Leslie Perrins contributes his usual unerring performance as a nightclub owner. The women in the cast are ill-served, providing only a background of motive and relationship to the others. Clem.

Print Allotments

Continued from page 1

that I have strong faith in the future."

20th-Fox preview touched lightly on the prospects for theatre television in his closing speech, envisioning it as a shot in the arm to theatre grosses. "It is my firm belief," he declared, "that when we get theatre television, promised to us in about 18 months, theatre patronage will be restimulated and regenerated."

Conclave was brought to a conclusion by distribution topper Al Lichtman, who recapped the highlights of the sessions—the new policy of combining sales with advertising, increased co-op ad budgets, and additional ad budgets all along the line under the direction of veepee Charles Einfeld.

Co-op ad plan, dropped by the majors during the war years when such campaigning was unnecessary and virtually extinct since then, received the unanimous vote of delegates to the sales conference. It will be offered to every first-run house, large or small, with the only requirement being a guarantee that the exhib will continue his regular advertising budget. Co-op advertising is to be extended over and above the present expenditures. Division and branch managers and salesmen will work out the program at the local level.

20th-Fox also is scheduling a heavy budget of newspaper advertising to provide exhibs with information and knowledge of its increased campaigning. Company also plans to give free 24-sheets to exhibs who contract for billboard space to piggy 20th-Fox films.

Darryl F. Zanuck, 20th's production topper, told delegates that some 80 productions will carry the company through the end of 1953 with the type of film ammunition needed to hit the boxoffice target squarely. Zanuck divided these productions into four categories, with each group offering what he believes are pics that will earn dollars for distribution and exhibition.

Groups mentioned by Zanuck were broken down as follows:

Group one consists of six films termed "specials," which Zanuck described as being spectacular from the standpoint of subject matter, sweeping action and pictorial concept. Heading this group are "David and Bathsheba" and "Decision at Dawn."

Group two has six Technicolor musicals stressing subject matter and all-star casts. Included are "Meet Me After the Show" and "Friendly Ladies."

Group three has 25 "action" pics, with emphasis on movement, pace, excitement and unusual theme. Heading this section are such pics as "The Frogmen" and "Anne of the Indies."

Group four contains 25 "human interest" subjects, warm, human, grassroots stories and comedies "heavily flavored with Americanism." In this group are "Take Care of My Little Girl" and "Mr. Belvedere Rings the Bell."

Modest emphasis in the future program was stressed, with 18 tuncix listed as being in various writing stages, and Zanuck reported that a number of other specials are coming up, including a modernized version of "Jean Valjean."

Interstate's New Owner

O'vander Drive-In opened here by Interstate Circuit. Owner is located on a 25-acre plot with the parking area taking 15 acres. Myron Hudgins is manager of 500-car owner. It is Galveston's first.

EASTERN LABS, UNION

IN PACT DEADLOCK

Eastern film laboratories and lab union Local 703 have reached a deadlock on a new contract, the old one having expired Saturday (16). Richard A. Walsh, pres of International Alliance of Theatrical Stage Employees, has been asked to step into the picture in an effort to bring about an agreement. Walsh is scheduled to meet with lab management reps and union officials in New York today (Wed.).

Union is asking a 12½% increase in salaries. On top of this, it's asking an additional 3% of each worker's wage for a welfare fund, another 3% for pensions and other concessions, as well as three-week vacations a year with pay. Lab toppers estimate the total demands would represent a 34½% increase in present pay levels. The labs have offered a hike of 10c, an hour but offer was nixed.

Approximately 25 labs are involved in the dithering, of which 19 are in N. Y. Contract affects 1,800 workers.

Settle Salt Lake City

B.O. Fraud Actions

All pending litigation of boxoffice fraud actions in Salt Lake City has been terminated, either by settlement or entry of judgments for the various distributor plaintiffs, it's disclosed in N. Y.

Eight suits brought against the estate of the late Claude C. Hawk and the Claude Hawk Corp. were settled after the Federal Court jury had been impaneled. Defendants paid \$10,031, the amount claimed by the plaintiffs.

Percentage actions brought in the same Utah court by seven distributors against Samuel L. Gillette and Associated Amus. Co., operating regular theatres and drive-ins in Utah and other states, also were settled. Orders dismissing the actions were entered.

Interstate Extends 'Worth'

Bow to 4 Ft. Worth Spots

Fort Worth, June 19.

More than 7,000 persons jammed four local theatres for premiere of Warner's "Fort Worth," which deals with the early history of the city. Premiere showings originally scheduled to be held at two theatres were held at four, the Worth, Hollywood, Palace and Majestic.

Frank Weatherford, of the Interstate circuit, stated that if there were another first-run downtown house operated by the circuit, it would have been used, too. Randolph Scott, one of the stars of the pic, was here for the premiere and attended stage ceremonies at each of the four houses.

1st Saudi Arabia Pic

First motion picture ever made in Saudi Arabia has been produced for the Arabian American Oil Co. by Richard Lyford. Forty-minute subject, titled "Myah," was designed to acquaint people of Saudi Arabia with need for conservation of water.

As there are no pic theatres in the country, the oil company is sending mobile units to show the film in every part of Saudi Arabia. Picture is being given a press showing at the Hotel Waldorf-Astoria, N. Y., tomorrow afternoon (Thurs.).

UA Execs' Faith

Continued from page 4

there being an indie distrib outfit with a willingness to take the work of experimental and offbeat producers. "Without UA there would have been no Stanley Kramer for Columbia to take from us," he said. Kramer, who formerly produced independently for UA, recently shifted to Col.

Mayer expressed optimism over the bio's future and asserted that "instead of being downcast and discouraged, we should be charged with hope and enthusiasm." The COMPO exec said that additional evidence was being given daily that television must in the end turn to the picture business if it is to fulfill its potentialities. He said he was certain the industry was still in its infancy and that it would attain, "sooner than any of us now envision, an importance and magnitude we have never dreamed of."

SELL YOUR PICTURES ALL OVER TOWN DO MORE POSTING!



Plaster the Highways
and the Byways... with the
story of your **ATTRACTIONS**
... in the bright, colorful, eye-appeal-

ing lure... of the **ONE SHEET**... the **THREE SHEET**
... the **SIX SHEET** and **TWENTY-FOUR SHEET**...

... the **BIG ARTILLERY** of *Showmanship*... that finds its
target... wherever there are people... to turn into **PATRONS**... at
your **Boxoffice!**

MAKE IT A BOXOFFICE

Keep 'em off the highways... and in the theatre... Ask your **NSS Salesman** for the **July 4th Brochure of Special Exploitation Ideas for INDEPENDENCE DAY**... Don't miss the magnificent **TRIBUTE TRAILER** especially produced to create **GOOD WILL** amongst your patrons... Make it a profitable **FOURTH!**

DO MORE POSTING!

NATIONAL *Screen* **SERVICE**
PRIDE BABY OF THE INDUSTRY



Clips From Film Row

NEW YORK

Edgar Van Blomm, manager of the Paris Theatre, N. Y. foreign-language, resigned as per June 15. Van Blomm will vacation in Europe, then plans to go into radio and television production upon his return to N. Y.

Bernard Krane, executive assistant to United Artists V. P. William J. Heineman, left yesterday (Tues.) for a swing through the eastern territory, visiting Boston, Buffalo and Cleveland.

Dick Weaver, indie publicist, assigned by producer R. P. Eagle to handle promotion for the Criterion opening of "The Provoker."

Bernard Krane, United Artists sales manager, off yesterday (Tues.) on a week's swing of Boston, Buffalo and Cleveland.

M. L. Simons, Metro exhib relations staffer, due back Friday (22) from Albuquerque, where he attended convention of the New Mexico Theatre Owners Assn. Next week, he'll be down to the Independent Theatre Owners of Mississippi conclave at Biloxi, which opens on Monday. Guest speakers at the latter meeting will include

Maurice A. Bergman, Universal's director of public relations.

PITTSBURGH

Weldon Waters resigned as general manager of Bert Stearn's Co-operative Theatre Service, indie booking combine, to join Dipson circuit, Wheeling, W. Va., in executive post. Bill Brooks moves up into Waters' old berth and Bob Kimmelstein takes over Brooks' duties. Before going with Stearn's a year ago, Waters was exchange manager here for 30th-Fox.

Mary Civitarese continues as manager of Strand in Pittsbn, which was owned and operated by her father, Anthony Civitarese, who died recently.

Variety Club will honor Sall Gottlieb at a testimonial dinner at William Penn Hotel June 25. Gottlieb was recently promoted from head of the Metro exchange in Pittsburgh to district head for company in New York and New Jersey. Ralph Pinlow replaced him here.

Bert Detwiler, former Mason circuit manager, is now managing the newly-opened Braddock Drive-in at Frederick, Md.

Michael Karolick, Perryopolis theatre owner who has been in business for 30 years, and his wife

celebrated their silver wedding annl. Karolick is also a grocer—he's been one for 44 years; his store is in same building as his film house.

Alex Manos, who was an assistant booker for Manos circuit, owned by his father, Mike Manos, before being accepted for officer training, was commissioned a lieutenant in Lockland, Tenn.

MINNEAPOLIS

Minneapolis theatres are combating TV by pointing out in their newspaper ads the advantages of seeing pictures in showhouses. W. R. Frank's group of six nabes houses carry statement addressed to "TV Owners," asking latter to "join the crowds back to the theatre where you will see clear giant pictures in artesian cooled comfort." RKO-Orpheum ads assert "only in the motion picture theatre can you see a double feature show like this and in cool comfort."

Prohibited by law from advertising their Bank Nights in newspapers, Twin City theatres carry the line "Tonight is the Big Night" to indicate the occasion.

Radio City house tied up city's leading record dealers on two-thirds of a page newspaper ad for "Great Caruso" with 200 guest tickets for lucky number holders.

North Central Allied holding first board meeting this week since election of Ted Mann as president.

Radio City Theatre here unable to get cable out of Chicago to present Louis-Savold fight on its big screen TV.

Pat Halloran, Universal city salesman, visiting mother in Los Angeles.

Wife of Fay Dressell, RKO branch manager, recuperating from serious illness in Northwestern hospital.

CHICAGO

Allied Theatres of Illinois appealed to Mayor Martin Kennedy to abolish city's 3% amusement tax as incentive to added attendance and as aid in keeping indie theatres lighted. Allied's proposal is further based on present slim take on theatre taxes, which it claims is of negligible profit to the city. Proposal will be taken up by Chi city council.

Chi exchange theatre closings have been temporarily curtailed, with only two houses buckling in past two weeks. Latest to shutter is Paulina Theatre, kicking the overall total to 124.

Main issues in Easman Theatre Corp.'s \$32,000,000 anti-trust suit against majors have been directed to Master Joseph Elward for hearing.

Price-cut war here now involves only two indies and B&K's Tower and Southtown Theatres. Jackson Park, Rosewood, Linden and Empress have all restored tariffs back to normal.

Ben Katz, Chi's Universal exploitation head who was stricken recently while on Florida vacation, has returned to work.

KANSAS CITY

Free parking is back in town after an absence of about 10 years. Last week Fox Midwest's downtown Tower and Equire theatres began offering free parking to their patrons after 6 p.m. The system calls for the patron to drive in the parking lot and present parking ticket to cashier when buying theatre admission, cashier validating parking stub to give patron gratis service. Gives Fox Midwest free parking at its four first-runs booked up in day-and-date policy in metropolitan area.

Alfred Hitchcock due in town June 26 tub-thumping for his newest, "Strangers on a Train." RKO and the Missouri Theatre are inviting press and industry people to have lunch with the director at Hotel Muehlebach.

Daylight saving time for Kansas City, Mo., apparently is not going to make the grade. Rather than haggle over the proposition in council meetings, city fathers asked for expression from populace via volunteer ballot. Last tabulations showed the vote 5 to 3 against daylight setup. Theatres opposed foisting daylight time on them. Drive-ins also were against it.

SEATTLE

First tradeshow in several years here was held recently at Vestian Theatre when about 100 attended two-day screenings by Warner Bros.

Bill Foreman, who heads Foreman Theatres, with recent acquisition of last remaining Warner Bros. theatres in Aberdeen and Hoquiam, now has 21 theatres and 16 drive-ins in Oregon and Washington.

McDonald Theatre (Evergreen) at Eugene, Ore., reopened last week after two weeks shutdown for refurbish job.

Rep-Rogers

Continued from page 1

sponsor's product. And, according to Rogers, he has retained all rights to commercial advertising in his contract with Rep.

Whether the western star can make his claim stick will necessarily depend on court interpretation. Since the problem has so many ramifications, moreover, either Rogers or Rep is expected to fight it through the Supreme Court. To date, the original producers and/or studios who turned out the pix were thought to have control of TV rights, since sale of the films to video was never mentioned in player contracts. Now they're regarding with close interest the possibility of Rogers launching the long-awaited test case.

Rogers' action was defied by his attorney, Frederick Sturdy, who claimed that the films were made by Rep for entertainment purposes only and that any attempt to televise them in conjunction with video advertising will be resisted through the courts. It's expected that final disposition of the case will depend on clauses in his contract. Sturdy contends that Rogers retained rights to commercial advertising in his pact and this is interpreted to include video sponsorship.

Indicating that if legal action isn't launched shortly, Rogers may let the TV sales go through and then sue for an accounting of profits, Sturdy said: "Television is viewed only as a medium and Republic would be within its rights in piping Rogers' pictures into theatres, but use of films for advertising would constitute a breach of his rights. Whether or not the contract covers such procedure, such rights are recognized by general law. If (Rep's pres Herbert J.) Yates, wants to go ahead with his licensing plan, he will do so at his own peril."

Standard Screen Actors Guild contract, which applies to players receiving less than \$20,000 per film, gives the producer the right to use players' likenesses, etc., in connection with advertising and exploitation of the film itself. There is no mention in a standard pact of advertising or commercial endorsements, but where studios desire a player to have his likeness or endorsement used for commercial tpe on a particular film, standard releases are secured from the individual.

UDT's Hudson

Continued from page 1

"It's Movie Time—U.S.A." at Friday's sessions, but no decision was made.

Howard Dietz, Loew's director of ad-publicity-exploitation, was appointed temporary chairman of an advertising committee which will sift ad campaign suggestions submitted by other member companies. Charles Simonelli, eastern advertising and publicity manager for Universal-International, will head another committee which will perform a similar chore in the pub-exploitation field.

Designated as a committee representing the MPAA's publicity group to work with the New York exhibs on their own public relations campaign were Charles Einfeld, Mort Blumenstock and Jerry Pickman, national ad-publicity directors of 20th-Fox, Warner Bros. and Paramount, respectively. S. Barret McCormick, EKO director of publicity-advertising, was re-elected chairman of the MPAA ad-publicity directors committee for another six months.

While a tentative budget of \$500,000 has been proposed for the big hype drive, Council of Motion Picture Organization has prepared two estimates of costs. Under one, exhibs would stand the cost of newspaper and billboard advertising, mats to be furnished and poster paper supplied at cost. Under the second estimate, these two items would be paid for in their entirety by the producers.

In the event the producers should stand the newspaper-billboard expense, the campaign would total \$437,208, broken down as follows:

Magazine advertising, \$116,220; radio, \$27,905; television, \$21,840; newspapers, \$77,590; billboards, \$69,907; industry short, \$75,000; trade papers, \$25,000; pressbook, \$25,000, and contingency fund, \$25,000.

Rep. Grooms Allen As 'Cowboy King' Vice Roy Rogers

Hollywood, June 19.

Rex Allen will step into Roy Rogers' saddle as far as Republic is concerned. Valley studio is grooming Allen to take the place of Rogers, who loped off thataway when his contract expired last month. Allen's films will henceforth be produced by Edward J. White and directed by William Whitney, who formerly held those jobs on the Rogers pix.

It's expected the budgets on the Allen pix will be boosted although figure won't be as high as that customarily spent on Rogers' outers. If Allen clicks solidly in the new rating, then budget will be upped to that of let's top star. Studio already has begun billing Allen as "King of the Cowboys," the tag once hung on Rogers.

Rogers had been at Republic for a decade. Film cowpoke reportedly is mulling offers from several other studios but doesn't expect to make a decision before the first of the year. Meanwhile, he's due to co-star with Bob Hope in a film at Paramount, on a freelance deal.

Souvaine-Disney

Continued from page 1

standards and Souvaine execs freely admit it.

In any event, Gunther Lessing, Disney v.p. and counsel, is due in N. Y. from the Coast this week to seek to restrain Souvaine from showing the Bunin film. As matters now stand, the two pix would clash since both are slated to play different houses on Broadway at the same time. Disney's pic is set for the Criterion in August. The Bunin version is going into the M., fair shortly before. Original plan was to show the Bunin "Alice" at the Trans-Lux-42nd Street Theatre simultaneously with the Mayfair run but this has been dropped.

Lesser contends Disney owns copyrights on the Tensel drawings of the "Alice" characters. Souvaine contends all of its source material for the Bunin film were public domain.

NORTH STAR
LIRCOM

4 DUANE DOUGLAS LINERS

39 MANH 43

88 CALIFORNIA 72

CHICAGO 29

Call Now...Free Ticket Delivery
Murray Hill 3-7300

80 St. Clair, East, 42 St. 5th Ave

Brooklyn LU 5-3888 Bronx LU 4-6487

West 94 St. 6th Ave. 10th Ave. 10th Ave.

Clark Street (Jardine) 84 St. 100

JANUARY 1951-18

Jerome Ave., Rm. 612 OL 8-7991

Agency Irregular Plights 4-101

OUTDOOR REFRESHMENT SERVICE
From Coast to Coast over 1/2 Century

Refreshment Service for DRIVE-IN THEATRES

New York Theatres

RADIO CITY MUSIC HALL
Rochester Center

"THE GREAT CARUSO"
MARIO LAMCA - ANN BLYTH

KIRSTEN NOVOTNA THORSON
Color by TECHNICOLOR
An R-G-M Picture
plus Spectacular Stage Production

JOHN GARFIELD
SHELLEY WINTERS

HEARD THE WAY

PARAMOUNT



Schnozzola!

—the story of the Great Durante

by Gene Fowler

TOMORROW, in Collier's, the man who gave you those brilliant biographies of John Barrymore and Jimmy Walker, begins an even more memorable portrait—the story of Jimmy Durante.

You'll find in the saga of Jimmy all the glowing warmth and excitement of that most fascinating of industries—the business there's no business like.

It's a grand show—and a front row seat is yours when you get Collier's tomorrow. Don't miss "SCHNOZZOLA!" by Gene Fowler, in

Collier's
Out Tomorrow



RIVIERA PORT LIMERICK, N. A.

Dear Tony:

This is your third engagement at the Riviera in as many years, and because it has been such a happy relationship I'd like to tell the world about it.

You not only have endeared yourself to the many thousands who have literally jammed the club to watch your super-showmanship and to listen to your magnificent voice, but you have carved a niche in the hearts of those who are employed here. Yes, Tony, we all love you, and know you for the fine gentleman you are. And each succeeding year we look forward with great anticipation to your engagement which somehow always seems too short.

May you continue to enjoy the success you so rightfully deserve, because in my book you're the greatest!

Sincerely,

Bill Miller

Bill Miller



Tony

MARTIN

Thanks



RCA Victor Records, and Henri Rene for his wonderful backings.



CARNATION MILK, Bob Redd, Victor Young and Jo Stafford for my happiest year in radio and looking forward to being back together again on the Carnation Contented Hour starting Sunday, September 16th on CBS.



Mr. Howard Hughes and RKO Pictures for giving me the opportunity to get back in pictures and spend some time at home.



COLGATE and NBC for the privilege of appearing on the wonderful Colgate Comedy Hour.

HAL BORNE, not only a great conductor and arranger, but also a great pal.

P. S.: Thank you Abe Lastfogel, Nat Goldstone, Wally Jordan and George Woods.

See Page 45

3-2 VOTE FAVORING WBAL WINDS UP FCC'S MOST FAMOUS 'BLUE BOOK' CASE

Washington, June 19.

By a 3-2 vote, the FCC yesterday (19) decided to renew the license of the 50 kw Heard station in Baltimore, WBAL, and to deny the application of Drew Pearson and Robert S. Allen, co-owners, for the facilities. The decision, which was final, was similar to the proposed 4-2 ruling issued in December except that Commissioner Frieda Hennock, who had voted with the majority, did not participate.

Dissenting from the majority decision were Chairman Wayne Coy and Commissioner Edward M. Webster, who favored granting the facilities to Pearson and Allen. Commissioner Robert F. Jones had kept out of the case from the outset. Pearson had opposed his confirmation as a member of the Commission.

The decision disposes of the Commission's most famous "Blue Book" case. It was WBAL which was cited, among others, by the Commission's 1946 policy report on station programming responsibilities for over-commercialism. Pearson and Allen's bid for the facilities was based largely on the Commission's findings in this report.

However, the case dragged and by the time lengthy hearings were concluded and a decision could be written—a matter of six years—the "Blue Book" had lost most of its sting. But in the interval, WBAL effected major improvements in its programming and the majority was confronted with the question of closing down a satisfactory, going operation of extensive magnitude in favor of a promising but unknown substitute.

The Commission's statutory obligation to the rights of new applicants, as compared to those of renewal applicants, was a key issue in this determination, and was strongly emphasized at oral arguments on the proposed decision several months ago by counsel for Pearson and Allen. The final decision, it was noted, contained a new section on this point which declared:

"As the Commission considers the record and character of a new applicant in all fields, so must it consider a record in the broadcasting field itself in determining which of two applicants will better serve the public interest. Excellent performance as a licensee will be given favorable consideration where we find a reasonable likelihood that such performance will continue.

"On the other hand, a record of poor service, or of marginal service with no indications of efforts to improve such service, will be

(Continued on page 39)

Congoleum-Nairn, Norge First Two Sponsors On Kate Smith Nite Show

NBC television this week landed its first two sponsors for the new Wednesday night Kate Smith show, which prems in the fall in the 8 to 9 period. Congoleum-Nairn, which is scheduled to check out of its Sunday night "Garroway at Large" program at the end of the current cycle, pacted for a half-hour segment of the show on alternate weeks. Norge, now a participant on "Four Star Revue," signed for a half-hour once weekly.

Miss Smith's show will replace the "Four Star Revue" currently occupying the Wednesday night slot. It's being put together as a straight entertainment package, instead of carrying the housewife slant of Miss Smith's present cross-the-board daytime series (which, incidentally, she'll continue next season). Present plans are to have the star present a different top-name comedian every week, in addition to a top Hollywood star, who will appear in a dramatic vignette. Show is to be produced by Ted Collins, with Barry Wood as associate producer.

With Congoleum tied down, meanwhile, NBC is mulling the advisability of pitching the rest of the show to a sponsor who will take the full hour alternate weeks, or to several other half-hour sponsors.

Bing Smokes Again

Hollywood, June 19.

Chesterfield renewed Bing Crosby for his third season on a firm 26-week contract. Sponsor is paying \$30,000 a week for the show, same as last season.

During the summer hiatus Crosby and his co-producer-writer, Bill Morrow, will experiment on TV ideas, and a pilot film may be made, although he has no TV plans for next season.

P&G 'Lend-Leases' Show to a Rival

Unusual instance of a major radio client turning over its program for the plugging of a competing product, occurred last week in the resale of "FBI in Peace and War" on CBS.

Not generally known is that the "FBI" show is controlled by Procter & Gamble, which has its own production unit on the Coast. P & G cancelled out of the show in its recent AM budgetary cut-back and stipulated to CBS that it was at liberty to resell the show, but not to a rival company.

Last week Wildroot (which manufactures a competing shampoo product) negotiated a deal with CBS to pick up the portion of the show dropped by P & G. CBS appealed to the latter company to waive its "lend-lease" stipulation, and nobody was more surprised than Columbia when P & G gave the "go ahead" signal.

Tele Boon to Dancers; Uses More Than 3 Ballet Troupes or 6 Legit Shows

Television, a boon to all sorts of talent, has been especially a bonanza for that most underpaid of artists, the ballet dancer. Not only via its higher salary scale, but in its wide variety and number of weeks of employment.

The 1950-51 season just closed has been the most successful thus far for dancers, according to James Starbuck, choreographer for NBC's "Show of Shows" the last two seasons, and before that for "Inside U.S.A." and "Admiral Broadway Revue." Over 150 dancers, he said, found more or less steady work. In terms of employment this 150 more than equals three full-sized ballet companies or six Broadway hit musicals.

More than that, Starbuck added, TV salaries exceeded by far the average paid by ballet troupes, musicals or nightclubs for similar work. Minimum in dance companies is currently \$75 a week. Tele pays \$100 a week for a half-hour show; \$125 for an hour program, and \$150 for an hour-and-a-half ailer like "Show of Shows."

Tele's greatest achievement, as far as dance is concerned, he said, is the employment possibilities it created for dancers. Not only for the ensemble dancers and principals working week in and out,

(Continued on page 39)

LEVENSON STATUS STILL UNCLEAR; OFF JUNE 30

Status of the Sam Levenson show on CBS was still unresolved this week, following notice of cancellation by Tintair, which hassled with the network over finding a time slot other than the Saturday evening at 7, where it is currently berthed.

With Tintair cancelling out after the June 30 stanza, Levenson takes an 11-week summer layoff. It was tentatively arranged for him to go into the Tuesday night at 9 period upon his return in the fall, but this period has been sold to Eversharp-Schick for a new show.

In view of the critical acclaim accorded the story-telling comic, CBS figures it's a cinch to land a new client pronto, with time availability to be determined there and then.



WILLIAM GARGAN

Starring as "Martin Kane"
NBC-TV (Now in 5th week)
In Preparation for next season for
Radio and TV
THE PRIVATE EYE
Contact
Music Corporation of America

Coy Confirmed; Question Raised If He Will Stay

Washington, June 19.

Nomination of Wayne Coy for a seven-year term as chairman of the FCC was confirmed by the Senate last week without objection. Action was taken Thursday (14), day after the Senate Interstate Commerce Committee had unanimously recommended the appointment.

Coy's present term expires June 30. He has been chairman since December 29, '47, when he took office to fill out the unexpired term of Charles Denny, who resigned to join NBC.

Whether Coy will stay on for his full term or a large part of it is still a subject of speculation here, despite his confirmation. Chairman Edwin C. Johnson (D, Cal.) said during recent Committee hearings on Coy's nomination that he knew the FCC chief had turned down some attractive offers from industry. Coy said he liked what he is doing.

It's expected that the Commission chairman will at least see through the lifting of the TV freeze and such important related TV matters as theatre video and Phonovision. By that time, his decision to stay on or not may be decided by the Presidential elections. Coy is a Democrat, and though his term is good for seven years as a Commissioner, it is likely that a Republican president would select as chairman a member of his party.

How long Coy will stay was the subject of kidding by Frank M. (Scoop) Russell, NBC vee, at the recent Johnny Gillin memorial dinner here. In calling on Coy to take a bow, Russell remarked that the FCC chairman had been appointed for a new term and that he might stay on until its expiration or the lifting of the freeze "or which ever comes first."

TOM A. BROOKS, HEARST RADIO V.P., DIES AT 46

Tom A. Brooks, 46, vice-president and general manager for William R. Hearst's radio and television operations, died suddenly of a heart attack yesterday (Tues.) morning at his home in Lennox, N. J. He had held that post in the Hearst organization since November, 1948.

Only a few hours earlier he had received news of the FCC decision favoring the Hearst station, WBAL, Baltimore, in the celebrated Blue Book case.

He is survived by a wife and four children.

Some Disenchanted Evening

After project was on the shelf for several weeks, NBC is going ahead on Sunday, July 1, with its radio adaptation of Budd Schulberg's novel, "The Disenchanted." Program was initially pencilled in as the opening attraction of the recently-premiered "New Theatre" Sunday dramatic series, emceed by Eva Le Gallienne, but after due consideration the network decided it would be the better part of wisdom to yank it, at least as the premiere showcase, because of its treatment of the film industry.

Schulberg book fictionalizes F. Scott Fitzgerald's association with pix making and parts of it are anything but complimentary to the Hollywood moguls. NBC's initial six was predicated on the feeling that this was no time to invite the ill favor of the pix industry, particularly in view of the closer pix-TV ties which find the major film studios and the networks currying favor with one another.

Adding to NBC's sensitivity was its recent experience with the "Phibes TV Playhouse" presentation of the life of the late D. W. Griffith. That show, supposedly based on Griffith's memoirs, panned part of the modern Hollywood economy, which brought a blast charging unfair competition from the Council of Motion Picture Organizations.

BMI Clinic Diagnoses Radio: Patient Is Healthy, 'Can Do It Better Than TV'

Name Your Price

Washington, June 19.

How much is a radio station worth?

The sale of WINX, 250-watt fulltime here, for \$117,500 last week poses the question. Two years ago the facility was sold for \$130,000. Seven years ago it was sold for \$350,000 (to the Washington Post, now owners of WTOP) plus compensation for capital gains tax. Several years before that it was bought for \$80,000.

The answer, of course, is easy: Whatever you can get for it.

WINX Sold Again, This Time \$117,500

Washington, June 19.

Radio station WINX is changing hands again.

Certainly the most bought-and-sold facility in these parts at least, the 250-watt fulltime will soon come under the ownership of Richard Eaton, licensee of WOOK, a daytime, in suburban Silver Spring, Md., and WFAN, a metropolitan FM outlet in Washington.

Payment price was \$117,500, which included a forbearance contract under which Dolly and William Banks, the sellers, agree, for a consideration of \$15,000, not to start a competitive operation for two years. WINX is the chief competitor to WOOK in programming for the local Negro audience.

This makes the fourth time that WINX has changed hands since Lawrence Heller sold the outlet to Eugene Meyer, chairman of the board of the Washington Post, in 1944 for \$350,000. Meyer wanted to model the station after WQXR, New York, and hired John S. Hayes away from WQXR to come down here and manage it. But after spending several hundred thousand dollars more on fancy equipment and satellite transmitters to spread out the signal, he decided he needed a high-power facility and bought the controlling interest from CBS in the 50 kw WTOP, and later purchased from Bamberger & Co. its TV station (now WTOP-TV). Meyer then sold WINX to the Banks

(Continued on page 40)

TUMS DRAMA SERIES SET FOR FALL TEEOFF

Tums has bought a half-hour dramatic series, "Tums Hollywood Theatre," for the Tuesday evening spot previously occupied by its "Baby Snooks." Later starred Fanny Brice, who died last month.

New series, which starts Sept. 18, will use original script. Agency is Dancer-Fitzgerald-Sample.

Don Lee Cuts Rates

Hollywood, June 19.

Don Lee, nation's largest regional and affiliate of Mutual, is joining other networks in reducing time rates.

Effective July 1, average of trim on sliding scale is 12½%. Higher slices are in reclassification of time periods.

"Radio can do it better" was the theme of the 16th program clinic staged by Broadcast Music, Inc., in New York City on Monday and Tuesday (18-19).

That tack was stressed by many of the radio execs and advertising specialists who addressed the two-day parley. As expressed by William Fineshriber, Jr., Mutual program vee, AM can do dramatic, news and musical programs "better than TV." Delegates, even those coming from non-video markets, said they found the sessions stimulating.

Frank E. Pellegrin, v.p. of H-R Representatives, Inc., told the clinic that radio is bigger than ever and should raise its rates. TV, he said, is really cutting into reading of newspapers and magazines. Conceivably, he said, the 15-25% drop in newspaper readership could even mean a 50% drop in readership of the dailies' advertising copy.

A call to all stations — both affiliates and indies — to be more independent was voiced yesterday (Tues.) by Charles W. Siverson, program director of WHAM, Rochester.

Siverson urged station program directors to use "more independent thinking, more independent selling, more independent programming." Merely following the format of stations that are successful won't work, he said. If an outfit has clicked with a format of music and news, there's more to it than just those two elements. Newscasters have to be trained men who know news values, can write deftly and read convincingly. Disk jockeys have to be experts in selecting tunes and have warmth, friendliness and humor.

Broadcaster urged selling programs on a participation basis rather than single sponsorship. Former arrangement, he stressed, gives the station control of content and talent, keeps him in business if one or two clients cancel, avoids difficulty of re-selling to a new client who might worry about the former sponsor identification and broadens the base so that smaller advertisers can use radio.

Nielsen Steps Up TV Ratings to 3 Weeks; Still 5-Week AM Lapse

A. C. Nielsen has speeded up delivery of his national television ratings, which has the AM research boys griping. With the current issue, the tele Nielsen are being released three weeks after the conclusion of the period. Report issued Thursday (14) covered the two weeks ending May 26.

In radio, however, the programmers had only gotten the report for the week of May 6-12. Five weeks after the rated period. The AM networks don't like it, especially as they have been paying 60-70% more since early this year. Radio-ites have been stumping for some time to have the audience data more quickly, but they fey that for the TV report to scoop the AM report is tantamount to "discrimination."

TV ratings, of course, cover a smaller area geographically and, because of the fewer programs involved, can be processed more speedily.

CBS' DRASTIC REORGANIZATION

Those Cuffo Plugs

The continually acceptance departments at the various TV networks are becoming increasingly disturbed over the wholesale kick-around of cuffo plugs being tossed out by comedienne, who in turn, are being told to lay off.

Squawks have been coming from the sponsors who maintain that, since they're laying it on the line for heavy coin, the plugs should be confined to the client's products.

Colgate, which sponsors the Sunday night NBC-TV "Comedy Hour," is reported to have registered some strong beefs with the network over the manner in which Dean Martin and Jerry Lewis, on their last several shows, have been indiscriminately throwing in gratis plugs, urging viewers to show up at the Copacabana, N. Y., sitery during their stay there (with a 24-sheeted display of the Copa's telephone number), plus such sundry items as Donny's Hideaway eatery on east side N. Y., etc.

Other comix figure that if M & L can get away with it, why can't they? The web's any things will be different next season.

ALL DEPARTMENTS TO BE SPLIT UP

CBS is putting the finishing touches to its new "Operations Future" blueprint, representing the most drastic overhauling in the network's history.

With the acquisition of the Hytron Corp. and its incorporation into the Columbia Broadcasting System as a separate division, putting CBS into the set manufacturing business, the new blueprint, scheduled for announcement in about a week, will result in a complete split down the middle, with five separate organizations functioning. These will include CBS-AM, with own president; CBS-TV, with its own titular head; the set manufacturing division; a separate category for owned-and-operated stations, and the Columbia Records subsidiary.

Frank Stanton, president of CBS, will move into a new operational sphere as overall head of the divided operations. Everybody in all departments will be "split up," with only Stanton and one other scheduled for "integrated" activities. The other is Harry Ackerman, who as a sort of general vice-president, will head up the entire Coast operation, including AM and TV programming.

Jack VanVolkenburg will go in as No. 1 man of the TV network. Presently v.p. in charge of sales for both AM and TV, he will in turn designate a head of TV sales and a head of AM sales. Similarly, Hubbell Robinson, Jr., presently vicepres in charge of AM-TV programming, will be "split down the middle," taking over the TV programming operation, with an AM programming chief still to be designated.

Who will take over as president of CBS-AM is still to be determined, with likelihood that an outsider will be brought into the operation.

Reorganization of the administrative setup may also alter the operational duties assigned to the 20th floor echelon of vicepreses, including Howard Meighan, who returns to N. Y. upon completion of his Coast duties; Joseph Ream, executive vicepres; Larry Lowman, Adrian Murphy and Daniel T. O'Shea, the ex-David O. Selznick aide who joined CBS several months back.

Witting's Initial Aim—Black Ink

Few changes in DuMont's operating procedure or programming are expected in the wake of the appointment this week of Chris J. Witting as director of the web, to succeed Commander Mortimer E. Loewi. Witting told VARIETY that he plans to put his chief immediate emphasis on bringing DuMont's broadcasting operation into the black. As a result, he said, DuMont probably will not go in for overly-expensive shows, nor will it underwrite advertisers by offering concessions in an attempt to get the big shows.

Loewi resigned to become exec assistant to Dr. Allen B. DuMont, pres of DuMont Labs, the position he held before going over to the broadcasting division in 1948. Witting was formerly general manager of the web. It's expected that his former position will not be filled immediately and that he'll handle both jobs for the time being.

Witting, who has been with DuMont since 1947, was at one time an exec with the Price, Waterhouse accounting firm. In that job, he mapped out the administrative procedure for USO-Camp Shows and served as its comptroller and assistant treasurer throughout the war. He's a board member of the National Assn. of Radio-TV Broadcasters.

TV Actors 'Taken' by Agents, Is Claim; 'Kickbacks,' Excessive Fees Cited

Executive Hams

Everybody appears to be getting into the TV act these days—including the behind-the-scenes executive operators. Sunday's (17) appearance of CBS program veepee Hubbell Robinson, Jr., on the third annual performance of Ed Sullivan's "Toast of the Town," followed by a week the personal appearance put in by Sylvester L. (Pat) Weaver, NBC's top TV man, on the season's windup of the Sid Caesar-Imogene Coca "Show of Shows."

Week before that the four network presidents, NBC's Joseph H. McConnell, CBS' Frank Stanton, ABC's Robert Kintner, and Mutual's Frank White, plus DuMont's Mortimer Loewi, harmonized on the televised blood donation benefit performance.

Actors in television are griping because agents in the video field aren't licensed and are charging "excessive commissions." Some thespians also allege that a few agents collect commissions on jobs they don't obtain and "kick back" a portion to casting directors. Matter is on the agenda to be covered at the New York membership meeting of Television Authority tomorrow (Thurs.).

TVA has been so busy getting other matters squared away that it hasn't yet started to license agents. However, it's expected that authorization to license and control agents in tele will come after the membership meeting.

Actors beef that "any Tom, Dick or Harry" can set himself up as a casting organization. When they get a call from a program needing performers, they send up several clients. Whichever of the latter gets the part pays the commission, which in some cases goes as high as 15%. What the actors are griping about is that the situation differs from personal representation since the agent can recommend several persons for the role, and he is not handling the talent's business affairs or fighting for higher salaries, which earns a personal manager his higher fee.

An additional sore point is that the agent can collect his percentage for years, if the player gets a longterm part. On the other hand, in Actors Equity the agent gets his 5% for only 10 weeks, unless he has a special franchise and gets the client over \$125 a week. In TV, some agents ask performers for an extra 5% on the basis of doing publicity, which some actors feel isn't worth the nick.

Then, too, the actors charge that on a few shows everyone hired has to pay a commission to a particular agent, even if the outfit didn't send the thespian for the part. It's charged that there is a "kickback racket" between the casting director on these slivers and the agent.

Another complaint is that some agents are getting a cut even when their clients are paid the minimum. Practice in radio, set by the American Federation of Radio Artists, limits commissions to jobs paid above-scale. It's also claimed that some artists are paying good commissions to agents although the latter don't guarantee them a minimum annual income. In other fields it's usual for actors to pay the management commission only if they earn more than a stipulated figure.

These actors want TVA to get in and police the field, saying that some agents turned down for licenses in legit, radio or other fields are operating in video.

Revamp for 45G Melton TV Show

The James Melton Thursday night TV show for Ford Dealers on NBC is undergoing some revamping, with Charles Friedman stepping out as producer-director. Successor is still being sought by J. Walter Thompson, agency on the account, and Melton, who controls the package. Understood that a settlement for \$5,200 was made on Friedman's contract. Bob Sidney has resigned as show's choreographer, with Catherine Littlefield going in as successor.

Meanwhile, show may undergo some streamlining during its summer run, with reports that the approximate \$45,000 talent-production tab will be shaved. With Ford putting all its TV chips on this show having cancelled out on "Ford Television Theatre" and "Kukla, Fran & Ollie." It's reported that the rating payoff is causing some agency-client qualms.

Dr. Roy K. Marshall may return to the Ford payroll to handle the show's commercials.

Chesterfield Sees Big TV Future For Somewhat Reluctant Hope

If Chesterfield has its way, Bob Hope will be no stranger to the NBC video lanes starting next fall. Ciggie company, currently entrenched in the TV programming sweepstakes with its sponsorship of Perry Como and Arthur Godfrey, has been talking to NBC in terms of a major "high frequency" show, either on a weekly or every-other-week basis, with Hope doing as many of the shows as his multiple commitments (radio, pix, etc.) will permit. On the non-Hope weeks, Chesterfield would use other personalities.

Hope did five shows last season for Frigidaire on the NBC-TV Sunday night "Comedy Hour." And while he's reportedly agreeable to increasing the number next season under the Chesterfield banner, he has no desire to commit himself to an every-other-week deal.

If Chesterfield goes for a major TV showcase on NBC next season, it raises the question what it will do about Hope's \$40,000 weekly radio show.

NBC's 'Be Kind To Crosley Stations'

NBC television, in an apparent effort to make certain the three Crosley video stations in the mid-west remain as prime NBC affiliates, is wooing the Crosley management by putting three programs originating from WLW-T, Cincinnati, on the full network. Move is regarded as further evidence of the way all four major video webs are making whatever concessions possible to their more important affiliates, particularly in single-station markets, to keep them in line.

NBC is particularly anxious to stay on good terms with Crosley, since the three stations virtually control the important Ohio area. In addition to WLW-T, Cincinnati, and WTVG, Dayton, the latter being the only station in its area. Where NBC has originated shows for the network for various reasons from Chicago

NBC-TV's 9 Out of 10

(Nielsen, Week May 24)

Milton Berle (NBC)	47.8
Comedy Hour (NBC)	40.3
Gillette Fights (NBC)	37.9
Martin Kane (NBC)	36.7
Show of Shows (NBC)	35.5
Fireside Theatre (NBC)	35.3
Show of Shows (NBC)	34.4
Philco Playhouse (NBC)	34.2
Groucho Marx (NBC)	33.2
Arthur Godfrey (CBS)	32.5

Colgate Signs For 44-Week Deal On TV 'Comedy Hour'

Colgate and NBC have come to terms on sponsorship of the Sunday night "Comedy Hour," with all major differences ironed out over the weekend. Colgate, which will pick up a time-and-talent tab estimated in excess of \$3,000,000, will assume sponsorship on a 44-week basis during the '51-'52 season, starting Sept. 2. (During the past season Colgate sponsored three out of four shows, with Frigidaire taking the fourth, but bowing out of the picture now.)

Dean Martin and Jerry Lewis and Eddie Cantor will be the major personalities getting a "Comedy Hour" showcasing next season, each being booked for 11 appearances. A Tony Martin series (exact number of shows still undetermined) will also be incorporated into "Comedy Hour," with the remaining segments remaining "open dates" for such personalities as Bostrice Lillie and others on the NBC talent roster not committed to other shows, such as "All-Star Revue," etc.

SATEVEPOST'S NBC-TV BUY DESPITE RIVALRY

NBC television wrapped up two more sponsors this week, pacting with the Saturday Evening Post to bankroll a second edition of "Meet the People" Tuesday nights at 8 during the summer and with the National Biscuit Co. for the Wednesday night stanza of "Kukla, Fran and Ollie," which was recently vacated by Ford. With "Kukla" taking a hiatus, the biscuit firm won't start until the fall.

Web is reading particular significance into the Satevepost buy, in light of the newest Hofstra report's finding that video cuts into magazine reading more than it hurts any other medium. Time mag is also in TV, sponsoring "Kukla" Thursday nights. It's believed that the mags, as the film studios have done, realize that TV, even though it's a competitor, may also be the best form of advertising to lure back their customers.

Maugham TV Goes Weekly, More Coin in NBC Coffers

NBC-TV will reap some unexpected revenue this summer with the decision of Tintair to switch its Monday night "Somerset Maugham Theatre" from a half-hour alternate weeks to a half-hour every week. Tintair will be paying the regular half-hour time rate to the web, which is proportionately higher than the hour rate.

Summer series, scheduled for Mondays at 9:30, starts early next month for an eight-week run. NBC has not yet finalized a program or sponsor for the 10 to 10:30 period. "Maugham" will resume its full hour alternate week setup in the fall, when American Tobacco's Robert Montgomery show returns to fill the alternate week spot in the 9:30 to 10:30 period.

Auto-Lite May Sub 'Irma' For 'Suspense' on AM

Auto-Lite Co., sponsors of the radio and TV versions of "Suspense" on CBS, is mulling a possible pickup of "My Friend Irma." This would be a replacement for the AM edition of "Suspense." Cecil & Presbury, agency on the account, is expected to make a decision this week. "Irma" has been cancelled by Lever Bros., which plugged its Pepsiad product on the show.

There was talk that Tums, which sponsored the late Fannie Brice on NBC, was interested in acquiring CBS' "Irma," but the company it's been learned, is committed to NBC for 20 weeks in the fall. It has purchased a dramatic stanza.

FCC Turns Cold Shoulder to Benton TV Probe Idea; Would Prolong Freeze

Washington, June 19.

Sen. William Benton's proposal for a quick Congressional investigation of the impact of TV and a further delay in lifting the freeze until Congress makes its findings, got the cold shoulder last week from the FCC.

In behalf of the Commission majority, FCC Chairman Wayne Coy advised Sen. Edwin C. Johnson (D. Cal.), chairman of the Interstate Commerce Committee, that he anticipates the final TV allocations will be made around Oct. 1, and that it would be unlikely the Senate would act by that time. Besides, he said, the Benton inquiry would interfere with FCC plans for a partial lifting of the freeze, which was expected before the final allocations.

Benton's proposal calls for an inquiry into TV programming, FCC allocation policies, the sufficiency of the educational set-aside, etc. It expresses the "sense of the Senate" that the Commission hold up the lifting of the freeze at least 90 days pending results of the investigation.

Coy said the Commission is aware of TV programming problems and for that reason is calling a public conference, the date to be scheduled later, on the role of the medium in serving public needs. "The possibility of the improvement of TV programming by TV stations will most certainly be explored at this conference," he said.

Freeze Delay Harmful

The FCC chairman expressed fear that if the Benton proposal were adopted, "considerable time" would be devoted to acting on whatever recommendations would come out of the inquiry. "Any delay in lifting the freeze which has prevented the expansion of TV service since September, 1948," he said, "would harm the public."

Commissioner Frieda Hennock disagreed with her colleagues. "I believe it is vital," she said, "that there now be a full-scale study of the entire, many-sided question of television." The potential use of channels for education and the need for cultural programs, she added, should be investigated to the "fullest extent" before "patterns and policies are solidified." The Commission allocation proceedings, she said, do not meet the fundamental issues raised.

Miss Hennock said it cannot be assumed that educational stations will solve TV program problems. The Commercial broadcasters, she asserted, "are not to be relieved of their public service responsibilities to provide a well-rounded program service."

The agency's plan to hold a public conference, she added, is not "adequate reason" for tabling the Benton proposal. The Commission, she said, "still has not brought the conference close to reality." Besides, she added, "a prepared voluntary conference cannot take the place of a searching inquiry by a Congressional body."

Lux Drops Plan to Put 'Screen Guild Players' In 'Radio Theatre' Slot

Hollywood, June 19.

Lever Bros. has abandoned its plan, revived from last year, to sponsor "Screen Guild Players" in the "Lux Studio Theatre" time. Any hope of putting the Motion Picture Relief Fund show on the Lever budget was dissipated following a meeting attended by Cornwell Jackson and Kenneth Hinks of the companion agency, asking for Lever, Low Wasserman and Mickey Rockwood of MCA, willing agents for the Guild show, and Jean Herschelt, press of the Relief Fund.

Discussions had been progressing for several weeks, and the climax came when it was announced that Lux would continue its present format and on the same basis of operation as for the past 17 years. Forthwith, Jackson booked Irene Dunne in "Mudlark" as next season's opener after the show's hiatus through July and August. MCA is said to have a new plan for selling Relief Fund show, dropped after a year of sustaining by ABC.

Grabhorn Named As Director of NARTSR

National Assn. of Radio & Television Station Representatives, whose activities have been somewhat restricted in recent months due to the illness of managing director Tom Flanagan, will get back into high gear with the appointment of Murray Grabhorn as Flanagan's successor.

Grabhorn, who has been in radio since 1928, until recently had been a vice-president at ABC in charge of the web's o-and-o stations, spot sales and co-op department, and had been picked only this month as general manager of WPTX, Albany, but withdrew to take the NARTSR post. His first chore for the rep organization, after meeting with its full membership, was joining the subcommittee that met with a group from the Affiliates Committee on methods of combating attacks on radio's rate structure.

NARTSR has drawn up a list of projects for Grabhorn to get rolling.

Loyola Grid 200G Chevy Guarantee

Hollywood, June 19.

Loyola University has sold teevee rights to football games to Chevrolet Dealers for KNBH beaming. Understood sponsor is guaranteeing gate up to \$200,000. NBC station is getting fulltime rate, with Chevy also picking up the tab for camera pickup and other incidentals. Bob Kelly will call games with Under arrangement it's said Chevy with Rube Samuelson providing color. Under arrangement it's said Chevrolet stands to lose only modest sum because of past attendance at Loyola games.

Catholic school, not bound by NCAA tele ban, will play home games in Rose Bowl. In grid package are six home games. Three up north.

NBC and CBS are in spirited bidding for USC-Notre Dame game under NCAA regulation permitting televising one game during season.

'CORLISS ARCHER' GETS CBS-TV TUES. NICHE

With Camels dropping the "Vaughn Monroe Show" Tuesday nights on CBS-TV after the July 3 broadcast, the web has decided to fill the 9 to 9:30 period the rest of the summer with "Meet Corliss Archer," video version of its veteran radio package. Program will hold down the time starting July 10 until the fall, when Eversharp-Schick moves in with a new show not yet selected.

"Corliss," incidentally, is to be aired in that period only in the eastern stations. Kroger has picked up the series as a summer replacement Thursday nights for the "Alan Young Show" in the midwest, which means CBS affiliates in the midwest will be forced to find another show for the Tuesday night opening.

'Ford Theatre Hour' Renewed in Canada

Toronto, June 19.

Alan Savage, producer, and Ford Motors of Canada, Ltd., have inked a renewal pact for the third consecutive 32 weeks of "Ford Theatre Hour," to be resumed in the fall on a coast-to-coast web of 40 Canadian Broadcasting Corp. stations on the 9-10 (EST) Friday night slot. Last season, "Ford Theatre Hour" in its presentation of dramas and comedies scored highest listening rating as top favorite of Canadian-produced shows, was seventh in popularity listings of all American top shows heard in Canada.

In addition to Alan Savage's third season renewal as director-producer, Lucio Agostini and his 18 men are in again for musical background, with technical operation again by Mary Muir.

ATS Elects Seebach

Julius Seebach, program vice-president of WOR, N. Y., has been elected president of the American Television Society, succeeding David Hale Halperin.

Other officers are Warren Caro, of the Theatre Guild, who stays on as vice-president, Claude Barrere, indie packager, secretary, he's also secretary of N. Y. Radio Executives Club, and Archibald U. Braunfeld, accountant, re-elected treasurer.

Football Video Muddled; U. of P. Backtracking

Television football situation this week grew more confused, with indications pointing to the probability that the U. of Pennsylvania will abandon its maverick attitude regarding live TV of its games and climb back into the National Collegiate Athletic Assn. fold. With Notre Dame, originally believed most likely to follow Penn in okaying TV football, still undecided about its stand, it's expected that if NCAA moratorium on live TV will go through this season.

Feeling in the trade is that anything may happen. It was rumored that if Penn still decides to break away from the NCAA, then Army and Navy also might okay televising of the games. Two service schools, it was pointed out, are in a particularly good position, since they belong to no specific conference but play teams from all sections of the country. In addition, they can be counted on to draw top gates with or without TV, because of the tremendous amount of interest generated by the cadets and midshipmen.

Intimations that Penn wants to play football once more with the NCAA was furnished this week by Penn proxy Harold E. Stassen, who said the college would cooperate if the U. S. Attorney-General rules the NCAA moratorium plan is legal. While he reiterated his support of the original Penn stand, he declared that the school "will not permit any national organization to say dictatorially 'television is banned—and you must stop what you are doing'."

Stassen added: "Surely if this ban is illegal, it should be dropped immediately. If it is legal, even though we think it unwise, Penn will cooperate for this year and argue it out on the floor at the next NCAA convention." Similar stand has been taken by Notre Dame although ND still has not made known its final decision.

Standard Oil Hangs Onto Summer Midwest Slot To Keep Split-Web King Deal

Chicago, June 19.

NBC-TV apparently drove a hard bargain with Standard Oil of Indiana on the renewal of the Wayne King show. Thursday night musical stanza is beamed on a regional midwest 10-station hook-up, covering the oil company's distribution area. To keep the split-web arrangement for next season in the face of a pending full-web sellout, Standard is hanging onto the 9:30 to 10 slot this summer during King's eight-week layoff. Heretofore, bankroller also took a summer hiatus.

There's some possibility that NBC may peddle the King show on the eastern leg of the network this fall. According to American Research Bureau figures, the King stanza has slowly moved up in audience acceptance until it now ranks ninth, and NBC figures it would have little difficulty selling the property if arrangements could be worked out with Standard Oil for sharing sponsorship. MCA is currently handling the deal.

Meanwhile, bankroller has purchased a dramatic series house package which starts July 5 as the hiatus filler. Series, tentatively titled "Standard Oil Playhouse," will be based on adaptations of short stories. Robert Green of Northwestern U. will do the re-writes and the narrations. Ted Mills produces.

Legality of FCC Power to Allocate TV Stations to Be Argued Next Week

Washington, June 19.

Southwest Conference Goes Along With NCAA

Dallas, June 19.

The Southwest Conference's television plans will not be affected by any decision made by other schools, according to the executive secretary of the group. The question was raised when the announcement was made that Penn was planning to go ahead and televise its football games in defiance of the NCAA.

The Southwest Conference adopted the same plan as last year of televising only sellout games. Under the NCAA plan, each school would be allowed to televise one home game, regardless of whether it was a sellout. According to the local group, in the event any Southwest Conference had a second sellout game and wanted to televise it, application could be made to the NCAA to permit it.

See 250G Bid For Rose Bowl Rights

Hollywood, June 19.

When the hammer falls July 31 one of the networks will have bought exclusive radio and television rights to the Rose Bowl game. That it will be knocked down for somewhere around \$250,000 is the most popular guess. Tournament of Roses and Pacific Coast Conference have thrown open the New Year's day football classic to bidding for coast-to-coast radio and TV broadcast.

Networks were advised that television rights to the grid classic will not be sold for theatre screening or wherever admission is charged. This was made plain following reports from the east that success of the Joe Louis-Lee Savold theatre-TV would rue deals for other outstanding sports events.

This does not, however, rule out the possibility of theatres carrying the big game live on their screens. Network which makes the highest bid could throw the game open to theatres for added circulation to make the investment profitable for the sponsor. But exclusive tieup for theatres was said to be out of the question.

Considered highly probably in the event CBS wins the bid that game would be the first major sports event to be televised in color across the nation.

Nets have been told that bids will be considered for only the combined coverage by radio and TV and on a basis of one, two and three years. The 250G estimate would be surpassed on the second and third years because of the increase in TV set volume. Split bids between radio and television will be entertained for the next New Year's day game because of the uncertainty of the relay link with the cable. Long lines division of the telephone company, however, has given positive assurance that the nation will be spanned by year's end but as for the world series being beamed here live the outlook isn't too promising.

Bidders of the big game will be restricted to a single sponsor on radio but multiple underwriting on video. Reason for plural sponsorship on TV is believed grounded in the high cost of the project when time and cable charges are added.

Bidding starts July 1 and closes July 31. NBC, CBS and ABC will try to outguess each other on how much it will take to swing the Coast's top sports event.

EVERSHARP TAKES CBS TUES. AT 9 TV SEGMENT

CBS last week wrapped up a client for the Tuesday night 9 to 9:30 TV segment when Eversharp-Schick bought the time to plug its razor blades. New client moves into the time in the fall.

Kudner agency, which handles the account, is currently shopping around for a show to install in the period.

FCC's authority to allocate TV stations on a city-by-city basis and to reserve channels for educational purposes will be the subject of oral arguments before the Commission June 28.

Acting on several petitions challenging the legality of the allocation method, the agency will consider arguments as to whether the Communications Act gives the Commission authority which it has previously exercised in its assignments for FM stations.

In ordering the hearing, the Commission said it "does not presently contemplate" that the proceedings "will result in any substantial delay" in going ahead with its TV allocations hearings, which are scheduled to start July 9.

Chairman Edwin C. Johnson (D. Cal.) of the Senate Interstate Commerce Committee recently urged the Commission to immediately dispose of the legality question, in the interest of saving time and money for the government and for TV applicants. Johnson expressed fear that some disappointed applicant might go to court and delay lifting of the freeze.

The Senator is said to feel that, in view of the legality questions raised by the Federal Communications Bar Assn., the Commission should either settle the issue or, if it cannot, ask Congress for legislation to affirm its authority.

Following the oral argument, the Commission will have to decide whether or not it has the authority to issue an assignment table and to reserve channels for education. If it finds, on the basis of the arguments, that it has the power, it can go ahead with its allocation hearings on schedule. Otherwise, it will either have to revise its method of allocating channels or seek legislation. This might result in some delay in proceeding with the TV hearings.

Brunt of Attack

FCBA will carry the brunt of the attack on the allocation table which will be defended by the Joint Committee on Educational Television. It is expected that the Commission's authority will also be supported by DuMont, which has proposed an alternative allocation plan, and possibly by CBS.

In its order scheduling oral arguments, the Commission turned down objections to its proposal to require 31 TV stations now on the air to shift their channels. Agency said the fear expressed in a petition by WKMH of Dearborn, Mich., that the plan may further delay lifting the freeze "is clearly not an argument based on the legality of the Commission's action, but rather an argument, based on purely hypothetical facts, that the action taken by the Commission was unwise."

WKMH had contended that the FCC requirement that the 31 stations "show cause" why they should not move to specified channels will result in formal hearings and possibly litigation. Most of the affected stations have notified the Commission they will make the shift, but some have objected on the ground that substantial expenses are involved and that set owners would be required to adjust their antennas. A few others suggested changes in proposed area allocations which would make it unnecessary for them to move, or require them to move up or down only one channel.

Strike Dwarfs KFI-TV To 37 Hours a Week As More Shows Ankle

Hollywood, June 19.

KFI-TV programming, which consumed about 80 hours weekly when TVA began picketing after the videotape refused to sign pact, is now down to about 37 hours.

Latest to leave is "Songs" hour-long cross-the-board layout. Station program director Ken Higgins said producer Hy Hock and emcee Del Moore ankled with their show after union reportedly threatened to take action if they continued on picketed station.

NBC-TV'S 'FULL SEASON—OR ELSE'

Legal Battle in FCC Ranks on Status Of G. A. Richards News-Slanting Case

Washington, June 19.

Whether the death of G. A. Richards washes out the FCC's news-slanting case, turned into a legal battle last week between Commission General Counsel Benedict P. Cottone and Hearing Examiner James D. Cunningham.

Later issued a surprise initial decision ordering the proceedings dismissed on the ground that the issues are now "moot." Cottone came back with a strong protest to the Commission, urging that the ruling be set aside as "an illegal document outside the Examiner's authority."

Cottone took sharp issue with Cunningham's assertion that notification to the FCC on May 26 that Richards had died "renders moot all the questions presented under the issues of the proceeding," since the "sole inquiry" concerned Richards' qualifications, as majority stockholder, as licensee of the stations involved (WJR in Detroit, WGAR in Cleveland and KNPC in Los Angeles).

Cottone said this isn't necessarily so, since there's still the question of the effect of the Richards policies on the operation of the stations. He cited testimony from the hearings that the present management contemplated no change in policies. Furthermore, he pointed out, the Commission has refused to allow stations to be transferred until issues in pending proceedings have been determined. Thus, Cottone indicated, Cunningham must write his decision on Richards' qualification and let the Commission decide whether the stations can be passed on to the estate or to whomever the transfer application will stipulate.

Cottone's protest was made in a petition in which he was joined by Curtis R. Plummer, chief of the agency's new Broadcast Bureau, and Frederick W. Ford, Commission counsel, who assisted Cottone in presenting the Government's case at the hearings in L. A.

(Continued on page 39)

Directors May Strike DuMont

New York local of the Radio-Television Directors Guild (AFL) has voted to strike against the DuMont network for a contract. Newman H. Burnett, executive secretary of the N. Y. local and national executive director, gave DuMont notice yesterday (Tues.) that a strike might take place at any time. Burnett met with DuMont toppers yesterday morning and again late yesterday afternoon.

Union said that after many months of negotiation, DuMont signed an interim agreement with RTDG on Jan. 25, covering wages, hours, retroactivity, commercial fees and provided for the execution of a formal agreement. On April 19 a formal written contract was submitted to the tele network, which was similar in many respects to the union's pacts with ABC-TV, CBS-TV and NBC-TV. DuMont didn't sign that pact, which has culminated in the present dispute.

ARMY AIR FORCE GRABS BILL STERN AT \$3,500

Bill Stern, whose Friday night quarter-hour NBC radio program has been dropped by Colgate after 12 consecutive years of sponsorship, has landed a new bankroller. It's the Army Air Force, which has bought the show for 26 weeks, starting in November.

Program will be slightly altered in format, with more accent on sports news coverage and utilizing guest personalities. Air Force, via the Grant agency, is reportedly paying \$3,500 for the show, exclusive of time charges.

LONGTERMS FOR CHOICE SLOTS

NBC-TV is serving notice to clients who have a stake in the web's major shows, that unless they go along for the full season's 39 or 52-week ride next season, they'll be cancelled out. Already two of the sponsors on the network's "Saturday Night Revue"—Swift and Crowley—have been obliged to check off because of their refusal to make such long-term commitments. In view of the waiting list for choice time segments, NBC lost no time corraling a new client—Cameo cigarettes—for one of the slots. Deal for a second substitute client will be finalized this week.

Rule will apply to all the "tried and proven" video shows on the web, such as the Sunday night "Comedy Hour," "All-Star Revue," Kate Smith Show (both daytime and nighttime), "Saturday Night Revue," etc. The action follows on the heels of the recent decision of NBC-TV execs to put an end to "concessions," in serving notice on clients that henceforth they'll have to sole it on picking up the full talent-programming tab, without an assist from the network.

The network predicates its double-pronged maneuver on the following:

- (1) That these major-budgeted shows represent a terrific investment, in which everybody concerned is playing for high stakes.
- (2) Since the talent itself insists on full season deals, there's no reason why the sponsor shouldn't help share the heavy cost burden.
- (3) The shows involved have already proven themselves, both in terms of audience impact and their ability to sell the clients' wares.
- (4) The revelations contained in the newly-released Hofstra Survey remove all doubts as to TV's tremendous hold and sales impact, with its ready-made guarantees for clients, both on participating shows and with half-hour or full-hour program investments.
- (5) The jugglings and confusions attending cancellations after 13 weeks are costly, both in manpower wear-and-tear and in out-of-pocket network coin, in the event the web is obliged to sustain the program.

NBC recognizes that such full-season commitments should only apply to time-tested shows and not those "feeling their TV oats," as, for example, the upcoming Rudy Vallee series, which will be available to all comers under 13, 26 or 39-week pacts.

Sarnoff Sees Black, White As Backbone of Industry For 'Many Years to Come'

Chicago, June 19. With CBS scheduled to tee off its color TV on a regular basis June 25, RCA board chairman Brig. Gen. David Sarnoff declared here last week that black and white video will remain the backbone of the television industry for "many years to come." RCA topper spoke at Mundelevin College's annual Catholic Theatre Conference Wednesday (13).

Pointing out a motion picture parallel, Gen. Sarnoff said that although color films have been made for many years, most pix are still in monochrome. "While color television is sure to come, we must not lose sight of the fact that there is still much work to be done to bring it even to the present state of black and white television," he stated.

RCA head, in explaining his company's continuing development of a compatible color system, declared that only such a system would protect the public's investment in present sets, and would assure an audience while the tinted programs were being launched. CBS device requires adaptations of present receivers, whereas the RCA method needs no changes to permit black and white reception of color telecasts.

TVA Willing to Return Non-Tele Pix Rule to SAG If It Wins N.Y. Election

McConnell's Coast O.O.

Hollywood, June 19. Joseph H. McConnell, NBC proxy, arrived unannounced Monday (18) and spent most of the day with John K. West, NBC Western Division veepee and Norman Blackburn, tele production head here for the net.

After brief conference they left on "studio call," giving rise to reports that the network may lease space for tele production until new plant in Burbank is erected.

McConnell will return to N. Y. tomorrow (Wed.).

Celanese Bigtime Tele Plunge With 35G Playwrights

Another major entry in the TV network dramatic sweepstakes was assured last week when Celanese Corp. negotiated a deal for sponsorship of the "Playwrights TV Theatre." This is the hour-long weekly series in which the top Broadway dramatists associated with the Playwrights Co., including Robert E. Sherwood, Elmer Rice, Maxwell Anderson, S. N. Behrman and Sidney Kingsley, will join in a collaborative effort. It also puts at the disposal of the client the long catalog of plays written by these vet showmen.

Program, representing Celanese's initial plunge into bigtime TV, is reportedly a \$38,000 weekly package, put together by the William Morris agency.

Deal is still being worked out for network time, with Celanese stipulating that it be confined to a live-pickup arrangement, bypassing the non-cabled kinescope circuit. In view of the virtual TV sellout status of NBC and CBS, show is expected to fall into ABC's lap.

NBC SILVER JUBILEE SERIES BOWS JUNE 23

First on-the-air effort in NBC's Silver Jubilee celebration will kick off with a weekly series Saturday (23) at 11:15 p.m. Aired will be heard at a different time, still unselected, on WNBC, N. Y. Program will consist of interviews by Ben Grauer with oldtime radio personalities, engineers, writers, editors, etc.

Vincent Lopez, who was on the first NBC network airer, will guest on the preem, with Edwin Franko Goldman and Paul Whiteman skedded for future dates. Series will be produced by Sam Kaufman, directed by Jack Cleary and scripted by Jack Wilson.

Mull Buddy Rogers As 'B'fast Club' Summer Sub

Buddy Rogers, now emceeing DuMont's "Cavalcade of Bands," may serve as an eight-week sub for Don McNeill on ABC's "Breakfast Club." Rogers is bowing out of "Cavalcade" within the next couple of weeks to take a European vacation and is dickering with McNeill now to take over the radio series in Chicago on his return from the vacation.

His radio show, aired cross-the-board via WOR, N. Y., continues through the summer.

'Ellery Queen' Hiatus

"Ellery Queen," produced and packaged by Norman and Irving Pincus, takes an eight-week breaching spell beginning July 12, returning Sept. 6 with Lee Bowman again essaying the title part. DuMont detective mystery was recently renewed by Kaiser-Frazer.

Television Authority, which is challenging Screen Actors Guild jurisdiction for actors at 16 film companies in New York, this week told Vassar it's willing to give back jurisdiction for non-tele films if it wins the election. If SAG doesn't want the jurisdiction for non-tele pix with TVA keeping control over vidpix turned out by the 16 outfits involved, TVA said, it will guarantee that SAG minimums apply to the theatrical product.

New TVA-SAG dispute follows the situation on the Coast, where the National Labor Relations Board ruled that whichever union wins an election will represent all performers at the studio, whether they work in films for TV or for regular exhibition. SAG consistently holds the position that "film is indivisible" and the same union should represent theatrical film and TV film players. TVA stand has been that it should rep vidpix players, with SAG covering non-TV film thespians.

In Hollywood, SAG prez Ronald Reagan lashed out at TVA, saying: "In consenting to the N. Y. election on the Guild's definition of the bargaining unit, and then in going on the ballot, TVA is choosing to challenge the entire jurisdiction of the SAG. TVA will fail in this treacherous move." SAG has had contracts with the 16 producers involved since 1937 and said that the major portion of their product is for non-tele use.

In N. Y., TVA executive secretary George Heller said that TVA did not seek the "all or none" jurisdictional ruling and consented to the N. Y. election because a hearing on it would have delayed

(Continued on page 40)

'Amateur Hour's O'Seas GI Junket

Complement of 20 representing talent and production staff of the Old Gold-sponsored "Original Amateur Hour" left by plane yesterday (Tues.) for GI bases in Europe, including Army installations in England, France, Germany and Trieste. Troupe left from Westover Field, Springfield, Mass.

Talent, comprising performers who have appeared on "Amateur Hour" AM-TV shows during the past season, include Danny Drayton, comedy dancing emcee; Fay Gelinas, singing impressionist and comedienne; Ray Austin, ventriloquist; White Sisters, vocal trio; Tony Rume, novelty instrumentalist; King Korn Tio, record panto group; Pinky Storch, Rhythm Riders, hillbilly instrumental and vocal quartet, and Jackie Bright, billed as the "Krazy Auctioneer."

Troupe will be gone 10 weeks and the last two weeks' swing of bases will be emceed by Ted Mack, who will fly over in August.

A unit comprised of GI amateur talent, based at the various installations in Europe, will be brought back for a regular "Amateur Hour" showcase on ABC under Old Gold sponsorship.

Martha Scott to Pream 'Clock' Series on NBC-TV

"The Clock," which will serve as a nine-week summer replacement for Gulf Oil's "We, the People" on NBC-TV, is scheduled to preem July 6 with Martha Scott starring in "Journey Along the River," story by Edward Mabley and Joanna Roos. Series, sponsored at one time on NBC by both Lever Bros. and Emerson Radio, is to be produced by Herbert Bayard Swope, Jr.

Swope, incidentally, who recently bought video rights to Sax Rohmer's "Fu Manchu" series, will air the first one July 10 on "Lights Out," which he also produces for NBC.

'Merciless Spotlight of TV' Safeguard Of Fair Trial, Sez Halley Re Hearings

Rudolph Halley, former chief counsel for the Kefauver Crime Committee, on Monday (18) defended video's right to cover public hearings, and said that "the merciless spotlight of TV" was the witnesses' safeguard of a fair trial. Halley spoke at a meeting of the American Television Society in N. Y., along with former Judge Simon Rifkind, Margaret Webster and N. Y. Times radio-TV editor Jack Gould.

A big question, Halley said, is whether tele could cover a hearing without turning it into a circus. "The answer," he declared, "is 'we do it.'" The Kefauver hearings let the American public see some of their officials and some of their gangsters. Let's hope it's an experience we won't forget."

Halley stressed that in the Kefauver probe no one had been put on the stand without first having been interviewed in private session. He added that witnesses who might have been unfairly hurt by appearing at the televised hearings were not subjected to "the acid glare of TV." Halley declared that in going before the TV cameras the committee had placed itself on trial as much as any witness.

Judge Rifkind covered three separate areas, court trials, investigatory hearings, and hearings where the aim is exhibiting previously uncovered information. The last, he declared, could safely be televised. However, he stated, probes and trials should not be covered by TV.

'Don't Blindfold TV'

"People have a right to be informed," Rifkind said, "but not to peer over officials' shoulders while they are working." In court cases the important thing is justice, "not informing, educating or entertaining the public," Rifkind said.

Gould said, "So long as one pair of human eyes is admitted to a courtroom, TV should be permitted." Video of itself does not destroy the dignity of the courtroom, Gould declared, and the country should become used to "the era of electronic journalism." He said: "Let the people see and know. They'll detect unfairness. Let's not blindfold TV when it's just started."

Miss Webster, answering Rifkind's fear that TV viewers might constitute a mob, said that people at home, "watching by two's and three's, listening in comparatively cold blood, are not as swayed as a mob. The public knows the ring of truth. For myself, I would rather be judged on my own performance than by a second-hand coverage of my case."

Talks were aired by WNYC.

NLRB Orders Hearings On WPEN Union Hassle Involving ACA, IBEW

Washington, June 19.

National Labor Relations Board last week ordered further hearings to determine whether a question concerning representation existed when WPEN in Philadelphia signed a contract last year with American Communications Assn. as bargaining unit for its technicians. The Board also called for additional evidence to determine whether the employees sought to be represented by International Brotherhood of Electrical Workers constitute an appropriate unit.

Order grew out of a decision last April in which the Board reversed an examiner's findings that WPEN, by renewing its contract with ACA while IBEW was attempting to obtain representation, had interfered with employees' right to bargain. A motion to vacate the decision was made by the Board's general counsel and briefs were filed by the rival unions.

Board said that upon reconsideration it believes further hearings are desirable "so that the case may be decided upon the merits rather than upon a technical failure of the evidence." The general counsel had informed the Board he had evidence supporting the appropriateness of an IBEW unit, but had not introduced it because he "did not foresee that the Board would decide the case on an issue for the first time deemed relevant."

WTCN CAMERAS GOING TO SUMMER SCHOOL

Minneapolis, June 19.

As a public service, WTCN-TV will televise summer school sessions designed to acquaint viewers with Minnesota history, music, literature, art, sociology and science.

Heeding the clamor for more education via TV, the station will air the series five-times-a-week for 12 weeks. This also continues the education by television programming which recently won the station a top award in the annual VARIETY Showmanagement Survey. Van Konyneberg, WTCN general manager, points out.

Participating in the 9.30 a. m. half-hour shows will be the Minnesota Historical Society, Macalester College, Minneapolis Art Institute, University of Minnesota and St. Paul Science Museum. There will be discussions of Minnesota history, classes in the state's music and literature and sessions on Minnesota art, sociological developments and science.

'Recital Hall' Set As NBC-TV Series

NBC television will present what's believed to be the first regularly-scheduled longhair series this summer, as partial replacement for the vacationing Suncy night "Comedy Hour." Starting July 8, the web will air "Recital Hall" Sundays from 8 to 8.30, spotlighting a different concert artist each week during the season. Period from 8.30 to 9 is to be filled by the educational series which NBC is producing in cooperation with the Sloan Foundation.

While the web is pitching for as big names as possible for the concert show, present plans are to keep the budget tight by restricting production values to a minimum. Thus, if a violinist appears on the show, in all probability he'll be backed only by a piano accompanist—which is the way he would appear in a regular concert hall. Series preems with William Warfield, Negro baritone featured in Metro's upcoming "Showboat," drawing the initial honors.

ABC-TV'S 18G RAP IN WINE CORP. SWITCH

Chicago, June 19.

ABC-TV, which has been hit rather hard by several client defections in the past few weeks such as the Schlitz shift to CBS-TV, lost out on another \$18,000 weekly bank of business when the Wine Corp. of America (Mogen David) signed last week for the Wednesday night 11 to 11:30 period on NBC-TV. Winery ran "Can You Top This" on ABC-TV for 26 weeks this past season.

Late evening show, still to be selected, opens the middle of September on 48 stations. Agency is Weiss & Geller.

'Stars Over Hollywood' In Web Switch for Ennds

"Stars Over Hollywood," half-hour film series produced especially for television which was aired this season on NBC, moves to CBS next month under sponsorship of Ennds, new deodorant product. Show is scheduled to preem on CBS in mid-July, taking over the Friday night 10:30 slot occupied until recently by "We Take Your Word."

"Stars" was bankrolled on NBC this year by Armour Meat Packing. Sponsor is replacing it in the Wednesday night 10:30 to 11 slot starting in the fall with "Garroby at Large," which in turn moves over from Sunday nights on NBC.

Cleveland — Marnie Elmer, WGAR, has moved to the station's sales department succeeding Elmer Wayne, who moves over to the sister station, WJRH, as sales manager.

Tom Mix Vidpix

Hollywood, June 19.

The estate of Tom Mix set a deal with Richard K. Pollmer, who recently formed Inspiration Pictures, for the filming of a series of westerns bearing Mix's name for video. A search is now underway to find an actor to play the Mix role.

Pollmer aired to New York with the first three completed scripts to confab with agencies and sponsors. David Todd, Jr., will be production manager of the westerns, which will be shot on location in color.

TV Webs Contract For Southwest Tie

Dallas, June 19.

NBC has contracted for full time circuits to bring six southwestern TV outlets into its national TV network, according to Martin Campbell, general manager of WFAA-TV. ABC is expected to announce a similar contract this week, with DuMont to follow, according to Campbell.

Carlton D. Smith, NBC vicepres, has told Texas outlets that his network's contract with the American Telephone & Telegraph Co. would make possible an immediate start on construction of the necessary microwave and coaxial cable facilities. Regular service to the southwestern outlets will be possible by late 1952. Some of the station managers move this up to early in 1952.

The coaxial cable is already in use for long-distance telephone service between Dallas and the east, but to modify it for television is a slow and highly expensive process.

Stations which are to be interconnected in the southwest include KOTV, Tulsa, Okla.; WKYT, Oklahoma City, Okla.; WFAA-TV, Dallas; WBAP-TV, Fort Worth, Tex.; WOAI-TV, San Antonio, and KPRC-TV, Houston.

It was understood from some of the television men that microwave relays would be utilized to bring the programs to the southwest from both the east and the west coast.

Benny Troupe to Assist In Teeoff of \$5,000,000 Memphis Plough Plant

Memphis, June 19.

Plough, Inc., w.k. drug firm here and owners of WMPS, Memphis ABC affiliate, is going all-out in a full-scale splurge in teeing off its new \$5,000,000 plant.

Abe Plough, proxy of both the drug company and the AM outlet here, has booked Jack Benny for a three-day appearance, backed by a group of vaude and radio stars. Benny and his troupe arrive here Thursday (20) and will entertain the Plough guests and employees at a couple of private shindigs for two days.

On Saturday (22) Benny and his group will stage a two-hour show at City Auditorium here for the general public. With Benny will be Artie Auerbach, "Mr. Kitzel," of his radio show; Bieber Dancers, Berah Minervitch's Rascals, and others. Charlie Barnett and his orch will furnish music and also play for a special dance for customers following the show.

Other celebs coming here for the teeoff party for Plough are Sen. Estes Kefauver (D., Tenn.) and Sen. George Malone (R., Nev.), who appeared here along with George V. Denny, Jr. in "America's Town Meeting of the Air." This was sponsored by Goldsmith's as a special salute to Plough, Inc., for their many public service contributions.

Mike Nidorf to Europe On Jo Stafford Deals

Hollywood, June 19.

Mike Nidorf, manager of singer Jo Stafford, leaves New York for Europe July 2 to consolidate radio deals involving Miss Stafford. His first stop will be London, where he will meet with U. S. Embassy officials to discuss further ideas to incorporate into the songstress' "Voice of America" program.

While in Europe Nidorf will also meet with Radio Luxembourg relevant to Miss Stafford's RL program, which is sponsored by the Economic Cooperation Administration.

Dorrance Doubles Into BAB 'Keep AM Alive' Pitch; Other Projects Perk

NEW CINCY WCPO HOUSE NOW IN FULL OPERATION

Cincinnati, June 19.

Expansive ultra-modern new home of Scripps-Howard WCPO stations is in full-scale operation. Layout is on a knob of Walnut Hills overlooking the downtown district, and was built around the base of WCPO-TV's transmitter. Its completion permitted Mortimer C. Watters, vice-president and general manager, and other execs to emerge from cramped temporary quarters in trailers.

An informal looksee cocktail party Wednesday (13) for advertisers, agency reps and the press brought on Jack R. Howard, New York, president of the parent company; James C. Hanrahan, vicepres and g. m. of WEWS, Cleveland, and Richard Westergard, v.p.-g.m. of WNOX, Knoxville, Scripps-Howard operations.

New layout has separations for TV and radio studios and offices. Execs include John Pat Smith, WCPO-TV sales manager; Harry Le Brun, manager of that station, and Glenn Clark Miller, manager of the AM and FM stations.

P&G to Film Three TV Shows

Hollywood, June 19.

Three Procter & Gamble TV shows will be on film when the new season gets under way in the fall. Added starter is "Beulah," being moved here from N. Y. with Hattie McDaniel starring in both the radio and TV versions.

Still up in the air because of his recent surgery and commitments to both Metro and a Palladium date in London, Red Skelton may do his first few shows for P & G on the celluloid ribbon. Linking of the two coats by relay-cable is still too indefinite to hope for a live telecast from here on his kick-off date in early October. Third P & G filmer is "Firestone Theatre," now in its third year.

First of the initial 26 of "Beulah" starts rolling at Hal Roach studio July 23 with Roland Reed Production supplying the physical setup and P & G supervising. In supervisory capacities will be Al Kabaker, coast v.p. of Dancerg-Fitzgerald-Sample, and Gil Ralston, P & G executive TV producer.

Tom McKnight, who directs the "Beulah" radio stripper, doubles over as producer of the TV version. Players supporting Miss McDaniel in the radio stanzas are being tested for video roles. While Miss McDaniel is working the TV shows P & G will repeat taped shows from previous seasons for the first nine weeks.

LISTERINE BUYS KAYE FOR SAT. CBS-TV SLOT

Sammy Kaye's "So You Want to Lead a Band" show has been bought by Listerine, which will bankroll it in the Saturday night 7 to 7:30 slot on CBS-TV starting in the fall. Listerine recently picked up the time period, when Tintair decided to check out with its "Sam Levenson Show."

Kaye program, which the orch leader has utilized as the focal point of his vaudeville bookings for the last several years, had a short run as a sustainer last summer on NBC-TV.

Cousins Info Director, Vice Koepf, for RTMA

Washington, June 19.

Peter H. Cousins has been named director of information for the Radio-Television Manufacturers Assn., succeeding John Koepf, who has left to head up a new TV section in the Savings Bonds division of the U. S. Treasury Dept.

Dick Dorrance, who this month joined Mutual as press information chief, has been assigned by Broadcast Advertising Bureau to develop the bureau's major presentation on radio. Dorrance will handle the job while continuing in his MBS post.

BAB pres William B. Ryan picked Dorrance, who had been a partner in Dorrance-Waddell, agency which had handled the BAB account. It's also figured that Dorrance was chosen to build the "AM is far from dead" pitch because Mutual, only network which is not also in TV, has been doing much of BAB's direct mail and presentation work.

The four nets will cooperate in developing the presentation and place all their statistical armament on radio's value at BAB's disposal. In addition, almost all radio research services have offered their aid and will supply data. Project is expected to be completed by midsummer. His first task, Dorrance said, will be considerable legwork to cover the "whole field for a picture of AM's values."

Meanwhile, BAB staffers have been perking on other projects. Retail Service Bulletin for July-August, which gives tips on broadcast sales leads, went out to members last week and includes a section on advertising by public utilities. Bureau has also sent out seven new co-op cards, giving specific data on dealer co-op plans, along with re-issues of 23 co-op cards. Other sales aids due include a new department store radio advertising folder. First week in July BAB will start a contest which will collect a portfolio of radio success stories and case histories for stations to use.

Other retail information folders, planned for August release, will cover the dairy industry and children's and infant's wear stores. BAB is also readying three sales presentations based on the results of the Advertising Research Bureau, Inc., studies which compared the effectiveness of radio vs. newspapers in producing sales.

The industry promotion outfit is publishing a report on its first three months of independent operations (since it was formally separated from NARTB April 1) which will be sent to members and non-members as a recruiting hype.

Lee Hart, assistant BAB director in charge of the retail division, has been assigned to Chi for special bureau projects, effective July 1.

Ex-French Prof Turned Jock to Fete His 4,000th Airing at Columbus' WBNS

Columbus, June 19.

Irwin Johnson, optime Ohio State U. French instructor who turned disk jockey in 1940 with fine results, will mark his 4,000th "Early Worm" broadcast on Wednesday (20) over WBNS. The station is using the whole week to celebrate and promote the landmark. Johnson went on the air Aug. 1, '40, and since then he has played about 100,000 records and has used up approximately 25,000,000 words in low pressure jokes and banter, in praise of products and in comments on recordings. At least 12 of his sponsors have been with him since the beginning. He's been consistently sold out and only recently started his early-morning program 15 minutes earlier to accommodate another sponsor.

Foremost of the week's events to honor Johnson will be his appearance on every show with Patti Page, who will headline a stage unit at the Broad Theatre for three days, starting Friday (22). Miss Page gives him credit for popularizing many of her records in the Central Ohio area.

Chi Station Rep Out

Chicago, June 19.

Robert L. Balfour, vicepres and general manager of the midwest office of the Forjoe station rep firm, resigned last week after two years with the company.

Future plans haven't been set.

FOUNDATIONS 'DISCOVER' RADIO

Transit Radio Making Another D.C. Fight Vs. 'Forced Listening' Decision

Washington, June 19.

Transit Radio operators in the Capital decided to make another effort in the lower courts last week to reverse a recent decision holding "forced listening" unconstitutional, before taking the case to the Supreme Court.

In a petition filed with the U. S. Court of Appeals, station WWDC, joined by Capital Transit Co., and the D. C. Public Utilities Commission, asked for a rehearing before all nine members of the tribunal or in the event of denial, a stay of the mandate pending filing of a petition to the Supreme Court for review of the case. The decision against Transit Radio was handed down by a three-judge court.

The petition attacked the Court's opinion on many fronts, claiming, among other things, that it stretched the rights of the "disinclined minority" far beyond those granted by the Constitution. It contended that rights to liberty under the Fifth Amendment are "relative and not absolute" and that this has been established by the Supreme Court.

But the lower court, the petition asserted, "has made the 'liberty' of objecting listeners absolute and has apparently dismissed as irrelevant the 'liberty' of the majority desiring to listen. . . ."

The petition further contended that "this decision . . . has the substantial effect of directing the Transit Co. to operate its streetcars and buses in a manner which the Court finds to be in the public convenience. . . . Such a determination, it asserted, is beyond its jurisdiction."

The Court's holding that the First Amendment does not protect "commercial" advertising, was called by the petitioners a "somewhat cavalier conclusion" which implied that only music might be broadcast. Pointing to a Supreme Court decision permitting circulation of information leaflets containing advertising, the petition said "it would appear clear that commercial advertising is protected when it is but a minor, though essential, part of a package which includes the dissemination of information protected by the First Amendment."

'Operation News' In WMCA Payoff

WMCA, N. Y. indie, which has a regular schedule of 250 newscasts weekly, is finding that its "Operation News" format is paying off commercially and is adding still more news shows. Station has just concluded a deal with Associated Press to provide a five-minute Wall Street report cross-the-board, at approximately 4:30 p.m. Additionally, indie is planning to run a ticker into Chandler's outside eatery for its nighttime gabber, Barry Gray, which should bring its total of news aires to over 270 a week, except when its N. Y. Giants broadcasts cut into the lineup.

On July 1, the 119 on-the-hour summaries will be specially scripted by the AP, which is replacing the N. Y. Herald Tribune, Colgate, which has been sponsoring this package, will continue as bankroller. Also on the show are 104 editions of news headlines, beamed on the half-hour.

In the past two weeks, WMCA added three more commercial news strips. Monarch-Buick is backing the five-minute series at 5:30 p.m. six days a week and Chelsea Warehouse is sponsoring five minutes at 7:30 a.m. six times weekly. King Refrigerator is picking up the tab for the five-minute 7:30 p.m. series, seven days a week. New quarter-hour show at 11:45 p.m., aired every night in the week, is sustaining Station also carries 15 minutes of United Nations news cross-the-board at 10:45 p.m.

CLIENT-INSPIRED GRANTS BIG BOOM

With some advertisers running down AM, educators are coming to the defense of radio and may give the medium some new prestige in this TV-conscious era. That's pointed up in the presentation which got the National Assn. of Educational Broadcasters a \$245,350 grant from the W. K. Kellogg Foundation. It's also viewed as significant that radio is getting this support from Kellogg and Ford Foundations, linked to two important advertisers.

In making its pitch for support from the cereal-maker's foundation, the NAEB stressed that radio is far from obsolete. The educational broadcasters pointed out, for instance, that the international situation and armament program may slow TV's development, that video won't reach into many rural areas, that it is expensive, favors entertainment and sports programming at the expense of more serious subjects and that radio has great value for education. In fact, the NAEB emphasized, radio has special obligations, in this period, to the groups which want educational, cultural and informational programming.

Kellogg grant will be used over a five-year period to aid NAEB's network operations. The recent \$300,000 grant from the Ford Foundation will be utilized for program development for the educational web, with the Kellogg coin to go for distributing the aires.

Seymour Siegel, NAEB pres and communications director for New York City, revealed that Richard Rider has been designated by the association's board as network manager, and the chain, which now has 54 outlets, is looking for a fulltime director.

With the Kellogg money, permanent quarters for the NAEB administrative operations will be set up at the U. of Illinois, under the university's supervision. Coin will also be used to pay a staff and get equipment. NAEB network is getting a high-speed duplicator which will be able to turn out copies of its taped and transcribed programs.

Up to now the majority of NAEB programs have been WNYC, N. Y. municipal station, originations. However, with the added financial support, a greater interchange of shows among the outlets will be made possible. In addition, aires from Canadian, British, French, Norwegian, Australian and South African networks will be distributed, as well as special programs from agencies such as the National Board of Fire Underwriters.

Also in the works is a general expansion of NAEB activities, such as radio programming, workshops, work group meetings and a central clearance clinic for study of educational and public service broadcasting problems.

LLOYD NOLAN'S 750G 3-YEAR 'KANE' DEAL

Hollywood, June 19. Actor Lloyd Nolan this week signed his three-year deal to take over the title role in both the television and radio versions of "Martin Kane, Private Eye," sponsored on NBC by U. S. Tobacco. He's to get \$750,000 for 32 radio and 39 TV shows per year, all of which will originate from N. Y. Kudner agency handles the tobacco firm's account.

Nolan has taped the first eight programs for the AM series, which is scheduled to tee off July 1. He takes over the video role starting Aug. 26. AM version is to be written and directed by Ted Hodger. TV show will be directed by Frank Burns and scripted by Don Sanford and Henry Kane, with the Kudner agency so far listed as the producer.

Nolan replaces William Gargan on both series; latter is leaving to package his own private eye show for TV.

CBS Lines Up 15 Top Sponsors For Color Preem, Despite Few Viewers

WOR, N.Y., Pacts Ross For All-Nite Gabbing

WOR, N. Y., is going back on the air with an all-night show after a 'couple of months' layoff. Starting the assignment in a couple of weeks will be Cal Ross, 24-year-old gabber now on WFEN, Philadelphia.

Show will be aired from 1 to 4 a.m. Station feels Ross is such a hot property that it is cutting out the 1-2 a.m. hour of dance band remotes. It will originate from Bill Miller's Riviera, Fort Lee, N. J., and will be transferred back to Gotham when the spot closes in the winter.

Ross has been linked to a three-year pact.

Rudy Vallee Gets NBC-TV Buildup A la Kate Smith

With the Kate Smith AM-to-TV transition now paying off in terms of top daytime ratings and establishing her major status in the video sweepstakes, NBC is now directing its attention toward the TV buildup of another radio vet—Rudy Vallee.

NBC is turning over the 11 to 12 (noon) daytime strip for a cross-the-board showcasing of Vallee in a variety stanzas being packaged by Music Corp. of America, paralleling somewhat that of Miss Smith. It will be sold in quarter-hour segments, and will tee off in September as a back-to-back attraction with Ruth Lyons, Cincy's so-called "girl wonder," whose current WLW video programming has had a long-time SRO status.

This will be Vallee's initial plunge into TV with his own show. He had done several guest shots on some of the major shows. Recently he had a transcribed show on WOR, N. Y.

Cleve. Unions With Stock In CIO's Shuttered FM Outlet to Get Coin Back

Cleveland, June 19. Cleveland Industrial Union Council and local unions, which purchased stock in WCUO, closed FM-CIO outlet, will be repaid all they invested in the station. Announcement of repayment was made by the international office of the CIO United Auto Workers' Union, which controls the stock.

Initial cost of setting up the station two years ago was \$94,000. Station lost about \$64,000 during two years of operation. According to manager Ralph M. Wallace, FCC granted permission to leave the air for 90 days, as of last Thursday, but the station doubts it'll return. Wallace blames station failure on television and lack of cooperation by local papers. He indicated that up until last February station was gathering commercials, but the TV impact turned the tide.

"We had good, entertaining programs," he declared, "but the papers ignored us completely, and many people never had the opportunity to listen to our music and news."

TV KITCHEN RENEWAL

Philadelphia, June 19. Television's oldest continuously sponsored daytime program, "Television Kitchen," seen every Wednesday (3-3:30 p.m.) on WPTZ, has been renewed by its sponsor the Philadelphia Electric Co., for another six months.

CBS has lined up 15 top national advertisers for the first commercial colorcast in history next Monday (23). Show, to be titled "Premiere," will present a number of CBS video stars, as well as guest personalities and industry execs. It's to originate at WCBS-TV, the web's N. Y. flagship, and be beamed to stations in Boston, Philadelphia, Baltimore and Washington in the 4:30 to 5:30 p.m. slot.

Audience, of course, is expected to be small, indicating the bankrollers are coming in mainly for publicity purposes and to stake out a franchise for regularly-scheduled color shows if and when enough sets are sold to make the newest addition to the new medium pay off in increased product sales. For the opener, it's believed the sponsors are paying only a token fee for their participating spots. None has pacted yet for any additional programs and CBS, except for predicting that it will be on the air with 20 hours of color per week by the fall, has made no specific plans for subsequent broadcasts, concentrating all its fire on the preem.

General Mills, which was the first to sign with CBS for color last fall before the RCA injunction put a temporary halt to its first plans, will be the first on the air for the opening show. Others who will be in for one-minute spots include Lincoln-Mercury, Longines, Pabst, Pepsi-Cola, Wrigley's and Revlon. (Revlon, which will handle the makeup for the program, put in a bid to CBS more than two years ago to be represented on the color preem.)

Arthur Godfrey, co-emcee of the show with Garry Moore, will deliver the plugs for the bankrollers on his segment, all of which are associated with his various radio and TV programs. These include Lipton's, National Biscuit Co., Tostitos and Monarch Foods. Some setup obtains for Moore, who'll pitch the plugs for Procter & Gamble, Standard Brands, Quaker Oats and Best Foods.

In addition to Godfrey and Moore, the talent lineup will include Faye Emerson, Ed Sullivan and Sam Levenson, CBS stars; Robert Alda and Isabel Bigley, of the current Broadway click, "Guys and Dolls"; the Baird marionettes, and Archie Bleyer and his orch. FCC chairman Wayne Coy will headline the industry execs, with CBS board chairman William S. Paley and peppy Frank Stanton also slated to put in an appearance. In addition, the color cameras will pick up the N. Y. City Ballet Co. in an excerpt from Ravel's "La Valse."

Kate Smith 'Plays' NBC O.-&-O. Time

The "Kate Smith Speaks" 15-minute show, which NBC recently inherited from Mutual, is getting an "owned-and-operated" spread on NBC radio. Initially it was planned to convert the program into a TV version for a noontime showcasing on the NBC radio web, to supplement Miss Smith's daytime show and her upcoming Wednesday night hour stanza.

However, it's now been decided to retain the same taped format as the Mutual program and to give it a five-station spread on NBC's owned-and-operated outlets, including WNBC, N. Y.

This is in line with the o.-&-o. programming expansion blueprint by veepee Jim Gaines and Ted Cott, manager of WNBC, designed as a "network within a network" program formula and sales concept.

BIG THINGS ARE HAPPENING AT ABC - AND THIS IS ONE OF THEM!

Coming September 10

The Big in Daytime

"The FRANCES LANGFORD
Every Monday through

- ★ **NIGHTTIME STARS!** Biggest nighttime show in the daytime! Frances and Don are an unbeatable team: full of fun and enthusiasm and sincerity. ... backed by a top-notch cast.
- ★ **NIGHTTIME BUDGET!** A multimillion-dollar-a-year budget for the biggest show in daytime television! It will be broadcast every weekday at noon (ET) from the Little Theatre in the heart of Times Square. When extensive alterations are completed, this will be one of television's best equipped theatres!
- ★ **NIGHTTIME PRODUCER!** He's ABC's Executive Producer of Television, Ward Byron, who has done such an outstanding job on the Sunday night *Paul Whiteman Revue*.
- ★ **NIGHTTIME GUESTS, SPECIALTIES, FORMATS!** Frances Langford-Don Ameche Show will be a fast, fun, full of music, laughs, stars, games, prizes, service—and inspired! Frances and Don will sing—they'll act as team captains!



★
ABC TELEVISION

★
**Best Show
Television**

FRANCES LANGFORD-DON AMECHE SHOW

Friday, 12 noon—1 pm (ET)

lively audience-participation quiz called "Hang the Stars." There'll be a woman's service spot—an interview each day with a celebrity—an exciting new specialty act on every show!

And that's not all! A cast of actors will go to town on a great new gimmick called "A Deadline Drama." All this—plus a 6-piece "name" band—PLUS a wonderful, heartwarming version of Frances Langford's popular and widely syndicated *Purple Heart Diary*! What a show—in the middle of the day!

DAYTIME OPPORTUNITY OF A LIFETIME! The Frances Langford-Don Ameche Show will be telecast live over the ABC interconnected network (no kinescopes). It is for sale in quarter-hour segments. Sponsors need not buy the entire network, but a certain number of markets will be required.

Here is the most exciting television buy of the coming season. (Big things are happening at ABC—and this is one of them!) Let us show you our brand-new presentation that tells the full story. In New York, call ABC TELEVISION SALES, Circle 7-5700, today!

ABC TELEVISION
American Broadcasting Company



SHOWDOWN
With Stu MacPherson, Gordon Eaton, others
Producer: Bob McManey
Writer: Jim Borman
30 Mins.: Wed., 9:30 p.m.
Sustaining
WCCO, from Minneapolis

With the beef situation a matter of vital concern and timely interest to the general public, WCCO, always quick on the trigger in pouncing upon current time-litigated problems and topics, sent out staffers Stu MacPherson and Gordon Eaton as a public service to bring its listeners the lowdown on the controversial subject of controls and their effects.

Touring the battleground where the meat battle is being fought, interviewing housewives, the O.P.S. head, packing company officials, an editor of a newspaper in the cattle range country, cattle raisers, butchers, stockyard people, and restaurant owners, MacPherson and Eaton did a comprehensive and interesting reportorial job. They also presented their material in a manner to rivet attention. After they had finished the WCCO audience should have been fully enlightened regarding the attitudes and opinions of most and allied industry members as far as the controls and resultant situation are concerned and regarding housewives and restaurant people's experiences at their butchers. Most important, it undoubtedly had a better light on the present and future availability of beef.

At the outset, a protesting woman, pointing out there apparently isn't enough beef to go around, opined there must be a bottleneck somewhere and declared it's high time for a showdown. Before starting their interviews, MacPherson and Eaton reviewed and explained the inflationary trend of prices leading to the controls on beef.

In their own voices and words, those interviewed answered the queries put to them by the WCCO staffers. A super-market owner, asked how housewife customers are reacting, said they didn't seem to care about the shortage and were buying only their daily needs, with the men more angry than the women. He had enough beef until the middle of the week, but the situation was getting serious. A housewife shopper was substituting chicken and fish for beef. The editor of a newspaper in the cattle range country didn't believe the risers would go on strike and hold back their beef and said his own wife favored the controls. The cattle supply in his neck of the woods, he asserted, was "normal or a little above." Stockmen expressed the view that the problem's solution lies in greater cattle production and they didn't believe the controls would help the situation.

A small restaurant man, who ordinarily sells a lot of hamburgers, didn't have the meat, but still favored the controls because the 25c price he had to charge, "was out of workmen's reach." On the other hand, the owner of a swanky cafe predicted "it's going to be rough," said he couldn't get any beef and that eastern buyers were paying a premium still permitted and grabbing it up and felt there shouldn't be a ceiling, but that competition should be allowed to take care of the situation.

The O.P.S. representative defended the redback order, declared the consumers favor it and believed "one segment" can't defeat it. In conclusion, MacPherson said the situation probably was summarized by the restaurant man who said, "we've got to do the best we can and no doubt beef is going to be real tough." Recs.

LACY ON THE LOOSE
With Jack Lacy, Trudy Richards, R. D. Wilbur orch
Producer-director: Edward Bender
Writer: Irv Lewis, Vic Cowen
60 Mins.: Mon.-thru-Fri., 9 a.m.
Participating
WINS, New York

In addition to his afternoon disk tick-stanza, Jack Lacy is now doing a cross-the-board morning series designed to start the dialer's day with a smile. Surrounding himself with a number of capable aides and pleasant music, Lacy has come up with an appealing show.

Lacy's genial mike manner projects easily as he paces the 60-minute session. Format includes chatter, songs, gags and a telephone quiz styled for breakfast table listening. Although the gags are familiar, Lacy's intimate delivery aids effect nicely. The telephone quiz has listeners trying to stump members of the orch by asking them to play unfamiliar tunes. Stunt is handled intelligently and holds interest all the way. Trudy Richards acts as Lacy's foil and delivers her song assignments pleasantly. R. D. Wilbur's orch keeps the mood light and gay.

CHEZ SHOW
With Pat Murphy, Marguerite Daly
30 Mins.: Tues.-thru-Sun., 11:30 p.m.
Participating
WMAQ, Chicago

There have been little or no alterations in this remote chatter show's format since it was left dangling last month by the exit of Myron Wallace and Buff Cobb. It started more than a year ago as a petite husband-frau airer from the Chez Paree saloon that consisted of mildly controversial discussions, in which listeners were given a chance to nose in via the telephone. With Wallace and his misus it gradually grew from a mild discussion session into a soap-box 'for such highbrow squabbles as psychiatry vs. dianetics and the like, all of which impressed as a pretty fancy facade for nitery-originated platter show.

Replacements, Pat Murphy and Maggie Daly, have picked the show up where the Wallaces left off, and are perpetuating the same intellectualism on the listeners. Though they're probably as well equipped to handle it as their predecessors, neither is quite as glib about it. What Wallace and his frau got away with, Murphy and Miss Daly do not. It might be better if they harkened back to the program's origin and pointed their comments to basic things like night-baseball or getting up for a lady on the subway.

Aside from this, Murphy's type of gabbing wears well in its good taste, though Miss Daly seems too bucolic for both her surroundings and her type of verbiage.

Format of guest celebs, telephone calls and an occasional platter remains intact, as does the program's position as leader in the nocturnal sweepstakes heresabouts. Participating plugs are inlaid neatly by Murphy. Mel.

OPEN HOUSE
With Dirk Courtenay
33 Mins.: Mon.-thru-Fri., 1:05 p.m.
Participating
WAAF, Chicago

Although this platter-chatter show doesn't stand much chance of catching its afternoon hausfrau competition, it's a fairly pleasant item that should take the edge off hot summer days. Dirk Courtenay, who does the navigating, has recently returned from a year in the armed forces and apparently has lost little of his former smoothness for the interruption.

Courtenay spins somewhere between nine and 10 platters, all of which are grooved on the pop side with vocals. Although the programming is generally okay, decay could improve it with an added dose of oldies or instrumentals—or at least something to dispel what sometimes becomes a jukebox effect. Spinner's chatter is relaxed and fairly unstrained, comprised of comments on music and the entertainment business, which usually taper into neat record intros.

Program additionally has a sports rundown, which could be given more time than its presently allotted five minutes. It's neither nag lineups nor baseball batteries, which is welcome. Show also has a short contest idea, which awards the winner a record album as an incentive for phoning the station and answering correctly the estimated payroll expenses of State St. department stores.

Courtenay's peddling of the station mail order business is punchy but not hammered to irritation. Mel.

KITCHEN KARNIVAL
With Brent Gahan, Joe Grogan
Producer: Kent M. Redgrave, Jr.
Director: "Tiny" Wallberg
30 Mins.: Mon.-thru-Fri., 12:45 p.m.
Participating
WBAL, from Baltimore

A daily noontime hausfrau show, emceed by Brent Gahan and Joe Grogan, with "Tiny" Wallberg, as a tany and often boisterous producer "stagehand," "Karnival" is more or less the usual type ladies-at-the-sponsors-lunch routine, answer-the-question type of audience-participation show, with lots of laughter, gulps, jokes and commercials. Winners go home with shopping bags stuffed with prizes and sponsors' products.

Evidence, however, of show being a huge Baltimore success is the fact that it is booked solidly at the Park Plaza (seats about 200 per session) until 1952 and, come October takes to the hinterlands as an evening stint appearing in neighborhood churches, clubs, civic organizations, etc. Ladies lunch, answer questions and partake of general lively merriment for a longish airer, part of which is used live, part taped for broadcast later in week.

Sponsors and would-be sponsors' products are attractively and prominently displayed, and samples dished out to each plate for take home trout and usage.

PEGGY LEE SHOW
With Russ Case Orch, guests; Bill Adams, announcer
Director: Oliver Daniels
Writer: Robert Paul Smith
Producer: Louis Melamed
30 Mins.: Sun., 7:30 p.m.
REXALL DRUG
CBS, from N.Y.
(JBD&O)

Following the current network pattern of replacing the top regular comedy airmen with musical seasons during the summer, Peggy Lee is pinching hit for "Amos 'n' Andy" series with a neat song stanza. One of the topflight stylists in the trade, Miss Lee registers on this show as an ingratiating femcee who handles her lines slickly.

This airer is simply formatted around Miss Lee as the star with assists from guest vocalists and Russ Case orch. Only novel twist on the session is Miss Lee's weekly debut of a new number. On the scene, she introduced "After All, It's Spring" from the upcoming legit musical, "Seventeen." Composer Walter Kent was also on hand for a few words.

Miss Lee soaked across a flock of her war standards, including "Take All Of Me," "Manana" and "I Never Happen To Me," latter being in the Calypso vein which she handles especially well. Mel Torme, the initial guest, also registered well with his familiar crooning attack on "We Kiss In The Shadow" and "Mister and Mississipp," both current hits.

Retail plugs for a series of store "specials" were pitched up in tasteful fashion by announcer Bill Adams. Herm.

BENNY GOODMAN CONCERT
With Keith Sterling
Producer: Sterling
120 Mins.: Sun (3), 12:05 a.m.
Sustaining
CKOY, Ottawa

Indie CKOY matched at Benny Goodman's local booking at Standish Hall to put over this excellent airing of Goodman's Carnegie Hall jazz concert of 1938. Station had broadcast the recording in April and was swamped with requests for a repeat, so this was the ideal setup. Keith Sterling also handled the production wisely, recording the Goodman interviews during the Standish Hall date with crowds in the background, then interspersing the gabbing with the numbers on the recorded concert.

Goodman himself was somewhat stilted at the teeoff but warmed up as the disked memories were run off on CKOY's turntables. He gave the dialers background stuff on the concert itself and on the recordings, telling how the acetates were presented to him in 1938 a friend and Goodman put them in the attic until a year ago, when his sister-in-law asked to hear them. He found the recording better than he remembered and Columbia waxed it for distribution. Goodman's personal comments on the players as the concert progressed, coupled with buff production and continuity by Sterling, a CKOY staffer, gave the whole show a realistic effect, with balance between music and commentary just right.

Although the show ran for two hours, most dialers held to it, some phoning the station to say they'd rather listen to it than sleep. Gorm.

FREEDOM IS OUR BUSINESS
With Robert Montgomery, David Rose's Orch; Walt Sheahan, announcer
35 Mins.: Mon., Wed. & Fri., 10:30 a.m.
CAPLAN BROS.
WROW, Albany

Significantly titled program consists of eulogistic commentaries on freedom by Robert Montgomery and music by David Rose's orchestra, with timeouts for a number of introductions and advertising messages by the station announcer. Transcriptions, produced in Hollywood, do not perhaps pack quite the punch which the subject matter and star's name would indicate, but they are worth a listen.

Montgomery talked quietly but eloquently about the strength of a nation being found in the character of its people and in their homes, on session caught. It is a familiar theme, albeit one deserving of repetition. Rose's unit plays w.e.l. Walt Sheahan's assignment includes plugging for local furniture store. May be a question whether mid-morning is the best time for such a feature. Jaco.

Minneapolis—Hennepin County Bar Association is cooperating with WTEN in a series of special radio broadcasts, "Trial by Jury, the Court and You." Panel guests include judges and leading attorneys who explain legal procedures and the workings of the law courts.

THE LAW AND YOU
With David Colby, Arthur Van Horne
15 Mins.: Thurs., 9:45 p.m.
BOOK ASSOCIATES
ABC, from N.Y.
(Huber Hoge)

Book Associates has bought two quarter-hour slots 10 days apart (June 14 and 24) for a transcribed mail-order pitch of "Your Legal Adviser," by Albert Gray. It gets 50 stations of the ABC web to peddle the tome via a preliminary rapid-fire question-answer session on common legal matters held to be of interest to the average Joe and the missus. Arthur Van Horne threw typical questions at David Colby in a format that though vaguely reminiscent of "The Answer Man," was confined to the legalistic trough.

In the limited time, Colby managed to work in an abundance of tips, to wit: There is a basis for libel action if one is falsely accused of being a Communist; don't discard insurance policies you think have lapsed; don't make the mistake of not paying your rent because of alleged lease violations; better get written guarantee on second-hand cars; also advice on installment payments, accident liability, excessive professional fees, adopting children, status of foreign brides of U. S. veterans, etc.

Program was spiced by a couple of high-tension plugs for the book (90c plus postage plus \$2 one month later), with end-pitch noting that "this is probably the last time I can make this offer."

GOING PLACES
With George Grim, Leo Uletoch, Orville Engstrom, others
Producer-director: Ed Vliehman
Writer: George Grim
30 Mins.: Wed. (13), 8 p.m.
ARCHER-DANIELS
WCCO, Minneapolis

This visit by roving reporter George Grim to Stillwater State Prison, detailing the routine and procedure behind the high walls, interviewing the warden, his assistant and his prisoners, probably marks the high spot of the Grim weekly series as far as wide audience appeal is concerned. Reporter has a keen nose for human interest angles.

Sponsored by a milling company whose products find their market among farmers, the documentary shows have Grim, armed with a tape recorder, going where his fancy leads him, taking down what people have to say to him, catching the sounds and other things that make for atmosphere and color, and injecting his own observations. A skilled reporter as well as a top-notch radio commentator, he has managed to make his visits to churches, amusement parks, a spelling bee, a small-town outdoor school graduation exercises, etc., along with interviews with such persons as window washers, interesting, engaging and informative.

Equipped with a smooth, pleasant radio voice and a likable personality, Grim also possesses a fine sense of dramatic values and an ability to string together his narratives and descriptions in a way that creates sustained interest. While aimed at farmers, the places where Grim has gone have appeal for the general public.

In this instance, he brought in comedy and pathos as he dramatized his visit behind the bars. He pretended to be a prisoner entering the place, was put through the routine, and told about it. Handcuffed to the assistant warden, he was photographed, fingerprinted, issued prison clothes, given a shower and a number, and assigned to the twine factory.

He interviews the prison chef, a prisoner who, it developed, has been employed in many famous restaurants. He describes lunch time, the only period when prisoners are permitted to engage in conversation, except during outside recreation periods, and he gave the menu. His visit to the cells of lifers provided some heart tugs.

It all added up to intense human interest, enough out-of-the-ordinary radio fare to excite comment. Recs.

"Mind Your Manners" to TV

Hartford, June 19.
WTIC's "Mind Your Manners" program, ethered over the NBC net on Saturday morning's, goes TV Sunday (24). It will be a 30-minute slot of half-hour duration, emanating from WNET-TV. Show at the beginning will follow it's teenage format of using Hartford area teenagers. It will gradually work its way into using teenagers from the WNET-TV area.

Allen Ludlum, moderator of the WTIC show, will continue as moderator of the TV version.

WNEV POPS CONCERT
With Duke Ellington
Producer: Dick Pack
Writer: Ellington, Bill Haland
60 Mins.: Sun., 3 p.m.
WNEV, New York

Orch leader Duke Ellington has taken over in fine style the longhair disk jockey spot held by Benny Goodman. The program scheduled to run through the summer, is devoted to spinning symphonic pop works interspersed with Ellington's commentary. If green stanzas (17) is any indication, show shapes up as top Sunday afternoon listening.

Although Ellington's chatter is bright and lucid, he holds it to a minimum, preferring to spotlight the disks. Here too, Ellington displays clear showmanship values. His selections run the gamut from Rodgers to Beethoven and are aimed specifically at summer afternoon listening. Ellington displays plenty of charm in his brief narrations and although he chooses to be "long on music and short on chatter," he introduces the platters with enough background info to satisfy the dialer. Script, which is spiced with wit and intelligence, hooks overall effect.

TRAIN TIME
With Paul Hodges
15 Mins.: Mon.-Sat., 4:15 p.m.
SHERATON HOTELS
WCFO, Cincinnati

A solid personality, Paul Hodges is again doing the human interest program he originated here a decade or so ago and warranted subsequent piping by Crasley's WLW when pick-up point was changed to the Pennsylvania Station in New York. World War II restrictions blocked out man-on-the-street type airings. Since then the Hodges versatility has extended to disk jockey and novelty chores on radio and TV stations in Cleveland and Cincy.

Currently Hodges is pitching his microphone in Cincy's ultra-modern Union Terminal, a major crossroads for train travelers.

His cheery greeting and ease of conversation invariably bring stories from travelers that are liked by listeners, even though some have to do with bad misdeeds. No time is lost by Hodges in learning the destination, name, home town, occupation or business connection and purpose of the trip of the person he chats with. His warm "Hello, there! Are you arriving or leaving?" is followed by questioning that smacks of sincerity.

From his own sejourning and study, Hodges has a broad knowledge of geography, and rarely does he fail to name the main corner or mention some point of interest about any city named by travelers. He shares their joys or sorrows with wishes of God speed and help. He asks what's going on in their home town about their family, business, and opinions on national problems. Equally smooth are the blurbs injected for his sponsor's hotels.

Adds up to something different on each hearing and a real radio value. Koll.

AMERICANS ANONYMOUS
With Jean Gelwicks, Rev. Norman Hall Mr. and Mrs. Fred Mackenthum

Producer: Fred Barry
Writer: Jean Gelwicks
15 Mins.: Thurs., 10:45 p.m.
Sustaining
WVEL, New York

This six-week series seeks to set listeners on their guard against Communist peace propaganda and to expose methods by which Communists infiltrate neighborhood clubs. Initiator stressed the idea that "Communists infiltrate our organizations, so let's infiltrate theirs."

Format is that of a roundtable discussion with Jean Gelwicks, president of the North Shore chapter of the Soroptimists, serving as moderator and telling how to discover Communist propaganda. On the prem Thursday (14) the airer dealt with the Committee for Peaceful Alternatives. Points in the Committee's program for international negotiations as an alternative to armaments were presented, with Mrs. Gelwicks and other participants describing how they fit in with Soviet policy.

Club members who suggest resolutions along these lines, the airer advised, should be checked for possible subversive links. Program also hit indirectly at the Administration, asking "Why are people so high in Government so anxious to play ball with the Reds?" It also urged listeners to write their congressmen, to protest Senator Johnson's resolution which calls for a cease-fire in Korea.

Program should provoke discussion on these questions. Non-pro performers did an effective job in presenting their views. The series, on transcription, is smoothly produced. Dril.

Tele Follow-Up Comment

Ed Sullivan, marking the third anniversary of "Toast of the Town" on CBS-TV, Sunday (17), got one of the most expensive casts he has ever assembled on one show to celebrate the occasion. It would have been a better show had Arthur Godfrey, Victor Borge, Paul Winchell, Mimi Bessell and Gloria Swanson done more than just sing "Happy Birthday" in unison. Rest of the show was anticlimactic, with the bulk of the time taken up by Pinky Lee and Pat C. Flick. It made for fairly thin entertainment for an anniversary program.

Sole prestige events were by CBS program vicepres Hubbell Robinson, Jr., who kudded the N. Y. Daily News syndicated columnist, and the singing of Blanche Thomson, Metopara contralto.

However, the annual show gave Sullivan the opportunity of displaying his ingenuity. Gopher Ben Hogan, who won the National Open the previous day, was on the show via a line made from a previous appearance with Sullivan. The filmed section blended into the stanzas neatly.

Lee, a youthful vet at comedy, didn't show at his best on this try because of sparse material. There was only one solid gimmick, a spot of comedy dancing which he used as a running gag. Otherwise the laughs didn't come with the anticipated frequency. Flick, doing his usual stint in the box with Sullivan doing a straight, on the other hand got studio laughs, but most of his material was too familiar for optimum effect.

Miss Thomson clicked handily in two spots, with her "Habanera" getting some good production, and later with "May the Good Lord Bless and Keep You."

Good novelty was barbershop style singing by a group of Yankee ballplayers comprising Johnny Hopp, Ed Lopat, Tommy Henrich and Hank Bauer. Well—they're tops in baseball. Pianist-accompanied Graham Jackson made good use of this quintet by getting them to play a series of notes on the piano. It made an impressive backdrop for his belly-baldwin. At the Ivories, Jackson himself hit a good stride.

A tasty bit of ballet was by Nanci Crompton, who's doubling at the Riviera, Fort Lee, N. J. She's one of the most promising of the ballet terps in the cafe field.

Still showing signs of his recent hospitalization as result of a throat ailment, Eddie Cantor brought on a flock of guests last Sunday night for his season's windup on "Colgate Comedy Hour." It was an hour of varied entertainment, some good, some bad, that literally threw the book at the viewer, spanning such diversified items as a gratuitous deadpan plug by Cantor on behalf of doctors ("pay your doctor bills, they've got to eat too"); to a 10-minute tribute to Irving Berlin.

Later was highlighted by a medley of tunes which teamed Cantor and his No. 1 guest, Milton Berle; Julie Keegan, the enchanting moppet discovered by "Popo" Whiteman; and four kids in a juve version of "This Is the Army." (Same quartet of kids intruded the show with a variation of the Texaco theme song, to bring on "Uncle Eddie" for one of the program's highlights.)

In between, there were an assortment of bits that found Jack E. Leonard and Dagmar, from the "Broadway Open House" frolic, joining Cantor in one of those inevitable hospital scenes where the patient seeks an elusive quietness; Phil Foster was on hand for a "Maxie the Taxie" bit; both wife Ida and daughter Marilyn Cantor were on camera; with Berle's daughter, Vicki, thrown in for good measure. If Groucho Marx and Jerry Lewis failed to make in-person appearances, they at least were represented by impersonations. Show could almost have been called "Cavalcade of Television: 1950-51." It's regrettable that so little of it was of the top shelf.

Danny Thomas, who's emerged as one of the standout television comics after a slow start last fall on NBC's "Four Star Revue," wrapped up another warmly-entertaining stanza on the series last Wednesday night (13). With singer Kay Starr and moppet Bunny Lewbel adding to the fun, the show ran smoothly, setting a pace that could be envied by some of NBC's other TV comedians. Thomas, unlike some of the more hectic funnymen, works slowly, guaranteeing a steady stream of chuckles. That he can also get the yucks, however, was evidenced by

his final bit, in which he used a specially-written tune, titled "Competition Blues," to illustrate the definition of the Yiddish word "Farbundist," meaning the "height of confusion."

Fact that the skit was in excellent taste, despite its pinpointing a Yiddishism, is a tribute both to Thomas and his writers. Rest of the show was almost as good, sparked by Thomas' use of an almost intangible story line to tie the numbers and sketches together. In this instance, it was events connected with the month of June, such as a wedding (in which he appeared as a guest of the family) and graduation (which served as the peg for the Pet Milk commercial). Thomas, of course, also did his "wailing Syrian" bit and his Italian fruit-vendor character, with the latter making for another highlight, thanks to the fine assist of young Miss Lewbel. Miss Starr scored both with her singing and in the comedy sketches with Thomas. Anthony, Allyn and Hodges registered with their comedy dancing.

Credit for the program's smooth production and pacing is due producer Leo Morgan, director Ezra Stone and TV director Gray Lockwood.

Neatly-staged story on the Berlin airlift, but one which seldom found the right compromise between fiction and factual documentary, was presented on NBC-TV's "Philco Playhouse" Sunday night (17). Based on a book, "Operation Airlift," by David Swift and George Giroux and adapted by David Shaw, the program made excellent use of film clips and simulated Army equipment to depict the tremendous job undertaken by the Air Force in feeding Berlin after the Russians clamped on their blockade. In these sequences, the show had much of the flavor of a "March of Time." Fictional story line, however, was not introduced until almost the end of Act I and, while the fiction didn't clash with the fact, it was started too late to achieve much dramatic impact.

Story in itself was okay, telling of a fighter pilot from another German airbase landing at Tempelhof airfield and pressed into service by his brother, a colonel, to fly one of the cargo planes. When he cracked up his ship because he refused to take the airlift seriously, his brother grounded him and took up one of the planes himself, only to crash in a fog. Interspersed were sufficient human interest angles, such as the general sticking to his job despite the fact his wife was dying back in the States, and the humor of the enlisted men, to dress up the yarn. In reality, however, it was the documentary material which made the show, with Swift, one of the authors, tying it together as a public relations soldier interviewing the officers for a story on the lift.

Full credit is due producer Fred Coe, director Delbert Mann and set designer Otis Riggs for the manner in which they captured the mood of authenticity in the control tower, the ground control scenes, etc. Russell Hardie, as the colonel, and Frank Maxwell, as his pilot brother, topped the all-male cast with competent performances. Top supporting roles were played by Lauren Gilbert, John D. Seymour, Paul Lipson and Ernest Borgnine.

Probably no feature film in history has had as much advance promotion as Walt Disney's upcoming "Alice in Wonderland." It was trailblazed on Edgar Bergen's video show last Christmas and on Fred Waring's TV program several months ago, both playing to millions of people. James Melton caught up with the idea on his "Ford Festival" Thursday night (14) via NBC-TV, by presenting a 10-minute film leased especially by Disney to demonstrate how "Alice" was put together. With Disney himself guesting on the program, the film served as a good focal point for one of the better programs in the recent Melton series.

Film had Disney, and an actor playing Melton, take a tour of the cartoonist's studio on his miniature steam-operated train. Disney explained the various steps involved in turning the live models for the "Alice" characters into the final animated cartoon. This gave viewers a chance to see Ed Wynne and Jerry Colonna, who supplied voices for two of the characters. Trailer was both entertaining and informative, with Melton doing an okay job on the narration, presumably explaining it to his 12-

GUESS AGAIN

With Mito Wallace, cameo; Joey Faye, Mandy Kaye, Bobbie Martin, others

Producer: Al Span
Director: Jerry Schuur
30 Mins.; Thurs., 8:30 p.m.
Sustaining
CBS-TV from N. Y.

"Guess Again," new panel quiz show replacing "Show Goes On," aired last Thursday night (14) and at the same time introduced Chicago disk jockey Mike Wallace as a CBS video personality ("Show Goes On" moved over to Saturday nights last week.) While "Guess Again" made for a pleasant half-hour's entertainment and introduced some new ideas in the standard quiz-type format, it was Wallace who stole the honors on the initiator, emerging as an okay addition to such young CBS luminaries as Steve Allen, Garry Moore, Robert Q. Lewis, etc.

Wallace also premed his new daytime series, "Meet the People," via CBS-TV Monday (18), again demonstrating a glibness and facile personality and making him a certain bet for such shows. Program, aired Monday, Wednesday and Friday in the 3:30 to 4 p.m. slot, has the emcee taking the cameras to points of interest around N. Y., such as Bedloe's Island and the Statue of Liberty on the initiator. It was for the daytime series that CBS brought Wallace to N. Y. and his work on the preem indicates that it was a good idea.

Wallace made his mark in Chicago, teamed with his wife, Buff Cobb, in a nightly decay program from the lounge of the Club Paradise. He's a tall, handsome gent with a pleasant voice and personality and strong projection. He handled himself neatly on the show, but it wasn't too great a test of his potentialities, since all he had to do was pitch the questions to the guest panel and tote up their scores.

Show itself has three celebs teamed with three members of the studio audience (on the preem, they were Claire Luce, Victory Jory and Glenda Farrell, with Miss Farrell working with her son, Tommy.) Repertory company comprising comedian Joey Faye and two gals dramatized several funny sketches on which the questions were based.

While Faye and the two girls worked fine together, with Faye particularly distinguishing himself with his comedies, the three sketches used were too long. Producers, in fact, are already working out plans to trim their length and run in four of the skits in subsequent shows.

WESTINGHOUSE SUMMER THEATRE

With Dick Foran, Cloris Leachman, Edith King, Don Hammer, Rabbit Maranville, others
Producer: Montgomery Ford
Director: David Pressman
Writer: Mel Goldberg
60 Mins.; Mon., 10 p.m.
WESTINGHOUSE
CBS-TV, from New York
(McCann-Erickson)

Hiatus filler for Westinghouse's "Studio One" for 13 weeks should hold on to the audience of drama aficionados built up by the Worthington Miner series. "Summer" differs from its predecessor in that the fare is lighter—running to comedy, romance and whodunits—and production and direction chores will be rotated.

Vehicle on the preem Monday (18) was "Screwball," a baseball comedy by Mel Goldberg. It was seen earlier on the web with comic Jack Gilford starred. Story was a pleasant yarn, about a 34-year-old small town auto mechanic with an irrepressible yen to be a pitcher. He tried out for the Yankees and flopped, but the following season found him again with horsehide fever. When he was playing in a sandlot game, his wife tipped off the opposition on how to detect his trick "screwball," in the hope that defeat will kill his pitching ambition. Windup had the gal repent, confess and agree to go with him to the Yankee training camp for a last tryout and a second honeymoon—knowing it would be a round trip.

Dick Foran did a competent job as the hurling addict and Cloris Leachman clicked as his understanding frau. Edith King and Don Hammer registered nicely as the mother and a catcher. Oldtime baseball great Rabbit Maranville played himself, and socked over a performance as a tough Yankee coach. Piece had good diamond flavor and strawhat appeal.

Production wasn't as slick or as pretentious as the "Studio One" standard but nevertheless was adequately staged and came over smoothly. Betty Furness, per usual, handled the Westinghouse commercials in top fashion.

CAMEO THEATRE

(Special Delivery)
With June Haver, Richard McMurphy, Rusty Lane, others
Producer: Albert McCleery
Writer: Harry W. Junkin
TV Director: David Crandall
30 Mins., Mon., 8 p.m.
NOXZEMA
NBC-TV, from New York
(SBCAB)

"Cameo Theatre," TV's approximation of the "theatre-in-the-round" technique, which excited considerable viewer comment when introduced last season by Albert McCleery, returned to the video lanes Monday night (18). It is doing summer duty in the slot vacated by the Paul Winchell show, with Noxzema picking up the tab.

As the initial dramatic entry, McCleery presented "Special Delivery," starring June Haver, an emotional episode of a neurotic, distraught woman whose hysteria almost borders on insanity. She writes a letter, which is sent air mail-special delivery, in which she intimates her husband as her murderer, in what she thinks is a perfect crime. They effect a reconciliation; therefore she tries to retrieve the letter before it is delivered. This provides the suspense and the thin story thread.

As presented in McCleery's closeup treatment, it was almost a monolog, rather tense and compelling throughout. But the suspense could have been built up more effectively and the drama heightened. In watching the cameo closeup, the viewer was always conscious of unfulfilled possibilities. The camera work could have been more inventive and experimental. If the characters were static, the camera should have had more movement and flexibility.

The story as such was okay, giving plenty latitude for an exciting thriller. But if it failed to achieve its maximum potential as drama it was basically due to two weaknesses—the failure of Miss Haver to synchronize her facial dramatics with the effect she achieved vocally, and the lackluster utilization of the camera.

The fact remains that "Cameo Theatre" and its mode of presentation are intriguing. But it needs more courage in the free camera play.

MIDWESTERN HAYRIDE

With Bill Thall, cameo; Pleasant Valley Boys, the Rangers, County Briar Hoppers, Ernie Lee, Jerry Byrd, Lee Jones, Pine Mountain Boys, Judy Perkins, Buddy Ross, Charlie Gore, Thall & Elmer
Producer-director: John Morris
60 Mins.; Sat., 9 p.m.
PARTICIPATING
NBC-TV, from Cincinnati

"Midwestern Hayride," long a WLW-Cincy hillbilly feature, gets an NBC network ride (to Sept. 1) in the hot weather hocus-pocus TV reschedulings. It does not shape up—it didn't on the preem (18)—as a reasonable slotting for the first hour of the 90-minute giant vacated by the Sid Caesar-Imogene Coca "Show of Shows," which has spread-eagled the Saturday night field all season.

Not taking any chances, CBS mounted its offensive by casting into the two half-hour positions a pair of its biggest guns, Faye Emerson premed in the 9 p.m. segment with the new "Wonderful Town," drawing upon show biz names native to cities saluted and, in another promotional push, moved in the Robert Q. Lewis "The Show Goes On" at 9:30. Even so, it would not surprise if an ABC sleeper at 9 p.m., a girls' softball game out of Chicago, drew a good quota of total TV audience.

"Hayride" has been transplanted without apparent regard for enlargement to admixture viewers. Production motifs are almost all and little imagination is shown in staging or sequencing. The whole is below the sum of its parts, due to a relentless succession of instrumental-vocal turns only barely relieved by a couple of square dance spots and pale comedy stints. There is some good stuff in several troupes and singles, but comes a point where gee-tar and vocal followed by vocal and gee-tar is strictly saturation and hence poor show savvy.

A good group, County Briar Hoppers, whose specialty is clag-and-tap square dancing, is straggled by limited area. With space in depth, their couple of entries could have been built into real novelty entertainment. There is a lot of other talent, good in themselves but knifed by replicas. The Pleasant Valley Boys (Zeke and Red Turner and Louis Innis) offered okay standard mountain stuff with guitar-bass-vocal. Lee Jones (gal) did nicely as yodeling guitarist. Slim King & Pine Mountain

FAYE EMERSON'S WONDERFUL TOWN

With Kara Stone, Jeffrey Lynn, Georgia Gibbs, LeRoy Anderson, Al Capp, Joshua Shelley, Don Craig Chorus; Skitch Henderson orch
Producer: Gil Fates
Director: Jack Donaghy
Writers: Arnold Forster, Louis Heyward
30 Mins.; Sat., 9 p.m.
PEPSI-COLA
CBS-TV, from New York
(Blow)

New CBS-TV entry should considerably brighten up the Saturday evening lineup, particularly during the summer hiatus season. "Wonderful Town" is predicated on an interesting concept, saluting a city and presenting guests associated with the locale. On that basis it has fine promotional potentialities for plugging in various video markets.

Initiator Saturday (16) was dedicated to Boston, with a quintet of Hub celebs actors Jeffrey Lynn and Kara Stone, composer LeRoy Anderson, cartoonist Al Capp and singer Georgia Gibbs. Alrer aimed for a fantasy atmosphere, with Miss Emerson spelling lightly on Bostonian traditions, customs and history, wandering easily around the set and chatting informally with the guests. Although there are some variety elements, the format blends the Haecker, interview act performance segments in flexible manner.

Program opened with a quickie interview with Capp, an "improper Bostonian" who gabbed about his "L'il Abner" strip and exhibited a sketch of the Harvard Yard. That used Miss Emerson's strolling to a set depicting the Yard, where the Don Craig male chorus (6) sang the college's alma mater tune, "Fair Harvard." Song was well done, but lacked enough visual appeal.

Anderson, a Harvard alumnus, had a tete-a-tete with the fence on his ceiling of "Fiddle Faddle," "Syncopeed Clock," etc. and impersonated his "Jam Piniceto" for an entertaining spot. Stone's portion, in which he was logged out as a Minute Man and got bogged down in some poetic recitation, was only mildly amusing. High spot was Georgia Gibbs' warbling of George and Ira Gershwin's whimsical tune on the city of the bean and the cod. She came back later to sock over "Skylark."

Less successful was Lynn's portrayal of a Backbay snob. His dissertation on the Hub's aristocratic prejudices and practices (such as birdwatching) had some neat satiric lines, but wasn't too effectively presented.

Show wisely wasn't just an un-critical plug for the town but spoofed some of its customs (such as Boston's book bannings). Music composed and conducted by Skitch Henderson (Miss Emerson's spouse) was topflight.

Sets by Al Osterander and Cathleen Ankers were generally good, but the backdrops representing familiar landmarks should be either more pictorial or more abstract. Production and direction were good and the writing bright and adult. Commercial featuring Joshua Shelley as the "Pepsi-Cola Man" was effective, but spotting of the first plug interrupted the mood.

Bril.

CAPTAIN GLENN'S BANDWAGON

With Glenn Rowell, Paul Luther
Producer: John Morris
15 Mins., Mon.-Fri., 5 p.m.
KROGER CO.
WLW-TV, Cincinnati
(Ralph H. Jones Co.)

Teamed after their separate ways in radio and TV for 23 years or more, Glenn Rowell and Paul Luther come up with a kidfiction that is a natural for sea-beer airings. It's a puppet show with animal characters in human goings on, richly spiced with comedy and music.

The Kroger Co. latched onto the series after a priming buildup of several weeks. Time is a natural, immediately following "Howdy Doody" for juve reception. Hand manipulation and voicing of puppets are done expertly by Luther. He was an emcee on WGN, Chicago, before doing freelance dramatic work on net shows in the east, and lately on the TV version of "Stop the Music."

Rowell, of Ford and Glenn, a pioneer piano and singing team in radio, and who did a kid series in recent years on WTIC, Hartford, is the Captain Glenn in this new show. His kindly face, pleading voice and piano playing and high hat, sweeping now tie and frock coat are endearing to small fry.

Dialog and situations are themed to encourage good behavior and patriotism among kiddies. Use of the X-ray eyes gimmick is applied to ring in names of viewers and, smoothly, to remind the little ones about eating Kroger's ice cream cones.

Koll

(Continued on page 38)

Bril.

(Continued on page 38)

Television Chatter

New York

CBS' Irving Mansfield subject of two-part profile in *Cosmopolitan* this fall... Grace Russell, of CBS, going New England-way for vacation... Pincus brothers, producers of "Ellery Queen," taking advantage of current-day headlines in projecting "Death in a Capsule" for tomorrow night's (Thurs.) "Ellery" script on DuMont. It's the yarn of a heroin-pusher working among high school students, with Michael Strong as the pusher.

William J. Barrett, associated with N. W. Ayer agency, left last weekend for the Coast where he'll line up a series of 30 quarter-hour vidpic adaptations of short stories... Jay Barney doing "Pulitzer Prize Playhouse" Friday (22).

"Armstrong Circle Theatre" Tuesday (26) and "Big Story" June 29... Gar Lucas and Allan Hershfield packaging "Harmony Highway" with Bobby Sherwood... Jan Murray guests on James Melton's NBC-TV show tomorrow (Thurs.)... Sammy Kaye orch will do a series of five appearances on

DuMont's "Cavalcade of Bands" starting July 3... Announcer John Lomas back from Texas where he did a film for the Air Force... Bill Stern narrates Columbia pic short, "Mr. Tennis," now at the Globe.

Actor Merrill E. Jacob set for a feature role on NBC's "One Man's Family" Saturday (23)... Mickey Alpert, TV casting director for the Kudner agency, mapping a tour of the strawhats this summer while "Martin Kane," which he casts, is on a hiatus.

William Prince signed by CBS to co-star with Diana Lynn in the projected "Egg and I" series, test kinescope of which is to be lensed in N. Y. Saturday (23). Eddie Albert was originally mentioned for the male lead... Dan Petrie subbing for Frank Yefford as director of ABC's "Pulitzer Prize Playhouse" Friday... Mrs. Francis Head of the John Gibbs agency leaves for London June 28 to huddle with Christopher Mann, Ltd., British associates. She'll option properties and talent for NBC's Robert Montgomery series and other packages... John Fleming, who wrote and produced one of the earliest video dramatic shows on CBS, now scripting "Pietro's Place," aired at noon Thursdays on NBC and originating from WPTZ, Philadelphia... Arthur Barlow,

former manager of the now-defunct Billy Rose's Diamond Horseshoe, N. Y., joined ABC as an associate director... Hunt Rylander supervised the special effects on the presentation of "Cortislaus" June 11 via CBS "Studio One" (Robert Preston, currently starring in "Twentieth Century" on Broadway, subbing for Ralph Bellamy on CBS' "Man Against Crime" for five weeks starting June 29). For 13 weeks starting July 6, Phil Reisman, Jr., former story editor of RKO-Pathe, sub for Lawrence Klee as scripter on the show... Jack Carson slated to receive a "humorist of the year" award tonight at the annual dinner of the International Newspaper Circulation Managers Assn. at the Hotel Statler, Washington. Comedian opens on the stage of Loew's Capital, Washington, today... Time magazine planning a cover story on RCA board chairman David Sarnoff to break in about three weeks. Time's staffers currently interviewing top industry execs.

Hollywood

Harrison Dunham, former general manager of KTTV, appointed director of TV of Commodore Productions... Commodore, originally formed to handle radio packages, branched out into video and at present is working on plans for vidpix for Ann Dvorak and another for Clyde Beatty... KECA-TV peddled Mary McAdoo's daytime women's show to Security First National Bank for \$1,200 weekly, time and talent. Show airs thrice weekly... Philippe de Loy upped to assistant program director at KTTV from his spot as nighttime executive director. Bob Seal heads new department to coordinate all physical facilities of the outlet. John Ewrick takes over as chief announcer and Jamez Jamet becomes acting traffic manager... Wes Beeman, producer of "Lights, Camera, Action," set up a deal with Earle Harper to start shooting on three 15-minute telepix, "Stamp of History" Series, dealing with U. S. postage stamp's history, rolls at Goldwyn Studios this week. Consolidated TV Productions starts new series of Buster Keaton telepix this week, on an increased budget. Keaton now airs over 17 stations... John Breslin, cameraman, and James Morrison, engineer, both at KLAC-TV, left for a stretch with Uncle Sam's army... Frank Wisbar inked John Warburton for top role in "Handcuffed" new telepix in Fireside Theatre series... Lorraine Cugat bows on KECA-TV in July with her 20-piece band on a new video show. Hour-long vidshow will intersperse variety acts with band numbers. Show has a \$3,500 out... Ginny Simmons' "Front and Center" show on KTTV to originate from the Century Theatre in Beverly Hills. Formerly the thrush's show moved from camp to camp for remote telecasts... Ronnie Kemper bows on KTTV with a new daily 15-minute show.

Pat O'Brien turns telepic star today (Tues.) with the start of lensing on "The Pat O'Brien Show," a new 15-minute series... Shooting on a series of telepic soap operas by Cole-Comlan productions has been postponed due to the illness of Lorene Tuttle... Seymour Berns is producing the new Billie Burke tele show on KTTV... KTLA inaugurated a new summer show, "Frosty Frolics," blade revue from the Polar Palace Hollywood ice-skating rink... Allegro Pictures, new telepic indie, leased space at Samuel Goldwyn studios and will start a pilot film next month with DeVallon Scott turning out the script for producer N. Gayle Gitterman... Eddie Albert will produce and star in a series of telepix tagged "The Cherrys" which gets underway in July. Half-hour stanzas will be a family situation format and will also star his wife, Marge.

Comedy telepic series tagged "Dignity of the News," went before the cameras under the aegis of Television Associated Productions with Alan Mowbray toplined and Joe Sawyer directing... Mickey Phillips launching a new teleshow, "Career for Nancy," in addition to his feature film activities. Jean Rogers, Gloria Winters and Louise Beavers already have been set for the series... Louis Snader signed Norma Glaser as fashion consultant for all his teleproductions... William Stephens, Motion Picture Television Center exec returned from Honolulu and began huddles on the second in the "Florian Slap" telepic series starring Milton Wood... Haas J. Taylor, KFI-TV manager, off to Denver for the Association of the West conclave.

Chicago
Tom Moran, whose NBC ties go back 21 years, moves into the WGNQ sales department. He replaces George Morris, who has resigned to join his father's insurance business in Birmingham... WGN-TV operations chief Bob Hibbard and true vacationing in Mexico... ABC's wrestling gabber Wayne Griffin reports back to duty after a short hitch in St. Francis Hospital... Frann Weigle takes over the 8:30 to 8:45 p.m. spot on WGN-TV for a sports roundup, sponsored by Walton Motors... Zenith Radio Corp. showcased its Phonovision system last week at the Catholic Theatre Conference... Swift has latched on to the Tuesday, Thursday and Friday segments of Clint Yeule's early evening weather show on WGNB... U. S. Brewing Co. (Rheingold beer) has renewed Jack Brand's "A Hit Is Made" featuring John Barclay, on WENR-TV.

Frank Warren in from New York for huddles with writer Lois Solomon about a tele show built around Lou Brownie, orch leader... Mages Sporting Goods is bankrolling two weekly feature films on WGN-TV... Edward Madden, Rudd Lawrence and Dr. Thomas Coffin in from NBC's home office last week to display web's Hofstra TV report before nearly 100 Windy City client and agency reps... National Credit Clothiers have ordered a Sunday night feature pic on WENR-TV... WGN-TV sales manager George Harvey will be keynote at the Home Economics confab June 30 in Cleveland... Pat Denny of WENR-TV's "Commodore Club" named honorary commodore Saturday (18) of the Columbia Yacht Club's 60th annual deep water race... Lenny Nathanson back from the Coast to join teevee division of Atlas Films.

Baytown, Tex.—Bill Lightfoot, formerly in radio at Houston and San Antonio, has been named manager of KREL here.

WOWO's Duffield Set As Manager at KDKA

Pittsburgh, June 19.

Robert C. Duffield, head of WOWO in Fort Wayne, Ind., has been appointed manager of KDKA here. He succeeds Joe Boudino, who was recently promoted to boss of all Westinghouse radio stations with headquarters in Washington, D. C. Boudino takes up his new post July 1, sticking around to help Duffield get acquainted locally.

To replace latter at the Westinghouse operation in Fort Wayne, Boudino has named Frank Tobin, program director of KYW in Philadelphia, who held down the same post in Pittsburgh before going to Philly about a year ago.

Quello's WJR Post

Detroit, June 19.

James H. Quello has been named director of public relations and advertising for WJR in a realignment of station duties. It was announced by John F. Patti, president of the three Goodwill Stations, and Worth Kramer, vicepres and general manager.

Formerly publicity and promotion manager of the station, Quello, in his new post, will supervise the national and local advertising for the station and head the station's public relations activities. For the past 18 months he had acted as public relations rep of the three Goodwill Stations.

NATIONAL ADVERTISERS —

Please Note

"The most efficient and economical medium of reaching the vast ITALIAN market of New York is station ...

WHOM

... according to ADVERTEST RESEARCH which reached this conclusion after making an elaborate survey of listening habits in Italian homes.

ADVERTEST RESEARCH also found ...

WHOM delivers Italian listeners for as low as 27c per thousand for a 15-minute program; as low as 8c per thousand for a spot announcement.

WHOM broadcasts 8 of the first 10 most popular Italian programs.

WHOM families listen an average of 4.3 hours daily to Italian radio programs. Families who listen to other Italian radio stations listen an average of 2.7 hours daily.

WHOM and Station A compete in Italian from 2:00 p.m. to 7:15 p.m. Monday through Saturday. During this competitive period, **WHOM** delivers listeners at a 28% lower cost per thousand than Station A.

(Well worth remembering, too! The Italian group of metropolitan New York is populous enough to rank as the 4th largest city in the U. S.)

WHOM

AM-FM • The Il Progresso Station

136 W. 52 ST., NEW YORK 19 • Circle 6-3900

MEMO

To: RADIO AND TELEVISION INDUSTRY

From: RADIO WRITERS GUILD OF
AUTHORS LEAGUE OF AMERICA, INC.

1. The Radio Writers Guild, a democratic organization open to all who write or wish to write for radio and television, has this primary function under its constitution—to assure each of its members equality of professional opportunity.
2. Today, Radio Writers Guild members are being deprived of the chance to earn a living in their chosen field by such discriminatory devices as the blacklist, the loyalty questionnaire and the morals clause, each of which in its insidious way strikes at the basic economic welfare of our Guild and its members.
3. Deploring such practices, which are notoriously anti-union, the Radio Writers Guild promises active resistance to them. In the future as in the past we will not judge our members, we will defend them.

BIG THINGS ARE HAPPENING AT ABC - AND THIS IS ONE OF THEM!

HOLLYWOOD STAR PLAYHOUSE moves to ABC RADIO

THURSDAYS, 8:30-9 pm, BEGINNING JULY 26

Here is one of the hottest entertainment buys of the year...

Because of the talent—The biggest names in Hollywood...two of them every week! The show will be scripted by many of radio's foremost writers; directed by Jack Johnstone. Music under the leadership of Basil Adlam.

Because of the time—Thursday night on ABC...in the choice 8:30-9 spot immediately preceding Old Gold's *Original Amateur Hour*. An ideal spot for the right sponsor to be in!

Because of the audience—*Hollywood Star Playhouse* has been pulling down a lifetime average rating of 10.3*...has hit as high as 13.5* (even though the show preceding it has averaged only 5.6*). Thus, *Hollywood Star Playhouse* has built its own loyal audience...an estimated ready-made audience of over five million radio families!

*Nielsen

Because of the price—The talent cost per week is only \$5,000 net, plus commercial announcer.

COMPARE: Compare this great radio buy dollar for dollar with the top shows in television. According to Nielsen figures, HSP is currently reaching more homes than all but four of the 195 rated television shows. And these four programs cost up to 8 times as much as *Hollywood Star Playhouse*!

Compare *Hollywood Star Playhouse* with competition in radio; compare its prestige, its talent, its time, its ready-made audience, its rating history, and (most of all) its price. Then pick up the phone and call ABC RADIO SALES, Circle 7-5700 for complete details.

ABC RADIO

American Broadcasting Company



Television Reviews

Continued from page 35

tain Boys were special with "Timber Trail." Yodeling guitarist Judy Perkins landed "Foggy River" niftily. Ernie Lee had a well-piped "Shogun Boogie." Extra good was Jerry Byrd's "Limehouse Blues" chirp on pedestaled electric guitar. The Rangers essayed "Ridin' Down the Canyon" smoothly. Louis Irvins' folksiness was shown off in his own "Good Night, Cincinnati, Good Morning, Tennessee."

There was a welcome relief in a non-billbilly non-vocal accordion number by Buddy Roe. Red Turner manipulated a five-string banjo and chanted "When I'm Gone" adeptly. A good-looking lad, Char is Gore, was tops in a plaintive crooningly voiced "If It's Wrong to Love You," supported by his guitar. Zeke Turner got a spot with juiced gee-tar and chantry.

Bill Thall, the Willie of WLW-TV's "Willie & Elmer on 'Morning Matinee'" is lively and grass-rootsish in the emceeing department, but should bone up on the local spot announcements, since some of them he tagged as "sales" were actually public service plugs for Army nurses, Marine recruitment, etc.

He and partner Elmer try a couple of comedy and chant innings one of them a competitive "Darktown Strutters" - "Ragtime Cowboy" mating. There were eight breaks about evenly mixed between commercials and pubservice.

MR. AND MRS. KUP
With Irv and Annie Kupcinet; guests

Director: John Alexander
30 Min.; Sat., 9:30 p.m.
VITAMIN CO. OF AMERICA
WBKB, Chicago

(Donor)

It was inevitable that Chicago should have one of these hubbub and frau video stints. This one, featuring Sun-Times columnist Irv Kupcinet and his wife, Essie, should catch on fairly well. Scribe and partner, despite a slight tendency to run aul of each other's lines on season seen (16), work smoothly together in the neatly produced show. Because Kup is able to line up the top show bits and sports names for guest shots on the program, it's an above-average entry in the local sweetstakes.

For example, spicer to this particular frame was an exclusive

film of Kup and Mrs. Kup chinning with Bob Hope in his hotel suite during his recent Chi visit. Roel played off with good laughs. Another high spot was Fran Allison and Archie Levington's (Mr. and Mrs.) live visit with the Kupcinets. Couple arrived while the hosts were interviewing Nat (King) Cole and were used with a good switch as Miss Allison sang "Too Young" which currently is identified closely with Cole.

Actually, Kup had latched onto too many people for proper handling. Cole's bit was little more than a plug for his Chicago Theatre booking and music-publisher Levington's discussion of the future of Chi as a pop tune centre was given no time to develop. Sinista has a good opener with columnist briefing his minnow on the latest gossip. The old typewriter device could be done away without any loss.

Commercials were the usual heavy-handed vitamin plugs with Kup asking viewers to believe they help him keep going on his wee hour beat and the film showing a Frankie and Johnnie that were "old before their time" had strong overtones of pulp mag advertising.

Dave.

CURIOSITY SHOP

With Don Herbert, Martin Perkins, Louis Roen, Jim Hurlbert
Producer-director: Larry Auerbach
30 Min.; Sun., 6 p.m.
JEWEL STORES
WNBC, Chicago

"Curiosity Shop" is a loudable venture into the "educational" field but it points up the dilemma of such formats trying to make a go of it on a commercial basis. It's the old question of how to adhere to the "educational-informational" category and to still generate enough audience appeal so the show is watched for its intrinsic interest by the many rather than viewed for its educational values by the few. "Shoo" on basis of segment scanned (17), rates tops in informational content but low in its broad appeal.

Format has a trio of "experts" discussing a scientific or historical phenomenon from three different angles. On this frame, fire was discussed in its destructive, constructive and chemical aspects. Martin Perkins took over the destructive side with a background commentary of forest fire film. Emphasis was on the need for caution. Louis Roen then took over and using an ancient Balinese fire mask went into the historical background, describing how the ancients viewed fire. Physio-chemical explanation was presented by Don Herbert.

Trio of gabbers handled their chores in excellent fashion. Production evidenced good preparation and the medium was effectively used to add visual values to the discussion. But it all added up to something that was watched by youngsters, specifically assigned it by their general science instructor but probably bypassed for more

exciting fare by viewers left to their own choice.

Plugs for food store client were ably handled by Jim Hurlbert. Dave.

PRESS CONFERENCE

With Lee Schooler, Marty Hogan, Michael Howlett, Frederic Kuh, Spencer Allen, Tony Weithal, Ross De Lee
Director: Don Cook
30 Min.; Tues., 7 p.m.
AMERICAN VITAMINS
WGN-TV, Chicago

(Counselors)

Although intricate values on this local reporter vs. news personality format may fluctuate rather widely, depending upon the news figure involved, idea is basically sound and should pay off with a steadily building viewer clientele. Show is a variation of the "Meet the Press" theme and, except for a few flaws, registers as a highly acceptable, informative session.

Michael Howlett, regional Office of Price Stabilization director, underwent a grilling from the four news men on show seen (12). Healthy indication that panel was operating under no restrictions was evidenced by the range of queries aimed at the price boss. Questions ranged from Sun-Timesman Frederic Kuh's asking whether the present price control law doesn't actually result in "rationing by the purse" to Herald-American writer Ross De Lee's query as to the need for any form of price stabilization. Unfortunately, for the good of the show, price controls and himself, Howlett wasn't too successful in parrying the thrusts.

Moderating was Lee Schooler, who kept things moving at a good pace and threw in some significant queries himself. Opener, which had the quartet of reporters phrasing their "first" question prior to the appearance of Howlett, was much more forced than the actual give-and-take, but was meaningless since most of them forgot to actually ask it.

Marty Hogan stepped in for the routine vitamin plugs and the intro.

Dave.

Tele Followups

Continued from page 35

year-old daughter, who was watching at her home.

Rest of the program was an improvement over recent weeks, with the ballet and chorus used more often to give the production more variety. Highlight was the finale, a camp meeting sketch, in which Melton sang "David and Goliath" while a midget and tall guy dramatized the lyrics. Soprano Dorothy Waranskold scored with her thrashing and teamed nicely with Melton to do the current pop ballad, "Too Young." Acrobatics registered with their excellently-paced balancing and tumbling act.

"Sam Levenson Show" is still breezing along as a warm, familiar and hearty slice of life on the lighter but oh-how-true side. It's all of that and more because of Levenson himself, a large friendly, plain-looking solid citizen who looks like anything but a laugh-giver and is, in fact, not a comic but a genuine monologist in the old tradition.

As caught (16) he emerged with the same infectious and self-chucking wit that has characterized his video work from the start.

The "problems" offered to studio audiences are, as per usual, mere pegs on which to hang Levenson's expansive intros and interpolations. Problem No. 1 was a baby sitter whose father prefers to accompany her on her stint and is promptly voted down by the audience; problem 2 was a father whose wife and daughters hog the closet space, and in this case the audience sided with pop. All sorts of "plights" came up when the four sons of N. Y. Post columnist Leonard Lyons entered their particular complaints against their sire. Lyons and his brood (13 down to three years) looked like one of the nicest families around, adding a neat touch on eve of Father's Day.

CBS-TV's "Ford Theatre" on Friday (15) aired a spotty production, "Night Over London," adapted from the Kay Boyle novel, "Monday Night." Story was interesting, concerning a young reporter who believes a man sentenced to death for murder was actually innocent. Prisoner had been convicted on the testimony of an expert on poisons, whom the reporter investigated and finally uncovered as the real criminal.

On the plus side of the ledger was good motivation, such as the reporter's pursuing the toxicologist because he saw in the scientist his own dictatorial father and because

Inside Stuff—Radio

"Please . . . Not Buried Alive!" is title of a fullpage ad by WBM, Nashville, which will appear in trade journals. Ad says that the tombstone, "Radio—1920-1951—The Operation Was a Success. But the Patient Died," won't be erected over the AM medium because the patient is still alive and virile.

Citing its own case as an example, WBM says its business has never been better, that it, has more people on its payroll than ever before, that it is originating 17 network shows weekly and "never before has it sold so much merchandise or served so many people."

CBS, as part of its AM promotion campaign, this week has a full page ad on "Television's Big Brother." Copy is based on highpoints of the web's new radio pitch, and stresses that AM reaches "America's total market, through 36,000,000 radio sets." Last year alone there were more new radio sets manufactured—over 4,500,000—than television's total accumulation of some 12,500,000.

"The Original Amateur Hour Story," a booklet giving the history of the ABC radio and NBC-TV stunts, has been published for \$1. Tome, starting with the days when the aircr was emceed by Major Edward Bowes, contains photos of celebs who got their start on the amateur hour—including photostats of their original audition applications. Among these are Frank Sinatra Vers-Ellen, Paul Winchell, Lou Will, Jr., Jack Carter, Marjorie Smith, Gertrude Ruhl, Jan Bart, Ray Malone, Sara Berner, Regina Remik, and Robert Merrill.

Journal also includes pictures and pieces on the various winners through the years, story of the VIP shows which have become an annual event, and a bio of emcee Ted Mack.

Specific instructions on procedures to follow in event of an emergency have been given to radio and television station managers in New York City by Seymour Siegel, the city's civil defense communications director.

Also provided was a special study on broadcast station security. Letter was prepared by a committee which included Tom Phelan, NBC; Cy Samuelsen, WOR; Eric Herod, DuMont; Charles Gilbert, CBS; William Trevarthen, ABC; Ruth Hurd, WMCA; and John DeProspero, WNYC.

Brooklyn Red Cross and WMGM, N. Y., have issued a special edition of "Care and Protection of Dodger Fans," a lightly-treated treatise on how to avoid accidents, shock, indigestion and other mishaps while watching or listening to Brooklyn baseball games.

Tome was prepared for the special Yankee-Dodger fracas on Monday (20). WMGM airs the Dodger ballcats.

Time-for-space swap has been arranged between WNBC and WNBT, N. Y., and Parents Institute magazines. Deal will give the NBC stations one page monthly in the Metropolitan N. Y. edition of Parents, a page in the Coast edition for KNBC and KNBH, and a page in the national edition for the network. Additionally, there will be pages in PT's two new books, Compact and 21.

WNBC also gets rights to adapt material from the mags.

during the war, as a member of a court martial, he had sentenced a man to death. Business of a mentally warped scientist also was intriguing. However, there were weak spots, as in the maid's being too free with information and in the denouement, where the mad doctor so conveniently recited all his crimes to a photo of his dead wife, with the reporter waiting behind the screen.

Hugh Reilly and Stella Andrews turned in good performances as the journalist and the widow of a man who had been unjustly hanged. Alexander Clark was competent as the toxicologist. Other members of the cast did well, except for some fluffs by the judge.

Al Osterander's sets were top-flight. Producer Werner Michel and Director Franklin Schaffner devised some good visual effects, as in creating the sense of a foggy night and in shooting one scene through a prismatic vase. Ben Ludlow's music background was effective, and included some records of the George Shearing combo to convey the atmosphere of a Lon-

don cafe. Vehicle sustained through the hour, but the overall effect wasn't as slick as it should have been.

Plattsburg, N. Y.—Announcer Frank Allan, for the past three years with WREN, Topeka, has joined WEAV here as program director.

THE THREE SUNS

"MORTY" "ARTIE" & "AL"

Currently
ON TOUR

Directed: MUSIC CORP. OF AMERICA

Whiz Biz When 560

Hits WFIL-adelphia!

The "hard sell" boys know they have to talk loud to be heard in Philly's hotly competitive market. These wise birds are telling each other that WFIL's voice penetrates all the vast 14-County Philadelphia Retail Trading Area and reaches far beyond.

Two-thirds of the radio-equipped homes seem to have their dials stuck on WFIL, says BMB. WFIL, with 5,000 watts, yanks in more regular tapers than 50,000 watts in most of this \$6 billion market area, BMB reveals.

Trouble is, say the market-wise, too many people think of Philly radio only in terms of the city. They forget that half the sales, half the profits show up in 147 towns outside city limits, but still comfortably within Philly's trade area—WFIL-adelphia.

Engineers, both sales and electronic, agree that WFIL—5,000 watts at 560—is worth 30 times the power at double the frequency in America's third market.

WFIL

The 14-County
Philadelphia Retail
Trading Area

Profitable TV Audience
exclusive with

WGAL-TV

Channel 4

LANCASTER, PENNA.

NBC

TV AFFILIATE

Clair R. McCollough, Pres.

A STEINMAN STATION

Represented by

ROBERT MEERKE ASSOCIATES

New York Los Angeles San Francisco Chicago

Inside Stuff—Television

CBS has designated its Studio 67, N. Y., at 100th St. and Fifth Ave., as its official color studio. While no changes are to be made in existing black-and-white facilities and it's to continue being used for regular black-and-white shows, the transformation to color will take place today (Wed.). Three color cameras are to be installed, together with monitors and other control-room equipment.

Faye Emerson's Saturday night program for Pepsi-Cola will continue to emanate from the studio. CBS is pointing to the ease of switching to color as another inherent advantage of its system, in line with the fact that the color signals will be fed to the regular master control system at Grand Central Station, N. Y., and then out over the air via its regular transmitter.

As a result of a series of letters dispatched to Frank Stanton, CBS proxy, by Comdr. Eugene F. McDonald, Jr., trade speculation is mounting as to what the Zenith topper has up his sleeve. Zenith to CBS communications have dealt with McDonald's warnings of the "dangers" inherent to telecasters in last week's theatre TV exclusive lineup of the Joe Louis-Lee Savold fight and pointed up how Zenith's Phonovision device could provide a home boniface for regular television.

Seen in the background of the Phonovision pitch to Stanton is the CBS color system. With Zenith refusing to go on record one way or the other on the Columbia tint method, it's believed possible that McDonald may be bartering with Stanton for support of Phonovision in exchange for the setmaker's support of CBS color.

NBC will attempt the first remote pickup on its daytime "Kate Smith Show" today (Wed.), when the John Butler dance group, regulars on the series, will stage two dances at Coney Island, in Brooklyn. With Ted Collins, producer of the show who appears regularly with Miss Smith, on hand to explain the pickup, the Butler group will do one dance from inside the Steeplechase, one of Coney's rides. Cameras will then cut back to Miss Smith at NBC's Hudson theatre, N. Y., for a song and then go back to Coney to pick up the dancers in a ballet on the beach.

CBS publicity to the effect that the June 11th staging of William Shakespeare's "Coriolanus" on "Studio One" marked the first time the play has been presented professionally in this country brought a number of corrections from viewers and the public. Arthur Heine, an exec of the Shakespeare Club of N. Y., wrote VARIETY that the play had its debut in Philadelphia in 1787 and has since been staged a number of times in the U. S. It was presented by the WPA-Federal Theatre at the Maxine Elliott, N. Y., in the 1937-38 season and also by the WPA at the Four Seasons Theatre in Brooklyn, L. I., with Charles Hopkins producing and directing. NBC broadcast "Coriolanus" on its "Radio Guild" show in the '30s under the direction of Charles Warburton.

Survey of the television industry in Los Angeles prior to reopening negotiations on pacts with six Coast videotexts is being undertaken by membership of Television Authority. Total of 28 performer-members already have volunteered for the chore. Idea is to probe into economics, types of shows and over-all conditions to give TVA a clear picture of the state of the industry on the Coast. Actual reopening of negotiations isn't scheduled until November, and a second survey probably will be made in the early fall to bring up to date the data gathered in the current inquiry. TVA has contracts with six of the seven Los Angeles television stations. The seventh, KFI-TV, hasn't signed and is still being picketed.

Tele Dancers

Continued from page 38

but for the major ballet stars making TV guest appearances. These, who are notoriously underpaid (\$350 is considered high weekly pay for a top ballerina, with \$250 the more likely salary for a star), get guest fees for a major TV show that run from \$250 to the \$2,000 reportedly received by Sadler's Wells ballerinas Moira Shearer and Margot Fonteyn.

Steady Work

Dancers also work longer periods in tele. Starbuck uses 12 to 16 dancers every week, with most of them on a 39-week contract. In other shows contracts usually run 13 weeks. There are also shows which hire dancers on a

two-week basis. But dancers seem to find steady employment. A few manage to appear in two half-hour shows a week, although most dancers are satisfied with doing one show weekly. They also find a strong appeal in the fact that tele lets them lead a more normal life than touring with a ballet troupe, giving them six evenings a week free and chance for a home life.

Where tele used to be an opportunity to dancers for making a little money between legit shows, or during a ballet layoff period, it has now become a career in itself. "Tele pays better than ballet or legit, but it's also more demanding," said Starbuck. "It requires more training, not only in ballet, but in all sorts of steps. A dancer must be adaptable, and learn steps fast—especially with shows changing weekly. He or she also must be photogenic."

Starbuck, who has been on "Show of Shows" since February, 1950, sailed recently to Europe for an extended vacation.

FCC-Richards

Continued from page 38

and Detroit. The petition requested the Commission to remand the case to Cunningham with directions to prepare another decision containing "findings of fact and conclusions" based on the record of the hearings. Such a decision, the petition added, is required under the Administrative Procedures Act and FCC rules.

By failing to make a determination that the licenses of the Richards stations should be renewed or not, said the petition, Cunningham has left the renewal applications hanging "with no procedural process for action on them by the Commission."

Challenging Cunningham's assertion that the issues in the case are " moot" because of Richards' death, the petition cited testimony at the hearings by John Pott, president of the stations, who has been associated with Richards for 24 years.

Elliott Roosevelt's Indie Firm Preps TV Entries; Eleanor's Moppet Series

New television children's show, in which Mrs. Eleanor Roosevelt will narrate the stories in five different languages, has been set as one of the first properties to be packaged by Roosevelt Enterprises, Inc., new indie firm created this week by Elliott Roosevelt. Other shows being readied are the Actors' Studio hour-long dramatic series, a 15-minute daytime serial titled "For Better, For Worse", a domestic comedy with music titled "Maid Gardens", "Treasure Hunt", an audience participation with antiques expert Sigmund Rothchild, and "When Your Ship Comes In," a quiz program.

With Elliott Roosevelt as president of the new firm, his brother, John, will be exec vicepres. Norman E. Kersis will serve as a vicepres and sales manager of the organization. Also associated in the group are Dee Tucker, producer and director of Mrs. Roosevelt's daytime radio strip on WNBC, N. Y., and Henry Morgenthau III, exec producer of her Sunday afternoon TV series on the same web.

Children's show, titled "Once Upon a Time," is to be filmed in both color and black-and-white film and will comprise 32 stories from different countries. They'll be dramatized by the Rufus and Margo Rose marionettes, with Mrs. Roosevelt narrating in English, French, Spanish, Italian and German to provide a means for exporting the films to foreign countries, as well as show them on domestic TV. Playwright Richard Harriott will produce the Actors' Studio package, as well as "When Your Ship Comes In."

Omaha — James M. McGaffin is, the new news director of station WOW, effective June 23. He replaces Harold Baker, who resigned to accept a similar post with WSM-WSM-TV in Nashville.

WBAL Victory

Continued from page 38

given due weight in appraising the likelihood of effectuation of the licensee's proposals. Moreover, in a comparative proceeding of the type before us, we must give serious consideration to the high degree of probability of continuation of existing desirable performance as against paper proposals which, on the basis of the record before us, we are not convinced can be fulfilled.

"However, the foregoing is not to be construed in any way as giving a licensee property rights to the use of a frequency — or any other rights or advantages over a competing applicant for the facilities, except such favorable consideration as may flow from the inference that demonstrated ability to render a service in the public interest is likely to be carried over into a subsequent license term."

Proven Performance

The majority also felt that when it finds that a service is satisfactory it should consider the desirability of continuing the operation, and "the risks attendant upon terminating such service and making the facilities available to another applicant without a proven record of past performance and who may not be able to render in actual practice a service as desirable as the one terminated."

The Commission said that while it was "not unmindful" that WBAL's improvement may have been spurred by the "Blue Book" or by the FCC action in calling hearing on its renewal application, or the Pearson-Allen bid, it found that WBAL "has made a practical demonstration of its ability to render a well-rounded program presentation covering substantially the major needs of its service area and of its ability and bonafide intention to continue to improve upon such desirable service . . ."

Coy, in his dissent, thought the majority gave too much weight to

the fact of being "an existing station." WBAL's record prior to the hearings in the case, he said, "was not at all well-balanced. Yet the majority relies on the improvement in the service . . . as furnishing the basis for placing greater reliance on the ability of WBAL to carry out its program proposals than on the ability of Public Service Radio Corp. (Pearson and Allen)."

Nor, he said, did he find any support for the conclusion by the majority that the risks involved in the Pearson-Allen program proposals constitute a basis for preferring WBAL.

Webster, in his dissent, expressed fear that the majority decision will discourage filing of competing applications by newcomers and in turn "remove one of the principal factors which inspires licensees to operate in the public interest since, unquestionably, a licensee is aware of the fact that, if its responsibility to the public is not met, it runs the risk of losing the use of such radio facility to a competing applicant when the license comes up for renewal."

KYW Ups Davis

Philadelphia, June 18.

Gordon W. Davis, who has been a staff producer at KYW for the last four years, has been named to program manager at the station. He succeeds Franklin A. Tooke, who has been named station manager of WOWO, Fort Wayne, Ind., another Westinghouse station.

L. R. Rawlins, manager of KYW, in making the announcement, said both men will assume their new duties July 1.

Detroit — Denman & Betteridge, Inc., agency here has changed its title to Denman & Baker; William Denman is proxy and Ernest W. Baker and George M. Black are vicepres.

Look

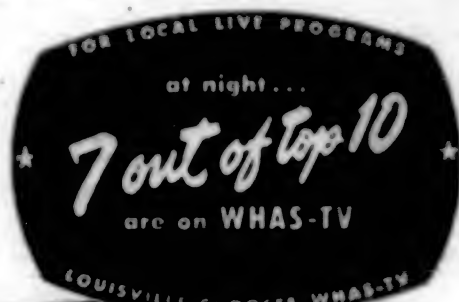
THIS IS TELEVISION IN THE WHAS TRADITION



Daytime, nighttime, anytime . . . Louisville's favorite

local programs are seen on WHAS-TV. This has been proved by the University of Louisville in the most intensive coincidental telephone survey ever conducted here. Over 13,400 calls were made in one week.

Ask your Petry man about the high-rated local shows produced especially for participating sponsors.



Look at the high sets-in-use

28.4% afternoon average
57.8% nighttime average

Basic CBS interconnected Affiliate



Serving a market of more than 90,000 television homes

VICTOR A. DODGE, President • ANN C. CLARK, Sales Director

DISPRESSED NATIONALLY BY TOWARD PETTY AND CO. • ASSOCIATED WITH THE COURIER-JOURNAL & LOUISVILLE TIMES

FOR SALE

in Closter, New Jersey

A Country Home within 30 Minutes of

Midtown New York

Beautiful Key has just moved in her new good range in Kona, Nevada, and is offering for sale her 100-year-old home on an acre of beautifully landscaped grounds with swimming pool, bathhouse, terrace, barbecue and summer kitchen. Main house of 7 rooms and 3 baths with modern kitchen and laundry. Separate studio house consisting of a very large studio living room with fireplace and dark room plus 3 bedrooms and bath. Additional guest house and bath, 2-car garage and workshop. Nine miles from George Washington Bridge.

PRICE \$40,000.00

Call Circle 7-4142

KLIX

in Idaho's Palouse Magic Valley

LA HOLLINGBERRY

ABC of Tula Falls, Idaho

WANTED

Attractive young woman, intelligent, ambitious, for modelling and selling career with established Nish, manufacturer.

PHILIP MACKLER, 233 Seventh Ave., New York, City 10012

MIDWEST BAND BELT IN B.O. FADE

SPA to Examine Pub Books in First Such Systematic Check on Royalties

In the first systematic effort by publishers to check the books for their royalty statements, over half of the membership of the Songwriters Protective Assn. has already authorized the SPA to examine the books of publishers. Several weeks ago, SPA made a deal with Ed Traubner, a Coast accountant and writers' agent, to handle the examinations.

Under SPA's basic contract with publishers, the songwriters organization has the right to o.p. pub books periodically. SPA, however, is getting prior okay from its members in order to foot the bill of the accounting procedure. Traubner's deal calls for a percentage of any back royalties collected as a result of his checkups.

SPA execs insist that their deal with Traubner is no reflection on publishers. Examination of pub books for the precise amount of sheet music sales and mechanical royalties is normal business procedure which writers have been neglecting, it's claimed. Two major publishing firms have already indicated to SPA that they will fully cooperate with SPA in this matter.

Traubner arrived in New York last weekend to confer with SPA execs and launch his ledger work. Traubner repped a group of writers last year in getting settlements from pubs on clerical royalties for compositions used in films.

COL INKS DE SEVERSKY AS RUSSIAN VOCALIST

George de Seversky, brother of Maj. Alexander de Seversky and himself a research pilot, has been inked by Columbia Records as a vocalist. He'll wax Russian songs for the company's international division, under George Avakian. Diskery is planning to give a big push to the Seversky disks in Canada, where there has been an influx of Russian refugees in the last few years. De Seversky formerly recorded for the old Parlophone label on the Continent during the 1920's.

Avakian has also inked the Hermanos Rigual, instrumental and vocal trio, for Latin-American songs. Initial waxing session will be four American songs converted into bolero tempos. Trio is from California.

AFM Drops Record Fine Against Coast Booker

Hollywood, June 19. After four years, ex-manager Van Tonkins has been taken off the AFM blacklist and a \$20,000 fine against him lifted. He will, however, have to pay off in monthly installments, claims in excess of more than \$3,000 in order to remain in good standing.

Tonkins was listed as unfair in 1946 when he was running a band billed as "The Teen Agers." Several members complained to Hollywood Local 47 that they had been receiving only local scale for road dates. Union (investigated and charged Tonkins had bilked the windjammers out of more than \$3,000. The \$20,000 fine, highest in union history, admittedly was set to keep Tonkins from re-entering the band-booking biz.

Successive pleas over a period of four years were unavailing until Tonkins appealed directly to local 47 proxy, who to Green, offering to pay the claims if he could duck the fine. He added that if reinstated he could, as a booker, provide work for musicians. The plea succeeded.

Tonkins already has lined up a string of up-coast towns, Oxnard, Santa Maria, Fresno, etc., through which he plans to one-night name bands. He is currently working out a deal through GAC to route Woody Herman.

POPULATION SHIFT ALONG RUN FACTOR

By MEL MARKS

Chicago, June 19. Extent to which the usually powerful midwestern dance belt has decreased in prominence was reflected last week in a VARIETY survey of band bookers, orch leaders and ballroom operators. Collectively, the opinion is that business is not only offish, but brutal; not only seasonally impaired or in the midst of one of its many operable slumps, but permanently injured by more factors than high-powered exploitation, good merchandising, or better financial arrangements can cure.

Fact is that middle-states band business is in a tougher position than that of any other entertainment media. And according to music sources cause of trouble is simply the case of a disappearing audience, with little likelihood of an upbeat unless there's a tremendous back-to-the-farm movement stacked in the cards.

Dance belt, of which Iowa, Nebraska, the Dakotas, Minnesota, and parts of Wisconsin make up circuit, has constantly been one of the biggest sources of coin for orcas, running the gamut from name units down to lowly prelin outfits. Bands are not deriving anywhere near the revenue of the lusher pre-World War II era, it's pointed out, and even the large territorial groups which shuttle across the midwest and thereby build up a following, are currently failing to meet expenses.

Biggest blame, according to promoters, falls to shifting population factors, which have turned the former's flaming-youth era of ten years ago into a veritable teen-age wasteland. Promoters hazard this opinion on the scarcity of youths in the 18-28 age bracket, who in the past comprised the biggest part of the dance belt terp customers. Orch sources in the territory, plus band leaders who've just returned from an unsuccessful trek through the area complain that there's apparently only half the juveniles dancing now who were 10 years ago. They point out that most of the lads are either in the armed services, or have returned and found routine farm chores not their idiom. Additionally cited is the education-impetus since the advent of the G.I. Bill, which certainly doesn't exclude the farm

(Continued on page 48)

Sour Heads BMI Pubber Relations

In an organizational revamp at Broadcast Music, Inc., Robert Sour has been named director of publisher relations by BMI proxy Carl Haverlin. Sour, a songwriter with "Body and Soul" among his credits, had been in charge of writer relations for the past two years and has been with BMI since its inception 11 years ago.

Sour will handle some of the chores formerly discharged by Robert J. Burton, who continues as vice-proxy in charge of publisher relations. Burton, according to Haverlin, is being freed for expanded activities. George Marlo, meantime, steps into Sour's spot as director of writer relations. Marlo, a former publisher, was previously assisting Burton in publisher relations activity.

At the annual BMI board meeting last week, Harry P. Semerville was elected to the post of vice-proxy of the BMI non-radio division. Semerville has been director of non-radio licensing for BMI for the past eight years.

National Juke Box Music has been chartered to conduct a music publishing and recording business in New York. Directors are Andrew D. Weinberger, Bernice Levin and Harriet Kaufman.

Sale of MPHC Combine Balked By WB Demand to Retain Sync Rights

Col Prexy Conkling Named CBS Director

Jim Conkling, Columbia Records prexy, was named a board member of the parent Columbia Broadcasting System company at a directors' meeting last week. Conkling shifted over from Capital to head Columbia at the beginning of the year.

Conkling's appointment was part of a general reshuffle in the CBS structure which was detailed in last week's VARIETY.

Price War Spread To Sheet Music Yenned by Pubs

While the disk industry is leery of the spreading price-cutting on platters, several major publishers are openly hoping that the current price war in New York spreads to sheet music. To date, sheet music has been bypassed in the sharp markdowns that have hit disks, radios and TV sets in the battle among the major department stores.

Pubs would like to see drastic slashes on copy prices. If even for a short period, as a test whether lower prices will pull more sales at the music counters. Copy sales in the metropolitan area have been at a low ebb for some time, and pubs are anxious to see if a price cut would be the remedy. Such an experiment, in the context of the price war, would, moreover, be made at the expense of the department stores, since pubs don't feel that the present volume of sales warrants a price cutback in face of high production costs. If sales jumped markedly as a result of the markdowns, some pubs would consider a general price cut.

The price war in the disk field, meantime, is generating an unhealthy condition in the retail trade. Faced by sweeping cuts ranging from 30% up to 50%, neighborhood disk outlets are finding it increasingly tough to cover overhead expenses. Not only are they being forced to cut the list prices, usually by 20%, but the trade is being channeled towards the bigger outlets, who are offering more substantial discounts. Situation is held to be similar to the present condition in the book field, where the small retailers, the foundation of the industry, are allegedly being forced out by the department stores.

\$7,200 at Hershey Winds Kaye's One-Niter String

Winding up its string of one-nighters at Hershey, Pa., Saturday (16), Sammy Kaye's orch racked up a solid \$7,200, playing to more than 4,100 payees.

Kaye opens at the Hotel Astor Roof, N. Y., July 2.

Rackmil to Cal, Hawaii; Schneider Returns to N.Y.

Milton R. Rackmil, Decca prexy, headed for the Coast this week on a business trip. Rackmil will stay in Hollywood until June 30 when he leaves for a couple of weeks in Hawaii.

Meantime, Leonard Schneider, company's exec vice-proxy, returned to the N. Y. home office after a two-week a.s. of the Coast operation.

Warners' posting of the not-for-sale sign on its music-publishing properties, after receiving a few hefty offers, was taken to show the company's current liquidation program will not be extended to the point of affecting its film production.

Company's ultimate objective in parting with some properties—such as five theatres in the northwest and a commercial building in N. Y., which were sold within the last few days—is to reduce its capitalization structure. Plan being followed is to put to use the proceeds from such sales in buying its own stock on the open market. With a lesser amount of stock outstanding, it's hoped the corporation's profit level can be maintained on a per share basis even though actual earnings slip. Outfit bought back over 500,000 shares of its common stock in the last year.

WB announcement that it would continue ownership of the pubberies brought to light three offers within the last few weeks for the trio of music firms. Basic reason no deal was concluded was that WB insisted on first-refusal rights to all compositions put out by the music houses for the next 10 years.

This means that WB would have the important pic synchronization rights to the music and reportedly it was this concession which the potential buyers were unwilling to make. The WB terms would have given the company the right to purchase any of the music, ahead of other pic companies, for the next 10 years.

In addition to pop tunes, the Remick group has tied up a number of Rodgers & Hart works, semi-classical and standards. On the basis of the negotiations, which finally collapsed, the value of the properties was being figured at between \$3,500,000 to \$4,000,000.

Among the prospective purchasers was Herman Starr, president of the WB music subunit, who was trying to work out a financing deal with Allegheny Corp. This is a holding company controlled by Robert R. Young, Investors Syndicate, a subunit of Allegheny, was to provide the capital under the Starr proposal but apparently too many obstacles presented themselves, blocking the deal.

A Wall St. group subsequently sat in at the negotiation table, reportedly offering \$3,600,000, but here again nothing was accomplished. Third bidder was a N. Y. syndicate repped by attorney Arnold Grant, and which was said to have topped the \$3,600,000 offer. At this point, it was related, WB's insistence that it protect its sources of music for its pic resulted in the decision to call off all negotiations.

FISCHER NAMED PREXY OF MUSIC PUB GROUP

Joseph A. Fischer, head of J. Fischer & Bros. Music, was elected prexy of the Music Publishers Assn. at a board meeting Monday (18) in New York of the standard publishers organization. Arthur A. Hauser, of G. Ricordi Music and previous president of MPA, was named vice-proxy, succeeding Nelson M. Jansky, of C. C. Birchard Music in Boston.

New directors elected at the annual meeting were A. Walter Kramer, of Galaxy Music, and William Arthur Bell, of McLaughlin & Reilly Music. Ralph Satz, of Chappell Music, was elected treasurer, and Donald H. Gray, of H. W. Gray Music, and Amy W. Klingman were named as secretary and administrative secretary.

Lamare Joins GAC

Jimmy Lamare joined General Artists Corp. one-nightery department last week to fill slot vacated by Bob Betten.

Lamare formerly managed the Claude Thornhill and Sam Donahue orcas.

Top Record Talent and Tunes

AS POLLED VIA LEADING U. S. "REQUEST" DISK JOCKEYS

Weekly chart of the records on disk jockey programs, as "most requested" by listeners. This compilation is designed to indicate their records riding in the top 100, and to indicate their popularity as well as those on top. Ratings are computed on the basis of 100,000 listeners per week. For example, a record with a rating of 100,000 is popular for a full 100,000 listeners. A rating of 50,000 indicates that 50,000 listeners are listening to the record. A rating of 25,000 indicates that 25,000 listeners are listening to the record. A rating of 10,000 indicates that 10,000 listeners are listening to the record. A rating of 5,000 indicates that 5,000 listeners are listening to the record. A rating of 2,500 indicates that 2,500 listeners are listening to the record. A rating of 1,000 indicates that 1,000 listeners are listening to the record. A rating of 500 indicates that 500 listeners are listening to the record. A rating of 250 indicates that 250 listeners are listening to the record. A rating of 100 indicates that 100 listeners are listening to the record. A rating of 50 indicates that 50 listeners are listening to the record. A rating of 25 indicates that 25 listeners are listening to the record. A rating of 10 indicates that 10 listeners are listening to the record. A rating of 5 indicates that 5 listeners are listening to the record. A rating of 2 indicates that 2 listeners are listening to the record. A rating of 1 indicates that 1 listener is listening to the record. A rating of 0 indicates that no listeners are listening to the record.

[illegible]

Jocks, Jukes and Disks

By HERM SCHENFELD

Yamara Hayes: "Three Things I Offer You"—Tonight You Belong to Me" (Decca). These initial sides by Decca's new vocalist are show-stoppers. Her flawless timing and brilliant stylistic attack catapult her to the top ranks of the septa songstresses where Sarah Vaughan and Ella Fitzgerald are perched. Miss Hayes is a wholly original talent without resorting to any tricky mannerisms. She registers powerfully on both sides, delivering with a distinctive legato phrasing that compels repeated spins. Her work-over of "Tonight You Belong to Me" is especially effective. Joey Thomas' orch backs up in a precise pond.

Rosemary Clooney: "Come-On-A My House"—"Rose of the Mountain" (Columbia). "My House," a William Saroyan—Rosa Bagdasarian tune, is one of the brightest novelties to turn up in recent months. It could take off big despite the summer drag. Miss Clooney rocks it over with a driving rhythm-guitar background. Ark Arsen's original version, released on the King label, is even more favorable in the Armenian folk vein, the Ray Charles singers and John Gart orch backing up effectively. Both cuts are tonight jock and juke fare. On the Columbia reverse, Miss Clooney delivers a pleasant yodeling item.

"Vanish Shore: "Sweet Violets"—"If You Turn Me Down"—"Ten Thousand Miles"—"How Many Times" (Victrola). These two disks spotlight the current condition of the music business. Out of four sides, only one, "How Many Times," is a solid ballad, the others comprising two quasi-folk items and one novelty. "How Many Times" is the class side with good commercial potential. "Sweet Violets" is a cute takeoff on a familiar number, Miss Shore delivering the mild double entendre rhyme with good humor. "Turn Me Down" gets its best rendition to date, while "Ten Thousand Miles" comes fresh out of the older jug as a better-than-parootie mountaineer number. Henri Rene's orch and chorus accompany ably.

Nitty Eekindine: "Pandora"—"Wonder Why" (M-G-M). "Pandora" is the type of lush number which Eckstine's creamy pipes can project to the hit. It's a strong side on the strength of Eckstine's selling job. Rene's orch accompanying. "Wonder Why," from the Metro pic, "Rich, Young and Pretty," is an okay ballad well-handled by Eckstine and the Pete Rugolo orch. Ted Ardren does an even better job on "Pretty" for Columbia in a beautiful Percy Faith arrangement.

King Crosby: "Shanghai"—"I've Got to Fall in Love Again" (Decca). Crosby has one of his better recent sides in "Shanghai," a bounce number with a clever lyric. It's a relaxed vocal in a rhythmic vein which could hit big for Crosby. "Love Again" is another cute ballad which Crosby breezes through casually. Dave Barbour furnishes a lightly swinging background.

Johnny Hartman: "Worry Bird"—"Out of the Night" (Victrola). Hartman, a new addition to Victor's roster, impresses nicely on his initial wax stint for this label. Baritone crooner works smoothly on "Worry Bird," an okay rhythm tune. "Night" is framed in a bolero tempo which Hartman handles in effective romantic style. Norman Leyden orch and chorus back up.

Dean Martin-Helen O'Connell: "How D'Ya Like Your Eggs in the Morning"—"We Never Talk Much" (Capitol). Two tunes from the pic, "Rich, Young and Pretty," provide good material for this new Cap duetting team. "Eggs" has a good beat and rule idea but "Talk Much" has more commercial potential. Miss O'Connell and Martin blend smartly on both sides. Dick Stabile batoning.

Album Reviews

Nanette Fabray-Stephen Douglas-Helen Gallagher: "Makes a Wish" (Victrola). This original cast show album doesn't have any standout pop numbers but the flock of good special material tunes by Hugh Martin gives this package fair commercial chances. Show's star Nanette Fabray belts across several tunes in strident musical comedy style. In addition to the title tune, she scores most effectively on "Over and Over" and "Take Me Back to Texas With You," latter being duetted with Harold Lang. Lang and Helen Gallagher register well on "That Face," also teaming on "I'll Never Make a Frenchman Out of You" and "Suits Me Fine." Stephen Douglas shows good style on "Who Gives a Sou," "Paris, France," and

"When Does This Feeling Go Away." Milton Rosenstock orch is featured in a colorful ballet number, "The Sale."

Alfred Newman Hollywood Symphony Orch: "11th Musical Favorites" (Mercury). Alfred Newman, 20th-Fox general musical director, balances another set of standards in a rich-textured long-play set. Arrangements accent the strings on the melodic line with a choral group handling the lyrics on several of the numbers. Set includes "Younger Than Springtime," "September in the Rain," "Someone to Watch Over Me," "I Only Have Eyes for You," "Long Ago and Far Away," "A Foggy Day," "They Didn't Believe Me," and "Lovely to Look At."

Ralph Flanagan Orch: "Let's Dance Again With Flanagan" (Victrola). Having racked up the top sales in the original "Here Come the Dance Band" series of albums, Flanagan's orch is following up with another group of slick dance sides. This crew registers particularly well on disks with its finely balanced sections and commercial rhythms. Vocalist Harry Prime competently handles "Save the Last Dance for Me" and "I'm Dancing With Tears in My Eyes." Other tunes in the six-sided set include "Dancing on the Ceiling," "Dancing in the Dark," "Let's Face the Music and Dance" and "I Won't Dance."

Platter Pointers

Norman Paris Trio displays sharp rhythms in a Columbia long-play set, "Evening with Paris." M-G-M has packaged a flock of Billy Eckstine hits on L-P. Leo Paul dishes up more fancy guitar sounds in "Josephine" (Capitol). Duke Ellington orch is standout on "The Hawk Talks" and "Fancy Dan" (Columbia). Johnny Desmond and Monica Lewis team neatly on "Out o' Breath" (M-G-M). Dick Haymes' version of "Three Things I Offer You" rates spins (Decca). On the same label, Tuti Camarata bounces more glittering instrumentals in "Cascades of Stars" and "Paris Interlude." Illinois Jacquet's hot sax featured in "Wrap Your Trouble in Dreams" (Mercury). Norman Greene orch has a clean sound on "Dreamers-Please Listen, Anita Ellis vocalling (Rexford). Dick Palko vocals nicely on "All I Need Is You" and "If I Love Again" (Abbey).

Standard westerns, folk, blues, rhythm, jazz, etc.: Wynona Harris, "Confessin' the Blues" (King). Ivory Joe Hunter, "When I Lost You" (M-G-M). Joe Thomas Orch, "Jumpin' Joe" (King). Red Kirk, "Mad at My Heart" (Mercury). Tex Ritter, "Walkin' Out Your Walkin' Shoes" (Capitol).

VARIETY

10 Best Sellers on Coin-Machines Week of June 16

1. ON TOP OF OLD SMOKY (8) (Folk-W)

2. TOO YOUNG (5) (Jefferson)

3. JEEZEEL (4) (RMI)

4. HOW HIGH THE MOON (14) (Chappell)

5. SOUND OFF (5) (Shapiro-B)

6. MOCKIN' BIRD HILL (14) (Southern)

7. OLD SOLDIERS NEVER DIE (4) (Starach)

8. I APOLOGIZE (6) (Crawford)

9. SPARROW IN THE TREE TOP (14) (Santly-J)

10. ROSE, ROSE I LOVE YOU (1) (Chappell)

Second Group

11. MY LOVE (21) (Miller)

12. MR. AND MISSISSIPPI (Shapiro-B)

13. UNLESS (Bourne)

14. LOVELIEST NIGHT OF THE YEAR (Robbins)

15. IF (17) (Shapiro-B)

16. PRETTY EYED BABY (Pickwick)

17. YOU AND I WERE YOUNG MAGGIE BLUES (2) (MGM)

18. NEVER BEEN KISSED (Panton)

19. THE SYNCOATED CLOCK (MGM)

20. WOULD I LOVE YOU (12) (Blaney)

21. I LIKE THE WIDE OPEN SPACES (Meridian)

22. BEAUTIFUL BROWN EYES (5) (American)

23. STRANGE LITTLE GIRL (Frank)

24. ABA DABA NONEXMOON (12) (Feld)

25. MY TRULY, TRULY FAIR (Santly-J)

(Figures in parentheses indicate number of weeks song has been in the top 10.)

Best British Sheet Sellers

(Week ending June 9)

London, June 12

Mockin' Bird Hill... Southern
Do My Love... F.D. & H.
With These Hands... Kanner
God Bless You... Carolyn
Shoutin' Boogie... Connolly
Rose I Love You... Sterling
Sparrow in Tree Top... Cinephonic
Our Very Own... Wood
September Song... Starting
Tennessee Waltz... Cinephonic
My Heart Cries... Morris
Havin' Kind... Leeds

Second 12

Ivory Rag... Mac Melodies
Mary Rose... Magna
Would I Love You... Disney
Life's Desire... Lennox
Resistance is Low... Morris
Petite Waltz... Leeds
On Top of Old Smoky... Leeds
So in Love... Chappell
If... Lennox
Loveliest Night... F.D. & H.
You Are My Destiny... Swan
I Apologize... Victoria

Monroe to Do Seven-Week One-Niter Summer Tour

Vaughn Monroe's orch will launch a seven-week one-niter tour through the east and midwest starting July 19. Monroe's CBS "Camel Caravan" show will emanate from cities en route. Orch tees off at Lakewood, Pa., July 19, with the initial broadcast pickup to originate from Ashbury Park, N. J., July 21.

Monroe will swing through spots in Pennsylvania, New Jersey, Virginia, Ontario, Michigan and New York. The band returns to N. Y. early in September.

Feist Slaps Infringement Suit on W. M. Black Books

Charging that 17 of its copyrighted tunes were infringed by the publishing and distributing of three Warren M. Black's music books, Leo Feist Music filed suit in New York Federal Court last week. Action seeks an injunction, restraining Black from further infringement by impounding copies of his three books until the action is settled. Suit also charges unfair competition and unfair trade practices and asks damages sustained of not less than \$250 for each infringement.

According to the complaint, "Black's Correct Chords to 100 Standards," "Book 2 Black's Correct Chords to 100 Standards" and "Book 3 Black's Correct Chords to 75 Standards," infringed on 17 tunes published by plaintiff.

Pubs' Right to Sue Infringers Without ASCAP OK Queried in Fed. Court Edict

Lieberson Returns From Continental T&R O.O.

Goddard Lieberson, Columbia Records exec vice-presy, returns to the New York home office today (Wed.) after a six-week trip to the Continent.

Lieberson-eyed talent and repertory material while in Europe.

CHI SPOTS IN SUMMER NAME JAZZ COMPETISH

Chicago, June 19

Chicago's jazz addicts will be split-up three ways starting July 13, when operator Al Greenfield kicks-off with an entertainment policy for his on-again-off-again Bandbox night-ery. Greenfield has lined up Billy Williams quartet, "Show of Shows" video group, to be followed by pianist Ari Tatum. Chi's other two jazz strongholds, Blue Note and Hi-Note, reportedly have seen up topflight jazz performers here.

Meanwhile, Associated Booking Corp., which books both the Hi-Note and Blue Note has refrained from making either location competition for the other. Instead, ABC topper Fred Williamson, is complementing both alteries with attractions that are parallel in type. For example, Louis Armstrong, current at the Blue, is reckoned to act as a springboard for the old-shoe jazzists who can trek over to the Hi and ogie Red Norvo.

Corresponding booking is carried out for next month, with Sarah Vaughn at the Blue and Flip Phillips at the Hi-Note, both accenting more contemporary stuff. Same applies to following date, which will see George Shearing at Blue Note to parallel Herbie Fields at the Hi-Note.

Delaney Exits Music Biz To Study Law at Tulane U.

Joe Delaney, former artists and repertory exec at London Records and assistant sales manager at Coral Records, has stepped out of the music business temporarily to study law.

Delaney has enrolled at Tulane U. in New Orleans for a two-and-a-half year law course.

In the wake of a New York Federal Court decision handed down recently by Federal Judge Charles A. Dewey claiming that music publishers had no right to sue for copyright infringement since all rights to bring action were assigned by them to the American Society of Composers, Authors and Publishers, pubby heads are planning joint confabs to discuss plans to fight decision which is looked upon as a serious threat to the industry.

Foreign and Domestic Music alleged that Martin Light and Arista Pictures violated copyright by including four of the pubby's tunes in the re-release of the film "Easy," without permission. Defendants, on the other hand, claimed that the pic, with the four songs, were shown in ASCAP-licensed theatres and that the pubby had no rights in court since it is an ASCAP member. Judge Dewey upheld defendants' plea despite Judge Nevins' decision, of the same case in 1947, in favor of the plaintiff. Case was brought to court again to collect payment awarded them by the first decision.

Dewey's decision is seen affecting the differentiation between performance and synchronization rights, which has heretofore been made. Under this distinction, ASCAP was assigned only the performance rights by the publishers, who retained all other rights, including sync, dramatic, etc. The court ruling, while not fully clarified in all its implications, can be interpreted as assigning the other rights as well to ASCAP.

Henry Pearlman was attorney for Foreign and Domestic Music, and Weisman, Celler, Quin, Allan & Spetto rep'd the Brandt theatre, which played the pic but were dropped as defendants.

Ex-GI DePaur Chorus Set For Season of 180 Dates; Sellouts Worth \$234,000

The dePaur Infantry Chorus, group of 33 Negro ex-GI singers, has been booked for another full season of 180 dates in '51-'52 by the Coppleus, Schang & Brown division of Columbia Artists Mgt., for one of the phenomenons of the concert field. This marks the fifth season for the chorus under the Columbia banner, and the second time they've been sold out for so many dates. It sets a record for a season's number of engagements for a vocalist or choral group, or for any other attraction except one, the Ballet Russe de Monte Carlo. In its other three seasons with Columbia, the chorus always had over 150 dates.

Furthermore, according to Fred C. Schang, Jr., prez of Columbia, the group is the biggest earner for the concert bureau, including all of its big name stars like Lily Pons, James Melton, Dorothy Kirsten, Jascha Heifetz, or its 150 other attractions. Other Columbia artists have grossed more on dates, or on overall season's take, but the bureau itself doesn't share in all the takes. Of its varied roster, Columbia makes the most on the dePaur group.

Chorus will give its 180 concerts between Oct. 15 and April 23, in 30 weeks of touring back and forth across the U. S., doing six concerts a week. Average fee is \$1,300, with take for the tour estimated about \$234,000. Around 14 weeks is a normal touring season for a chorus these days (it takes 14 weeks for any bus-traveling group to work its way to the Coast and back). A very good season for a chorus is 20 weeks. The dePaur group will do 36.

Chorus also will have its first summer date this year, at Ravinia (Ill.) Park July 4, for a \$2,500 fee. It will also sing in two other Illinois towns this summer.

Following its regular season's tour ending April 23, '51, the chorus will make its first trek to South and Central America and the West Indies, starting May 1, spending in San Juan, Puerto Rico. Tour will be under combined management of Columbia and Ernesto de Quezada, South American impresario. Group originated in 1942 at Fort Dix, N. J., from men of the 372nd Infantry, organized by Capt. Leonard dePaur.

RETAIL SHEET BEST SELLERS

New York • Chicago
 Hollywood • Toronto
 Montreal

NEW 'M' BOMB EXPLODES!

TONY Gets Direct HIT . . .

TONY'S

Best BIG Song Since
"THERE'S NO TOMORROW"



**TELL
ME**

TONY

Sings a Trio with
HIMSELF



**DO YOU
REALLY
LOVE ME**

SEE PAGE 25

20-4169

(47-4169)



RCA VICTOR Records

DECCA *data*

CAMARATA

Conducts

THE KINGSWAY SYMPHONY ORCHESTRA

In Great New Recordings of

George Gershwin's AN AMERICAN IN PARIS

and

RHAPSODY IN BLUE

Arthur Sandford, Piano



American in Paris and Rhapsody in Blue—Both on

DL8519 • 12-in. Long Play Microgroove Unbreakable Record • Price 4.95

Also available in 45 RPM

An American in Paris: Decca Album 9-261 • Two 45 RPM Unbreakable Records • Price \$2.25

Rhapsody in Blue: Decca Album 9-262 • Two 45 RPM Unbreakable Records • Price \$2.25

New Hits by Old Favorites

THE INK SPOTS

sing

MORE OF THE SAME SWEET YOU

and

WHAT CAN YOU DO?

Decca 27632 (178 RPM) and 9-27632 (145 RPM)

Price 85c (plus tax)



America's Fastest
Selling Records!

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

National
Rating

Week Ending
June 16

This Last
wk. wk.

Artist, Label, Title

			New York (Decca Stores)	Chicago (Columbia House)	Los Angeles (Decca's Mus. Shop)	Booker (Booker Music Co.)	Omaha (A. Hooper Co.)	Kansas City (Jenkins Music Co.)	Seattle (Sherman-Clay)	Indianapolis (Pearson's)	Minneapolis (Don Leary)	St. Louis (Ludwig Music House)	San Antonio (Central Radio Co.)	Philadelphia (Wanamaker)	HOUSTON
1	1	NAT "KING" COLE (Capitol)	4	1	4	1	0	1	1	4	1	0	1	0	0
		"Too Young"—1449													
2	2	FRANKIE LAINE (Columbia)	1	2	3	3	1	2	2	3	4	3	4	3	70
		"Jezebel"—30367													
3A	3	VAUGHN MONROE (Victor)	3	3	3	3	7	3	3	3	3	3	3	3	57
		"Sound Off"—20-4113													
3B	2	LES PAUL-MARY FORD (Capitol)	7	3	2	7	9	3	3	3	10	0	57		
		"How High the Moon"—1451													
4	4	FRANKIE LAINE (Columbia)	5	4	4	4	1	4	1	4	1	0	4	52	
		"Rose, Rose, I Love You"—30367													
5	7	WEAVERS (Decca)	6	6	6	6	2	4	6	3	4	3	4	46	
		"On Top of Old Smoky"—37515													
6	11	FATTI PAGE (Mercury)	2	8	6	6	6	9	0	0	1	40			
		"Mr. and Mississippi"—3645													
7A	6	MARIO LANZA (Victor)	9	4	4	5	5	6	3	2	20				
		"Loveless Night of Year"—10-3300													
7B	9	FATTI PAGE (Mercury)	10	4	4	4	4	4	4	4	4	3	20		
		"Mockin' Bird Hill"—5500													
8	6	BILLY ECKSTINE (M-G-M)	10	7	10	6	2	6	2	6	2	23			
		"I Apologize"—10903A													
9	13	G. MITCHELL-M. MILLER (Col)	5	5	5	5	5	5	5	5	5	17			
		"My Truly, Truly Fair"—39413													
10	10	VIC DAMONE (Mercury)	5	5	5	5	5	5	5	5	5	10			
		"My Truly, Truly Fair"—5646													
11	14	MARIO LANZA (Victor)	1	6	10	14									
		"Be My Love"—10-1567A													
12A	10	DENNIS DAY (Victor)	6	6	6	6	6	6	6	6	6	11			
		"Mr. and Mississippi"—20-4140A													
12B	10	APRIL STEVENS (Victor)	6	6	6	6	6	6	6	6	6	11			
		"I'm in Love Again"—20-4148A													
13	13	EDDIE FISHER (Victor)	9	9	9	9	9	9	9	9	9	9			
		"Unlabeled"—20-4120B													

Disk Best Sellers by Companies

(Based on Points Earned)

Label	No. of Records	Points	Label	No. of Records	Points
Columbia	3	145	Mercury	3	85
Capitol	2	145	Decca	1	44
Victor	6	128	M-G-M	1	23

FIVE TOP ALBUMS

1	2	3	4	5
GREAT CARUSO Mario Lanza Victor DM-1506 LM-1127 WDM-1506	KING AND I Broadway Cast Decca DL-9008 9-260 DA-876	VOICE OF XTABAY Yma Sumac Capitol CD-244 CC244	GUY AND DOLLS Broadway Cast Decca DA-825 9-263 DLP-8036	TREE GROWS BILLY Broadway Cast Columbia ML-4406 A-1000 MM-1000

On the Upbeat

New York

Lee Crowley trio opened at the Little Club, N. Y., Monday (18). He just returned from London where he served as Julie Wilson's musical director during her club engagements there. . . . Gene Williams holding over at Glen Island Casino, New Rochelle, N. Y. . . . Earl Williams, Negro vocalist, parted by Shaw Artists Corp. . . . Johnny Hedges and his All Stars return to the Club Juana, Detroit, July 13 for nine days. . . . Ann Lorraine replaced Bonnie Richards as vocalist with Buddy De Franco's orch. . . . Flip Phillips orch into Blue Note, Chicago, July 11. . . . Dave Tape, head of the Tape Agency, to Coast next week. . . . Bill Snyder orch parted by General Artists Corp. . . . Art Tatum into Lindsey's Sky Bar, Cleveland, July 16. . . . Paul Brown joined Sidney Archer Assoc. as v.p. in charge of record promotion and disk jockey contact. . . . Herb Jeffries in Europe for three-month vocal study in preparation for U. S. concert tour. . . . Irving Fields linked five year pact with Music Corp. of America. . . . The Coronets, instrumental group comprised of several of the new members of Duke Ellington's orch, waxing for Mercer Records under Billy Strayhorn's direction. . . . Nat King Cole into the Riviera Club, St. Louis, June 30 for 10 days. . . . Phil Brito opens at the Capitol, Washington, June 27. . . . Mel Torme opens at the Versailles, N. Y., today (20). . . . Happy Goday, pobby head, left for Coast Monday (18).

Chicago

Orch leader Jimmy Featherstone has obtained release from McConkey Artists Corp. . . . Ben Arden quartet goes to Deschler-Wallick, Columbus, June 21 for one month. . . . Tommy Carlyn into Oh Henry, Chi, July 11, indef date. . . .

Lawrence Welk set for Forest Park Highlands, St. Louis, Aug. 16 for one week, following Aug. 23 at Aragon, Santa Monica. . . . Ted Weems to Ballinger Room, Galveston, Aug. 3 for one month. . . . BVC plugger Joe Bennett returned to work after three weeks hospitalization. . . . Griff Williams linked into Peabody Hotel, Memphis, Sept. 3 for three weeks. . . . Bel Trio returns to Terrace Lounge, E. St. Louis, June 29 for three weeks. . . . Mutual Entertainment pact Eddie Morrissey Combo. . . . Nov-Elites set for Pickwick Club, Syracuse, Aug. 2 for two weeks. . . . Bob Vincent opens season at Evergreen, Havana, Ill., June 22. . . . Billie Holiday into Club Juana, Detroit, June 29 for 10 days. . . . Herbie Fields goes to Flame, St. Paul, June 29 for one month, then to Hi-Note, Chi, July 27 for three weeks. . . . Flip Phillips and Bill Harris precede at Hi-Note, July 13 for two weeks. . . . Merry Daise linked into Claridge Hotel, Memphis, Aug. 17 for two weeks.

Hollywood

Bob Crosby and the Modernaires tee-off a summer vaude tour Friday (22) with a one-weeker at the Orpheum, Omaha. . . . Mugsy Spanier held over at the Tiffany Club. . . . Jimmy Dorsey's current Palladium stand marks his 16th anni as a bandleader. . . . Lorraine Capat's 20-piece band linked for a KECA-TV show. . . . Jimmie Grier's orch held over again at Paris Inn. . . . Bill Fannell and Eddie Gomez alternating on the terp chores at the Hollywood Roosevelt. . . . Spade Cooley and his manager.

Walt Heebner, called it quits. . . . Orrin Tucker will get a fat \$2,500 per week for three weeks at the Aragon Ballroom, starting July 3. . . . Kid Ory dixieland crew opens an indefinite stand at Club 331 June 22. . . . Harry Owens Royal Hawaiians bowed off their KTLA telecast for the summer. . . . Hal Dorwin opens tonight (19) at the Biltmore Bowl.

Mike Kessler, vice-presy of Columbia's branch in Mexico, is currently in N. Y. for confabs with Jim Conkling, Col's presy.

FLOPPY The BASHFUL PUPPY

• Now being Housebroken in the Kennels of
• Hill and Range Songs, Inc.
Beverly Hills, Calif.

PROGRAM
"THE GREAT CARUSO"
HIT SONG
THE LOVELIEST
NIGHT OF THE YEAR

Paul Francis Webster

EVERYONE'S LISTENING TO . . .

THE SYNCOPATED CLOCK

LEROY ANDERSON'S Made — MITCHELL PARISH'S Lyrics

MILLS MUSIC, INC. 1619 Broadway, New York 19



WONDER WHY
WE NEVER TALK MUCH
L'AMOUR TOUJOURS
PARIS

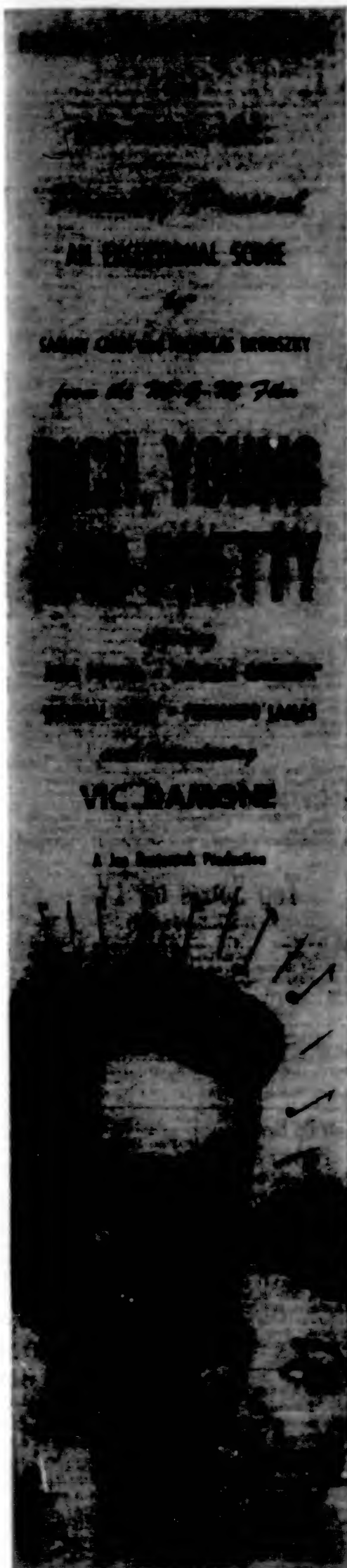


DARK IS THE NIGHT
I CAN SEE YOU
HOW D'YA LIKE YOUR
EGGS IN THE MORNING

ROBBINS MUSIC CORPORATION
799 Seventh Avenue • New York 19
MURRAY BAKER, Gen. Prof. Mgr.



LEO FEIST, INC.
799 Seventh Avenue • New York 19
NORMAN FOLEY, Gen. Prof. Mgr.



Inside Orchestras—Music

Using the standard work clause of AFM contracts as a basis, Vito Manno arch notified Joe Glaser's Associated Booking Corp. that the outfit is no longer repping the band. Manno and his manager Don Haynes have already inked with GAC although American Federation of Musicians has not formally approved the ABC walkout. Clause provides that a pact can be terminated automatically if 30 weeks of cumulative work has not been secured over any six-month span. Only upcoming ABC-booked dates the band has are a pair of one-nights at Balboa Beach (Cal.) ballroom at scale against 50% and a July 7 one-nighter at the Zenda Ballroom in downtown Los Angeles at \$850 against 50%. Band played the Zenda last Saturday night and drew 1,287. For that date, it was booked at a flat \$650.

Mills Music has ordered Vita Records to withdraw from the market a release billed "They Say," which the publicity claims is merely the old Billy Rose-Lee David ballad "Tonight You Belong To Me" decked out in a new tag and new lyrics. Vita disk was chirped by a femme thrush and played by Koria Pandit, organist on KTLA Coast telestation. Vita platter attracted some attention in the Pacific Northwest. Mills' order to withdraw the platter pointed out that neither Vita nor Pandit had asked permission to etch "Tonight" or to alter it. Pub's burn was more similing since a reprise campaign on "Tonight" currently is underway. Percy Lee has a new Capitol version out and Hadda Brooks has waxed it for modern.

"Come On—A My House," year-old tune from William Saroyan's Circle Theatre production, "The Son," marks the first pop number with an Armenian folk-tune flavor to hit the market. Saroyan wrote the tune in collaboration with Ross Bagdasarian, at the home of George Avakian, Columbia Records international division chief. All three are of Armenian extraction. Kay Armen, also of Armenian descent, picked up the song several months ago and cut it as an independent project with her manager, Jack Beekman. Latter was forced to make a quick sale of the master to King Records after Columbia rushed a similar version by Rosemary Clooney to the market last week. Duesman Music is publishing the tune.

Music of our Time, Boston diskery, is planning an album of songs saluting the United Nations' soldiers in Korea. The waxings will be in six different languages representative of the countries having troops engaged in the Korean fighting. Tunes native of France, Turkey, Greece, Holland, Belgium and Bolivia will be included. Songstress Wendy Waga will handle all the foreign vocals. International flavor of the album will be hyped by introductory dedications to each disk by leading statesmen of the individual countries.

Discord in Concord, N. H., Over Solo Juke Op Tax

Concord, N. H., June 19.
The battle of the jukebox tax has been revived here by Ralph A. Peretra, the only music machine operator in this area. In a request to the city council for a hearing on the \$10 music box licensing fee, counsel for Peretra pointed out that as the city's only operator his client is assuming an unjust burden. The council recently repealed the tax, but voted it back in effect when the question arose as to what would be done with \$370 in fees already collected.

Jerry Gray Orch Booked Solid Through July-Aug.

Chicago, June 19.
Orchestrator Jerry Gray, current at Beachwalk of Edgewater Beach Hotel here, has been inked for nine brief location dates after he exits his al fresco stand July 5. Tour will carry Gray through Aug. 11, at which time his trek will be directed to taper into the origination point of his radio show, "Club 15," which may be aired either from Gotham or the Coast.

Maestro kicks off at George Devine's Ballroom, Milwaukee, July 8, then into Circle Theatre, Indianapolis, July 10 for three days, following July 13 at Forest Park Highlands, St. Louis, for one week.

Midwest Band Belt

Continued from page 41

cityness, and which has been an added factor in the gradual urban movement.

It can't be disputed among promoters that ballrooms located even in larger midwestern cities, Des Moines, Omaha, Sioux City, Sioux Falls, and so on, are not fancied by the city's residents, but draw mostly from surrounding rural terpers, of whom one promoter termed "his margin of profit."

Tromar Ballroom, for example, one of operator Tom Archer's command terperplaces in Des Moines, is said to be a fundamental example of a powerful rural draw in an urban community.

More current problems in the farm belt have resulted from this year's late spring and the floods that have overtaken Iowa particularly. Swan dive of name bands in the dance region has been chalked up to planting duties, on which the farm-dancers were five weeks in arrears, and which subsequently won out over the Sammy Kayes, Dorsey's, etc.

Wisconsin summer spots, as well as al fresco locations in Iowa, and Minnesota, which draw rural trade, are currently stuck with high-priced units, with its potential trade laboring meantime with planting.

Probably in the most rueful position, paradoxically, are territorial units with big followings in the midwest, which are without the command of high salaries. Groups in this category work anywhere from two-to-three nights weekly under constant traveling conditions and anywhere from \$1,000-to-\$1,500 weekly, out of which the maestro's approximately 10 sidemen draw around \$100 weekly. Bulky payroll plus taxation plus the maestro's covey of additional expense items leave little for him to put in the sock. Territorial leaders, to the man, complain of fact that it's costing more to keep the band than to disband.

Promoters, meantime, are asking that prices and guarantees drop down as a primary rule in economic equilibrium. This could nigh be a back-breaker for territorial groups, though this request is targeted primarily toward the marquee units.

Arthur Bennett Lipkin, conductor of the Birmingham Civic Symphony, sailing tomorrow (Thurs.) for Europe, and will attend the Casals, Salzburg and London Festivals.

Songs With Largest Radio Audience

Survey Week of June 9-14, 1951

The top 30 songs of the week (more in case of ties), based on the copyrighted Audience Coverage Index & Audience Trend Index—A National Survey of Popular Music Heard Over Network Broadcasts. Published by the Office of Research, Inc., Dr. John G. Postman, Director. Alphabetically listed.

Be My Love—"Toot of New Orleans"	Miller
Because Of You—"I Was An American Spy"	BMI
Chenopake & Ohio	Famous
Faithfully Yours	Witmark
Happiness	Simon
Hello Young Lovers—"The King and I"	Williamson
Here's To Your Illusions—"Flashooley"	Chappell
How High The Moon	Chappell
How Long Is Forever	St. Nicholas
I Apologize	Crawford
If	Shapiro-B
I'm Late—"Alice in Wonderland"	Disney
It's a Lovely Day Today—"Call Me Madam"	Brink
Jesabel	BMI
Lowell Night of the Year—"The Great Caruso"	Robbins
Make the Man Love Me—"Tree Grows in B'klyn"	T. B. Harms
Mister and Mississipp	Shapiro-B
Mockin' Bird Hill	Southern
Moonlight Bay	Remick
My Truly Truly Fair	Bastly-J
No One But You	Harms
On Top Of Old Smoky	Folkways
Pretty Eyed Baby	Pickwick
Rose Rose I Love You	Chappell
Shanghai	Advanced
Sound Off	Shapiro-B
Syncopeated Clock	Mills
Tahiti, My Island—"Tahiti, My Island"	Paramount
Tennessee Waltz	Acuff-R
Too Young	Jefferson
Unless	Bourne
We Kiss in a Shadow—"King and I"	Williamson
You Belong To My Heart	Peer

Second Group

Abs Daba Honeymoon—"Two Weeks—With Love"	Frist
Beautiful Brown Eyes	American
Because Of Rain	Maypole
Bring Back the Thrill	Maypole
Down the Trail Of Achin' Hearts	Gallico
Evertrue Evermore	Supreme
Everyone Needs Someone	Ecron
I Whistle a Happy Tune—"The King and I"	Williamson
I'll Buy You a Star—"Tree Grows in Brooklyn"	T. B. Harms
I'll Never Know Why	BVC
Mixed Emotions	Roger
Morningside Of the Mountain	Remick
My Resistance Is Low	Morris
Song Is Ended	Bertin
Super Song	Life
Tell Me	Melba
Tonight Be Tender To Me	Life
Wang Wang Blues	Life
When Our Country Was Born	Life
When You and I Were Young Maggie Blues	Life
World Is Your Bolson—"Flashooley"	Chappell
Would I Love You	Disney
You and Your Beautiful Eyes—"War With Army"	Paramount

Top Songs on TV

(Alphabetically Listed)

How High The Moon	Chappell
Mockin' Bird Hill	Southern
On Top Of Old Smoky	Folkways
Pretty Eyed Baby	Pickwick
Too Young	Jefferson
Five Top Standards	
Babalu	Southern
Because	Chappell
Darktown Strutters Ball	Feist
In the Good Old Summertime	Marks
Sonny Boy	Crawford

† Filmusical. * Legit musical.

Myers Sets Up New Pubbery in Philly

Philadelphia, June 19.
James E. Myers, of Myers Music, has set up a new publishing company, Jem Publications. Selling rights will be through the Myers firm and the songs will be cleared through ASCAP.
Jem Publications has commissioned McGuire, WIP disk jockey and local bandman, and Harry Filler, songwriter, to write series of 100 new hymns. Joey Saso will handle New York promotion for the firm.

Frank Lee to London Decca
London, June 12.

Frank Lee, general manager of the English bureau of Radio Luxembourg for the last four years, is to take over the position of manager of Decca's artists department left vacant when Harry Saxon died suddenly two months ago.
Lee, who takes up his new job Aug. 8, was with the Decca artists department for some years before the war and he left the company to join the J. Walter Thompson agency.

Apollo Inks McGriff

Edna McGriff, 15 year old Negro vocalist, was inked to a term pact by Apollo Records last week. For her first session, scheduled this week, the diskery will press three of her original tunes, "Come Back," "Note Droppin' Papa" and "Rain."

Your First Important Summer Song

'CAUSE I LOVE YOU

DINAH SHORE—RCA Victor
EDITH PIAF—Columbia

HOLLIS MUSIC, INC.
129 West 21 Street, New York 11, N.Y.

THE INDEPENDENT MUSIC CO.

New York City
A Lovely Song—"Wink Wink"
IN MOTHER'S ARMS
By L. STEWART BARR
Broadland Music Inc. Carl Fisher Inc.
500 5th Ave. New York City

Musical
Accompaniment
and
Soloist
for
SONJA
HENIE'S
ICE
REVUE

Just
Completed
Engagement
CALIFORNIAN
HOTEL
FRESNO

for a "HOLIDAY IN HAWAII"

Dance to the
Romantic
Music and Songs
of



LATEST RECORD RELEASES
COLUMBIA

E Kuu Lei, My Darling*
My Sweet Gardenia Lei*

CAPITOL
He U'I (You're Beautiful)*
E Kuu Lei, My Darling*
Ke Kaili Nei Au
(Hawaiian Wedding Songs)
Lovely Hula Hands

MERCURY
I Regret to Say Aloha*
Be Mine, Sweetheart, Be Mine*
Little Lani Jo*
Hilo Merch
Maui Chimes

*Written by DANNY KUAANA

COMPOSER OF INNUMERABLE RECORDED HAWAIIAN MELODIES

Opened June 15th
"At The Poolside"
HOTEL ROOSEVELT
HOLLYWOOD

In Preparation
TV SHOW

AGVA in Down-the-Line Dues Hike Nov. 1; Branch Execs' Pay to Soar

An across-the-board dues increase was voted by the American Guild of Variety Artists' national board at its meeting last week in Detroit. Board, which met after the union's annual convention, also voted to have national administrative secretary Henry Dunn confer with regional directors to increase the pay of branch managers and organizers.

Dues hike was enacted with an escalator clause, with performers earning up to \$400 weekly paying \$36, from \$300 to \$390, \$48, from \$1,000 to \$1,390, \$62, and entertainers earning over \$2,000 weekly will pay \$100 annually. Chorus dues will be \$25 and initiation fee \$50. Initiation payment of \$100 will apply to all principal performers. New scale goes into effect Nov. 1. Current scale is \$12 for chorus; \$32 for those earning up to \$400; \$48 for earners between \$1,000 and \$1,999, and \$100 for those getting more than \$2,000 weekly.

Pay raises to AGVA branch managers and organizers was recommended at the convention and will be put into force Nov. 1 after completion of various surveys. The branch managers, it's been disclosed, petitioned the national office for cost-of-living increases, and they asked for a scale up to \$125 weekly. Sum in the petition will be the top figure allowed to the branch managers and organizers, depending upon the circumstances in a given branch.

Board also voted to rescind a previous ruling that no commissions shall be charged by agents for obtaining work on USO-Camp Shows. Fee will be .5%, the sum which was in effect at most percentages during the last war.

Other legislation passed by the board included a ruling that no member of the American Federation of Musicians who books club dates will be allowed to emcee a performance which he contracts himself. He will be permitted to confer dates booked by other agents and where he has been hired as bandleader. Latter clause was inserted because of the recent agreement between AFM and AGVA.

In another development, Gypsy Rose Lee resigned as AGVA delegate to the Associated Actors and Artists of America and was replaced by former AGVA national administrator Dewey Barlo.

The board meeting had to be cut short, but the national executive board will attempt to tie up the loose ends. National board will reconvene Oct. 9 for three days in Chicago. Next convention date was set for four days in Los Angeles next June 9.

Swank Clev. Nitery Into Hands of Receiver With \$3,196 Creditors' Claims

Cleveland, June 19. Reported to be in the red up to \$100,000, the Alhambra Tavern, one of the town's plushiest niteries, has gone into hands of a bankruptcy receiver as a result of action by three creditors who filed claims totaling \$3,196.

Floor shows will be dropped by Theodore R. Spilka, bankruptcy attorney, appointed as receiver, who declared they were too costly an item for the financially shaky club. He plans to continue running it with present staff of nearly 50 until the Alhambra Lounge and Restaurant Co. consents to be declared bankrupt.

Merrill I. Cowan, pres. of organization, and George A. Harvey, treasurer, have not yet decided whether to contest the bankruptcy charge, and have 12 days to file a court denial.

If they agree to a bankruptcy adjudication, Spilka will ask the court for permission to sell the spot and distribute proceeds among several persistent creditors. Three of them responsible for the blowup are Frank D. Lazaro Co., Joe De Gaetano Co., Inc., and Sam Vinciguerra, who entered the \$3,196 claims. Club's fixtures, lease and goodwill are estimated by Spilka to be worth between \$50,000 and \$70,000, although owners reportedly sank a fortune into the Alhambra.

One of the bankruptcy court's first moves was to bounce Shodor Burns, allegedly the club's talent booker.

Bob Hope's 3-Month Tour Earns \$80,000 for Funds

Hollywood, June 19. Bob Hope netted \$80,000 for charities during a three-month tour which wound in a return here. Hope left for England March 14 after several personal and TV stints. His two-weeker at Prince of Wales Theatre, London, turned up \$41,000 for London's East End Clubland, underprivileged kids group.

Hope also appeared at bases in England, France, Germany, then played stages in Manchester, Blackpool, Dudley, Glasgow, Dublin and Belfast. Returning to the U. S. June 6, Hope played nine cities, including Atlantic City, where he scored a \$20,000 gate for the Damon Runyon Fund, and Chicago and Minneapolis.

Ohio Gives Governor, Agencies Wide Power In Gambling Cleanup

Columbus, June 19. Ohio Legislature, just ending its 1951 session, has enacted a set of laws designed to clean up commercialized gambling, ranging from slot machines to the plush night spots and casinos such as the Meadows Club in Geauga County, the Colony Club in Lawrence County, and the Jungle Inn in Trumbull County.

Said to be the most powerful anti-gambling weapons held by any Ohio governor, the new legislation gives him and the attorney general authority to start padlock proceedings against gambling joints; provides a fine of from \$100 to \$5,000, and from one to five years in jail, for persons convicted of owning, possessing, or transporting slot machines; gives the governor power to remove sheriffs, prosecutors and mayors who fail to enforce the laws; and awards law enforcement agencies authority to go into common pleas court to obtain warrants against known gambling houses.

The Assembly also enacted a tough sports bribery law designed to prevent sports fixes such as those in New York City recently.

Andrews Sisters Get 2-Wk. London Palladium Date

London, June 19. The Andrews Sisters have been signed for the Palladium here for two weeks starting July 30. They'll follow the Red Skelton stand, which tees off July 2. Tony Martin will succeed the Andrews for two weeks, starting Aug. 13. Gypsy Rose Lee is slated for the Palladium Aug. 27.

Miss Lee's booking, incidentally, marks the first time this season that an agency other than William Morris has been able to get a headliner into that house. Her date was set by the Charles V. Yates Agency, N. Y., with the Law & Leslie Grade office acting as the London contact. The Palladium is wide open after Miss Lee's booking.

Artie Dann Slugged, Robbed in Clev.

Cleveland, June 19.

Artie Dann, appearing at the State here with the Patti Page stage show, was slugged and robbed of \$285 in his Hotel Statler room here last week. Attackers gained entrance by knocking and saying that they had clean linen for the room. Dann believes the thieves must have seen him at the theatre do his gag where he pulls out a roll of bills, with a \$100 one on the outside.

Dann suffered a cut lip, but continued with the show. A \$300 watch given him by Frank Sinatra and a ring on top of the money in his pants pocket were also lost.

Gilded Cage in Aug. Bow As Walters' 2d N.Y. Cafe

Lou Walters, Latin Quarter, N. Y. operator, will open the defunct Cafe Theatre, N. Y., around the end of August with spot tentatively labeled the Gilded Cage. Despite the gay 90's name and motif, Walters will produce the shows around a youthful batch of performers.

The Gilded Cage site is one block from the Latin Quarter.

Tax Seen Boon To Acts in Toronto

Toronto, June 19. An increase in employment of acts in the province of Ontario is anticipated with the levying of a 12½% tax on patrons of all spots using entertainment. Previously the levy applied only to cafes and cocktail lounges using acts. Band spots were exempt. Starting July 1, impost will apply to all spots with entertainment whether it comes from bands, acts or both.

Toronto buyers are currently studying the situation. For example, Lou Arnold, owner of two cafes in Toronto, will experiment with an act policy at his Brown Derby, while the Silver Rail, also owned by Arnold, will have a band show. Results of a trial run will be studied before a permanent policy is instituted.

Other operators, however, will inaugurate band and act talent policies immediately feeling that with stiffer competition, it will be necessary to use both.

One immediate effect, according to bookers, will be the increase in the use of entertaining band units as a means of saving coin. New York agencies have started to submit lists to Toronto bonifaces. Several have been bought for spots starting the effective date of the tax. However, there aren't enough of this type act to meet the demands and it's inevitable that many will be forced into an act policy.

So far, none of the spots that used bands exclusively as a means of evading the customer levy has indicated that it'll drop entertainment.

Capitol, N.Y., Sets Exit July Bill; Cap., Wash. Sole Loew Vande Stand

Loew vaudeville booker Sid Piermont has set the final Capitol, N. Y., bill before that house goes into a straight picture policy. Film actor Tom Ewell, Snooky Lanson and Gene Krupa's band have been packed for the finale, which is slated to start around mid-July.

Next to closing bill will comprise Margaret Whiting, Jack Smith and the Frank De Vol orch, which goes in June 27.

With the closing of the Capitol, only Loew house playing vaude regularly will be the Capitol, Washington.

New England Agents Ink AGVA Fair' Code

Boston, June 19.

Theatrical Agents of New England, Inc. (TANE), signed the American Guild of Variety Artists national code of fair practices with the Boston branch last week, effective July 3. Code establishes better working conditions and rates of pay for club dates and casual engagements. It also provides for an accident insurance policy, the premium to be paid by the agent, which covers performers for 24 hours while under the agent's jurisdiction.

Signing for TANE were attorney George Fingold, chairman Henry Cogert and secretary Peg Norton, and for AGVA, Ralph Morgan, rep of Boston branch.

Ritz Bros. Into Riviera

Ritz Bros. have been signed for the Riviera, Ft. Lee, N. J., starting June 28, following current run of Tony Martin. Ritzes will be followed by Jackie Mlles July 12.

Riviera operator Bill Miller has also packed Blackburn Twins & Pam Cavan to go into that spot Aug. 8.

USO-Camp Shows in Expansion Move With Off-Shore and Domestic Units

Liquor Rap Brings 45-Day Clamp on Ohio Nitery Bar

Akron, O., June 19.

Club Casablanca, swank night club located between Canton and Mantoloking, O., operated by Tully V. Foster, has been ordered to close its bar for 45 days. Ohio Board of Liquor Control made the ruling last week, following citations against the club for violating liquor laws. One of the waitresses was charged with selling a drink to liquor department inspectors on Sunday, March 4.

A case against Foster in Canton Municipal Court recently, based on the same alleged Sunday sale of drinks, was dismissed because the state agents failed to show that their pay for the drinks had been formally accepted. The waitress, however, said she had accepted pay for them.

Old Sunday Law (1881) Shuts Out R-B Circus In 2 Upstate N.Y. Spots

Buffalo, June 19.

Ringling Bros.-Barnum & Bailey circus has cancelled two stands in New York State, Tonawanda, scheduled for June 24, and Poughkeepsie, because of an 1881 statute prohibiting Sunday circus performances. Both showings were to be sponsored by American Legion posts for child welfare benefit programs.

Cancellation, after all advertising had been posted, came when a Tonawanda judge advised the mayor to refuse to issue a license and indicated that the mayor "could be put in jail if he issued a permit for the illegal performance." Tonawanda Legion officials blamed "somebody in Buffalo" for the showdown, stating "if Tonawanda doesn't get the circus, neither will Buffalo."

Poughkeepsie Legion officials laid the blame for their cancellation on Governor Dewey, with the governor's secretary issuing a denial and stating that State Police were acting "quite properly in law enforcement of the state in a routine manner."

Atlantic & Central Will Fight It Out on Cape Cod

Provincetown, the arty summer resort on Massachusetts' Cape Cod, is expected to have a lively nitery war this year with the Atlantic House and the nearby Central House going in for floorshows.

Atlantic House, to be operated by Herbert Jacoby, Blue Angel, N. Y. operator, has signed Wally Cox and Joan Nichols for its preem June 30. Central House will launch its cafe activities June 28 with an all-Negro program of Thelma Carpenter, Three Flames and Carter & Bowie.

Both spots are expected to increase their nitery budgets as a result of the rivalry.

Asks \$100,000 Damages For LeBlanc Promotion

New Orleans, June 19.

A permanent injunction and \$100,000 damages were asked Wednesday (14) in Federal District Court, Shreveport, by a Chicago businessman against State Senator Dudley J. LeBlanc and the LeBlanc Corp., makers of a nationally advertised dietary supplement, for an alleged breach of contract.

Roy LaPearl, of Chicago, charged that LeBlanc, the corporation and two Chicago businessmen made an unauthorized use of his promotion plan, which involved the use of bortops to gain admission to stage entertainment.

LaPearl said he and three associates met with LeBlanc's partners in the Hadzard venture, John and Frank P. Duffield, of Chicago, on June 17, 1947, and outlined to them his plan for admission to stage and circus performances upon the presentation of bortops from the product for the purpose of advertisement.

USO-Camp Shows will expend operations this year, setting up more units for Korea along with one unit to play Alaskan bases and another for isolated U. S. installations. Latter unit is the first since late World War II to be formed expressly for the mainland. Casting for the programs will begin in July.

All shows will play under the new unified setup recently initiated by the Defense Dept. A central office, headed by Col. Charles W. Christenberry, chief of the Army's Special Services, will allocate Camp Shows entertainment to all services, so that more fighting men of all branches will get entertainment, and to eliminate squabbling among the services for various displays.

The new entertainment setup will be called the Armed Forces Entertainment Branch. AFEB will be under Col. Christenberry's supervision, will be topped by Col. Joseph F. Goetz, of the Air Force, and deputy will be Lt. Col. Jerome B. Coray, of the Army. In addition, staff will have fulltime Army, and Navy officer, and a Marine officer on a part-time basis.

Promise Full Cooperation
At a USO luncheon last week, Col. Christenberry promised Camp Shows full cooperation in the new setup and lauded its program in the following statement:

Present-day thinking accepts proper programming for free hours of the soldier, sailor, airman and marine as important and directly related to combat efficiency. No longer is it considered a frill; when properly planned, entertainment and athletics are given prominent free-time space to contribute to the morale and welfare and therefore to the proficiency of the military man as directly as does drill or other specialized training.

"There is included in this new emphasis on Special Services the importance of professional entertainment. Live shows are, I feel, the most important form of recreation calling for 'spectator participation.' It's in no sense a competition with other recreational activities."

Col. Christenberry quoted the President's Committee report which declared that "A wide variety of essential free-time opportunities are needed to enhance morale, prevent degeneration through wrong activities and to provide a choice of relaxation to meet physical and mental differences."

(Continued on page 54)

And. Mgrs. Tackling TV, Suburban Inroads At Quebec Convention

St. Paul, June 19.

Problems of television and the operations of large municipal and privately owned auditoriums will highlight the meetings of the International Auditorium Managers convention, Chateau Frontenac, Quebec, June 20-25.

Under president E. A. Furni, manager of St. Paul Municipal Auditorium, a special committee is now set up to advise communities contemplating the building of large auditoriums and how to make them pay.

A secondary problem on the docket is the part large auditoriums play in helping to keep crowds in downtown areas, fighting the trend to suburban entertainment. This includes possible improved methods of transcontinental bookings of arena shows.

Two New Shows Set In London Fete Gardens

London, June 19.

Two new shows opened at Battersea Park Festival Pleasure Gardens yesterday (18). At the Lakeside Stage, the Three Hotlives took over from The Rotondas and will be staying until the end of the month.

At the Riverside Theatre, Ronald Jourley, blind pianist and singer, takes over the seven o'clock show with Anna, accordionist and singer, and Anne Redgrave, a dancer. This act, which replaces the Six Trio, also stays until the end of the month.

Copacabana, N. Y.

Jack Entratter & Jules Podell presentation of Luba Malina, Don Cornell, Manor & Mignon, Jean Caples, Bob Miller, Rita Constance, songs, Bob Hilliard, Dave Mann, costumes, Billy Livingston, staged by Doug Coudy. Mike Davis & Fernando Alvarez Orchs; mini sumas \$3.50, \$4.50.

After 12 weeks of capacity business with the runs of Jimmy Durante followed by Martin & Lewis, Jack Entratter & Jules Podell have set a show which takes care of the entertainment well enough, but nonetheless will permit their alterly toppers to give the key men on their staff a well-earned vacation.

It would have been virtually impossible to comb the talent marts for a headliner to continue the h.o. pace of Martin & Lewis, who packed the house for three shows nightly for six straight weeks. The lesser-priced talent on view here seems like good business. The patronage has gotten used to going to the Copa, and it looks like a flow of customers will continue for a while just on the spot's momentum.

Despite the inevitable comparisons, this bill, topped by comedienne Luba Malina and singer Don Cornell, do well enough. The ballroomers Manor & Mignon and the Doug Coudy production setup complete the card at this spot.

Miss Malina has played the Copa previously and has come in with a completely new line of material. Miss Malina is a warm personality whose Russo accent adds a continental touch to give her a greater personal interest. Her comedy songs have a good quota of laughs and she makes good on every one. Her topper is a lampoon of "Ghost Riders in the Sky," which provides her with a strong sendoff.

Miss Malina shows some cute items such as "They Don't Like French Singers in Paris," a "Guys and Dolls" takeoff and a satire of "Diamonds Are a Girl's Best Friend." She gives these and her other tunes the best possible treatment, and net effect is that she does extremely well without creating a pandemonium.

Cornell, whose previous major cafe appearance in New York was at the Versailles, is a graduate banding. He attained a degree of prominence with his Victor dinking of "It Isn't Fair" and has been a consistently good performer in most situations. Cornell's baritone made a good impression on the green night (14). He does nicely with a ballad such as "Too Young" and, ditto a schmaltz "Sorrento" and, of course, "It Isn't Fair." Also on the plus side is a medley of oldies, and "Because."

Manor & Mignon are proficient ballroom terps. Their lifts and spins are applause-producing, but a drawback is their accent on heavy dramatic terping. It seemed somewhat ludicrous for the femme to assume the look of a woman consecrated after a heavy siege of acrobatics. It might be a good idea for some teams to give the impression of dancing for the sheer joy of doing same. They should try to infuse more lightness in their work in order to round out their efforts. Manor & Mignon fill the requirements of this spot and even get an earned encore, but with their innate ability, they should have gotten more out of this turn.

The surrounding production lives up to the high Copa standards. Doug Coudy's line numbers and staging are in a top vein. Billy Livingston's costuming is lush and expensive, and the songs by Bob Hilliard and Dave Mann give a lift to the proceedings. Songs by Rita Constance and Bob Miller and incidental "serpings by Jean Caples provide further dressing. Jose.

Flamingo, Las Vegas**(FLAMINGO ROOM)**

Las Vegas, June 14.
Harvey Stone, Frances Faye, Uel's Ben, Merriell Abbott Dancers (8), Denny Beckner Orch (11); no cover, no minimum.

Doubleheader in Flamingo Room has comic Harvey Stone and in-time chantoosie Frances Faye luring over their wares in a mid-dling show. Return of Merriell Abbott line after year's absence aids greatly in overall production.

Stone pours out his collection of jokes, puns, pseudo-insults for fair response. Gets off the ground after familiar "G.I." routine. Laughs roll in and all attention is centered. After walk-on, material consists of gambling gags switched locally, cases into tune "Dear Hearts and Gentle People" parody of Detroit boyhood saga. Swings around again to gambling hodge-podge, steering into racetrack song special "Riders in the Sky," gathering a parcel of laughs. Sails home

with army life hit, building into sock exit.

Frances Faye, who has played Vegas off and on for years, returns to lay down her spicy bistro potion while noodling at the 88. Romps on with "Darktown Strutters Ball," goes for keyboard ramble between tunes with amusing patter. Her none-too-gentle pipes assail "Don't Care If the Sun Don't Shine," "Black Magic," "Boogie Woogie Washerwoman," "Gypsy in My Soul." Sly quips between songs help setup mounting into windup, an original called "Right, Right, Right." Miss Faye's material is received well, although yet alterly chirp is hampered somewhat by having to tone down plenty of her tabasco for this room.

Uncle Ben opens bill with some tap work while toasting toothy smiles audienceward. Sepia lad in prototype of maestro Beckner. Couple of record panto turns are laced with a few laughs; however, "Tentayshun" could be omitted. Sure-fire "Mule Train" with ludicrous limp whiplacking grabs plenty of chuckles.

Merriell Abbott Dancers prime with froth of grey satin and pink tulle, in showcase of individual talents in acro-terps, soft shoe, klets, and bit of ballet. "Harlequin" inserted midway is mostly all acro, allowing everyone some nips in spot. Breathtaking back flips, walkovers, leap-splits all this one for hefty reaction.

Denny Beckner encores in affable way, his Texas drawl amusing. However, his orch backgrounding leaves much to be desired. Invariably his tooting sounds weak and toneless during shows, yet whips a bit of entertaining interim dance unit.

Cro's, H'wood

Hollywood, June 15.
Evelyn Knight (with pianist Jimmy Rowles), Ray Whitaker and Geri Gallan Orchs; \$1.50-\$2.50 minimum.

Evelyn Knight's soothing syllables are a welcome addition to the Sunset Strip after a steady stream of bawlers and bleaters. The take-it-easy charmer socks home her half-hour session with all the old pep and then some Authority is the word. The lass with the delicate air has that commodity plus.

Bucolic "Listen to the Green Grass Growing" alerts the payees for a bounce-to-ballad stretch of ditties that never wears. Blonde entertainer, wielding her hand-mike unobtrusively, perches atop accompanist Jimmy Rowles' Steinway for a stretch, too, remainder of the smart songalong including "The Man at the Rinside Table," "I'm Going to Be a Long Time Forgetting You," "I Wish I Could Understand Texas," "Powder Your Face With Sunshine," and the e eegreen but always welcome "Dance with a Dolly," "Little Bird Told Me" and "Grandfather's Clock."

Ray Whitaker turns in a yeoman balneoening job, betimes pounding the keyboard and the Hammond organ and taking off on a pannel of vocal items. Geri Gallan's rumbas crew fills in.

Chez Paree, Montreal

Montreal, June 14.
Jackie Miles, Johnnie & June Belmont, Martin Kent, Boots McKenna Girls (7), with Tanya Labelle; Palm DeLuca Orch; no cover, no minimum.

Playing this club for the first time in 12 years (it was then the Tic Toc). Jackie Miles returns to big audiences to show he is one of the best comics the local cabaret set has seen for a long time. With simple, low-voiced delivery, he tells jokes which sock over.

Miles has the quality of not forcing his stuff on listeners; he just lets the gags ride and waits for laughs. They come often and easily, and he has to beg off after nearly an hour. Best of his sketches are the race-better's prayer, his Miami Beach stories, the "Just Because" song with intermittent jokes. Also scores heavily with his "Honey-suckle Rose" impression of a certain type of singer, and a Gene Autry parody.

Ballroom dancers Johnnie & June Belmont do five good routines. Always trying the most difficult steps, and succeeding in making them look easy, they go over nicely. Fast, precise and graceful they do an excellent "Jealousy" tango, a lively "Lady is A Tramp" fox wherein, however, the male employs his hands too much in between steps, and a very good "Embraceable You." They repeat with a so-so "Farmer's Rhythmic" and a nice interpretation of "Oh, Johnnie."

Singer Martin Kent, who also m.c.'s the show, solos a few songs and does a particularly good job on "September Song" when he doesn't strain. Palm DeLuca's orch gives good background to the show.

Hotel Ambassador, L. A.**(COCOANUT GROVE)**

Los Angeles, June 14.
Kitty Kallen, Wier Bros, Eddie Bergman's Orch (15); \$1.50-\$2 cover.

Another double-decker is on tap for the next three weeks in this plush bistro off the main lobby of the Ambassador Hotel. It's a combo of mirth and song that won't ring up any big sales. Opener was well attended but the room was alive with graduation parties and a paucity of big spenders was evident.

Kitty Kallen, onetime band singer, shares the billing with the rowdy Wier trio and the plaudits were evenly divided. There's no billing problem here, so Miss Kallen opened and reeled off five numbers, the last a reprise. She is at her best as an impressionist and with special material. When she lapses into a pop number she loses considerable of her appeal. Her best bit is a satirical ditty, "I Wish I Had a Daddy in the White House," to good returns. Her mimicry of Ethel Merman, Lena Horne and Ella Logan singing "No Bit Like Show Biz" has a nice pixie touch that is effectively imitative.

Booking of the Wiers is in the nature of an experiment by Tony Cabot, who buys the acts for the Schine hotels. Comedy turns have never fared too well with the Wilshire Blvd. crowd and not in recent years has there been an out-and-out comic on the floor. Cabot figures it's worth a gamble, considering that singers and dancers haven't brought the fire ladders running to keep the aisles open.

With their fiddles, derbies, and Mildred Seymour at the piano, the nimble-footed sannies haven't changed much over the years, unless it's that they do a little vocalizing. It's not a fair test on comedy appreciation by the Grove clientele as the Wiers have been around for years doing what comes naturally. Harvey Stone, due in three weeks with dance team Mala & Hari should be a far better barometer.

Eddie Bergman's crew backstops both the acts and table hoofers in good fashion.

Sans Souci, Miami B'ch**(BLUE SAILS ROOM)**

Miami Beach, June 17.
Helen Forrest, Freddie Lane, Arne Barnett, Sacaras Orch; minimum \$2.50.

In current layout is Helen Forrest, who disproves the theory that most ex-band singers and/or recording clicks don't go in a cafe. Miss Forrest wins them from her terrace. "This Can't Be Love," sold in easy styling. Blooming versions of the oldies and current hits, she keeps building impact via top arrangements planned by phrasing and shadings that command attention throughout.

Miss Forrest's repertoire includes "Nevertheless," "Sunny Side Of The Street" for change of pace, and earning top returns, a tricky working on "Ten Cents A Dance" with a rhythm patter spiced in for appeal. She's solid in comedy-angled "Shimmy Like My Sister Kate" and "I Had The Craziest Dream," and tops with tricky vocal work on "Hallelujah" for railback. Encores with oldie "Y-Gotta See Your Momma Every Night" to leave them pounding for more. As caught, she's a definite bet for class spots.

In opening niche, Freddie Lane, young and lithe acro-terp, sets things off in handy fashion. Lad is an expert heel and toe delineator and when he adds flips, splits and spins he wraps 'em up. Arne Barnett fills the damnsation interludes at the piano in clever manner and encores in simple and effective style. Sacaras orch highly adept at the show backgrounds and keeps the rumbadicts happy with Latinairs.

Cafe de Paris, London

London, June 13.
Bos Lillie with Norman Hachford, Sidney Simone Orch, Johnnie Kerrison Samba Band; minimum \$5.

That Bos Lillie should be booked for a return engagement at this lush night spot after only six months is probably the best tribute the management could have paid her. That they are able to pay her a reputed \$2,800 weekly without juggling the minimum charges reveals their confidence in reaching near-capacity nightly. Opening-night celebrity audience may not set the standard for the rest of the run, but left no doubt that Miss Lillie's appeal and exclusive talents are still top.

In her current stanza, Miss Lillie puts on a far more elaborate show (than previously). For nearly an hour she holds the floor with her unique type of lyrics, colored and enlivened by the occasional flam-

boyant gesture. Most of her best-known numbers are included in the bill, and a potent selling factor is the addition of choruses from songs she did at the end of World War I. These had a strong nostalgic flavor for many of the oldtimers present.

Dressed in stunning white gown with blue headgear and sporting an ostrich feather for added decorative effect, the star came on to a socko ovation as she made her way down the balcony stairs. Without preliminaries, she went straight into her turn with "Sugar Coated Cookies," a lyric with a chuckle in almost every line, which cued the rest of the show. Followed another nostalgic touch with "Land of Promise" (from a Chariot review), then "He Was a Gentleman," "I'm Sorry" and "Get Yourself a Geisha," all scoring strongly.

A cute novelty was a "Tira La La" number in which Miss Lillie provides special sound effects to go with another of her imitable lyrics. Inevitably, there were requests from her fans, and these yielded perennial favorites such as "No Fairies at the Bottom of My Garden" and "Maud." She did 13 songs, apart from the nostalgic choruses, which included "I Was Born in Michigan" and "Black Eyed Susan," sung with particular verve and obvious enjoyment.

Norman Hachford, best known as the "voice" on "20 Questions" radio program, gives efficient, yet unobtrusive accompaniment, and the Sidney Simone orch supplies the background music. Johnnie Kerrison's Samba Band serves the rhythm music for dancing.

Hotel Bellevue, K. C.**(EL CASBAH)**

Kansas City, June 15.
Willie Shore, Joe Vera Orch (15); \$1, \$1.50 cover.

Back again is Willie Shore for the third time in about a year in the Bellevue's toney inner room, an indication that the dancing fanatics have developed something of a following among the club and cafe set. Things are much the same as they were on his previous trip last fall: a goodly turnout opening night with generous helpings of comedy that's easy to take. And that's not bad when nightclub biz generally around town leaves something to be desired. But Barney Goodman's fancy spot looks for some steadier trade this session.

Shore's is a turn which shows the light-hearted touch and effective timing. It's evident from the opener, "Oh, My Aching Back," brought back from his USO repertory, and has the customers with him all the way. Then it's into the lerp sessions which are by now familiar to the patrons here and who request them—the fast stepping to "McNamara's Band," the eight ballet steps which cost Mother Shore \$9,500 and put Willie in show biz, the soft shoe but lightly.

For a change of pace there is his pinball machine fanatic and top-batted Ted Lewis, both in travesty. Second session of dance impressions keeps the laughs going as he satirizes the Charleston, Joe Prince, an apache routine and a rumba with a femme from the audience. Comic lightly trips through his Scotch number, "Roamin' in the Gloamin'," does a takeoff on Pat Rooney, and closes with audience in the act on "Alouette." Forty-five minutes is a fully smirg session.

Orch leader adds his bit to the proceedings with opener, doing Gershwin medley in nifty piano stylings to get patrons all set. Quin.

Ruby Foo's, Montreal

Montreal, June 15.
Madeline & Albert Haskell, Ruth Davis, Josie de Barbary, Fred Toldy, Jack Barker; no minimum, no cover.

The Hashkells and their suave magic turn headlines this new two-act show. Without elaborate props or gadgets, they fully entertain a glued audience. Neat presentation and speech help them get all the stooges they want, and they work the intimate lounge of this smart boite-restaurant with tricks that go over with a sock.

Beautiful Madeleine and her partner take turns at a series of tricks, largely with cards. It's a top magic act.

Ruth Davis oversells her songs a bit but does well with her closing "I Can't Resist Teasing," "I Wonder Why" and "The Best Thing for You" from "Call Me Madam" are adequate. Then "There's Romance" would be better if not over-sold.

Between shows, violinist Josie de Barbary, concert pianist Fred Toldy and 88'er Jack Barker offer varied and pleasant music.

Tropicana, Havana**Havana, June 15**

George Arnold Lee Revue (8) with Margie Lee, Ana Gloria & Rolando, Bruce McAllister, Carol Williams, S. Suarez (12), A. A. Romero (17) Orchs; \$2 minimum, no cover.

This show—first alterly entertainment on ice in Cuba—worked under handicap of poor ice for the first four nights, due to summer sun and low water pressure which made freezing process difficult. Troupe worked on toes of their skates in slush until problem solved.

George Arnold, Margie Lee and Bruce McAllister take the honors, due chiefly to their fast routines. When the tempo of the show slows, the audience looks politely and sits on its hands. Main reason for much of the cold reception is that Cubans generally don't know what is good or bad on ice. The only experience they've had with the stuff is in rum highballs. They come out of curiosity, and leave not knowing whether they liked it or not, and having no idea if it was good.

Actually, the show is so-so. Miss Lee does some good work on solo numbers which incorporate fast spins and jumps in a small (20x20) tank. A dramatic interpretation of a medley of "Carmen" arises strictly from the cornfields. Arnold does a snappy topical number with four of the chorus and an acrobatic number with Bruce McAllister which is fast and exciting but not polished. McAllister does an acrobatic solo which goes over.

Other routines include a rope act by Carol Williams, which is more rope than scale; a Central Park routine by Terry Jean and the chorus which is pleasant but not spectacular, and a dove number which is nowhere. The show is nicely costumed, but the band-leading is erratic. The crowds still come for the novelty.

The other act, Ana Gloria & Rolando, is a barefoot mambo team which is a bit better than most of this type. Ana Gloria is an exceptionally cute little Cuban who actually makes the number.

Ambassador West, Chi**(THE BUTTERY)**

Chicago, June 14.
Wally Griffin, Ralph Rogers Trio; minimum \$3.50.

This intimate spot seems to be on a kick with male singers, mainly those of the "bees and flowers" school. In Wally Griffin, however, there is a refreshing aspect; there's no paused eyebrow or wry smile delivery; he pipes his lecture material in more or less straightforward manner—there it is, take it or leave it. Also, to those who weep for the lost moments of their youth on the banks of the Seine, Griffin has little to offer, except for some hilarious quips from "Fractured French."

Griffin's sex material is routine, except for a fine parody of "South Pacific" and a tongue twister, "I Laid When I Say Rhinea." Misses in some standards and reveals a good singing voice. Scores with "Young Lovers" and gives a real brassy treatment to "We're Just in Love" and "Pigalle." Has to do two encores before getting off.

Ralph Rogers gets a lot of rhythm, especially of the Latin-American type, out of a three-piece combo. Postage-size floor always seems crowded with four or five couples.

Edgewater Beach, Chi**(BEACHWALK)**

Chicago, June 13.
Ralph Sterling, Dorothy Wild Dancers (12), Jerry Gray Orch (17), with Tommy Traynor; minimum \$3.50.

Current show marks the opening of the outdoor Beachwalk but it's Jerry Gray and not the hush all fresco arrangement that drew 'em in opening night (8). That's even truer considering that management was bucking some chilly weather and at the last minute postponed the outside dancing. Fact is, the customers still churned in and would have terped anywhere, judging from hostelry's perpetually jammed dancefloor.

Of the several current Glen Miller stylists, Gray is probably the most authentic. And from the point of versatility, he may even outdistance the late orchestra. Most amazing, though, is that a few blasts from this group prompts exactly the same customer adoration as the Miller group did; e.g., opening night's tremendous applause and the constant covey of giggled fives around the bandstand. This sort of enchantment with any orchestra can only mean a plus future for the presently a.s.h. band bit.

Bands instrumentation is five reeds, four trombone, three trumpet. (Continued on page 32)

Thanks Chicago, for making our week The Year's Peak!



SID CAESAR



IMOGENE COCA



BILLY WILLIAMS QUARTET



BILL HAYES



HAMILTON TRIO



CARL REINER

"Powerhouse this week is the Chicago Theatre which hit a boffo b.o. with Sid Caesar and Imogene Coca . . . B & K prexy John Balaban's attempt to cash in on Max Liebman's 'Show of Shows' demonstrates plus showmanship values."
—Variety

Our one week stand at the Chicago Theatre brought in \$70,000 at the boxoffice—the highest gross in this house in over a year.

Night Club Reviews

Continued from page 30

Edgewater Beach, Chi.

pet, four rhythm. Latter section is implemented with Gray's brother, Tony, on accordion. Sax blend, suffice to say, is in the most apparent Miller pattern, with the maestro using two tenor, one clarinet and two alto for the initial melody lead. Brass section is strictly in the powerhouse idiom, with a neat effect achieved by the trombones on the filling-in.

Group sports plenty of appeal on the stand. Sidemen are attired in argyle sock and turtan ties, and have some lively bandstand antics. Orch does two numbers during the show, "Gospel Train," which uses the group on vocal ensembles, and punchy version of "Johnson Rag," which nigh upsets the inn's fixtures.

Producer Dorothy Hild has enhanced the already heavy Gray marquee pull with a fast paced, volatile show that's tailor-made for the juveniles. Openers, Ben Yost Vikings, pepper the joint with their strapping vocalizing that wins heavy kudos. Group does an operatic medley for an opener, bells across four or five tunes out of "South Pacific" and closes with a nifty Army hit. Latter piping pivots around "Sound Off," the boys interlarding it with pop service songs.

Shyrettes impress with a fast session on the bikes that's solid all the way. Two guys and gal do their standard trick riding, plus some mobilized balancing and acro work.

Lush-gowned Hild dancers romp through a couple of fairly pleas-

ing production routines, with Ralph Sterling vocalizing in good fashion from behind. Mel.

Thunderbird, Las Vegas (NAVAJO ROOM)

Las Vegas, June 14.

Mills Bros. (5), Edwards Bros. (3), Robert Mowatt, Pola Van Ess, Kathryn Duffy Danatians (7), Normandie Boys (3), Al Johns Orch. (12), Jack Martin Five; no cover, no minimum.

This spot continues its amazing series of clicks by tossing the Mills Bros. front and center for next three weeks. Entire frame moves along with zip and sparkle, should put up ropes full run.

Magic of Mills' songology insures peak returns from first ditty to begoff. Dish up carbons of Decca disks "You Broke the Only Heart," "Daddy's Little Girl," and ruffle the rafters with "Paper Doll." Harry Mills' comedies are deftly inserted to interlard chorlles as the combo moves through "Till Then," "Sweet Lory Brown," "Up a Lazy River," "Gloria" and request sech. From reaction, the Mills could be onstage until sunup, so great is their popularity in the Navajo Room.

Edwards Bros., three acro-musicians, start off with threesome noodling of keys, switch to piano top for display of beat muscle control. Neatest trick sets up three-chair pyramid balanced on pop bottles. Topping the load, one brother handstands while another sits on second chair for telling

night effect. Trio exits after one flies into catapult flip and handstand on third's arm flies, grabbing cheers.

Kathryn Duffy Danatians get show off to good start with bubbling "Steppin' Out With My Baby," featuring Kay Tapscott's nimble taps. Gal is really talented clester. Finale, big production cheer, has Pola Van Ess warbling "Kiss in the Dark" while gals pattern around her. Segues into Robert Mowatt's bary solo "Be My Love" encasing Jey Walker's flits with gossamer veil. Receives plenty milts.

Al Johns orch takes it easy, having only Danatians' scores to worry about plus bits for Mills and Edwards freres. Terpatrons make the parquet groan during between-show sessions with Johns' crew tossing chore to Jack Martin Five who alternate with pleasing tempi. Will.

Colony, London

London, June 14.

Pat Kirkwood, Les Stevens, Felix King Orch., Santiago Lopez & Rumba Band, minimum \$3.

Pat Kirkwood, a musical comedy and revue name, makes her cabaret debut with this stint at the Colony and doubling at adjacent Aster Club. Currently costarring in the Prince of Wales twice nightly revue, "Fancy Free," she is committed to four shows a night, which is tough going for any artist.

But there were no signs of strain or fatigue on opening night. On the contrary, her port vivacity is more strongly marked than usual and she exudes a warmth from the floor which is not always in evidence on the theatre stage.

Miss Kirkwood is at her best with good punchy lyrics and bright light-hearted tunes. Easily her most successful number is "Nina," a song new to West End audiences. In the same style she clicks with "Can't Stop Talking About Him," a high speed lyric, and "A Little Bit Of Love," both of which were hits when she played vaudeville earlier in the season. "Chase Me, Charlie," which she did in Noel Coward's "Ace of Clubs" last year, is another number well suited to her manner.

In contrasting style, she comes over pleasingly with "The Honorable Mr. So and So" and a nicely torched "What's My Name?" "Only a Glass of Champagne," however, not within her range, was dropped after the first show. The same fate was suffered by "Thank you for Having Me," which took a knock at American artists playing London vaude. It was in bad taste.

Les Stevens, her regular accompanist, does a good job at the keyboard, with the Felix King music providing the background music. Myro.

Carnegie, Pitt

Pittsburgh, June 13.

Sugar Chile Robinson, Joe Mann & Elaine Beverly, Shorts Davis, Herman Middleman's Orch. (5); \$3-\$3.50 minimum.

First time around here for piano-playing wanderkind, Sugar Chile Robinson, and the kid's everything they say he is. It's not just what he does at the 88 but the way he does it. Youngster's a canny little showman, and his eyes are as valuable to him as his fingers. Peepers of his get those "isn't-he-adorable" sighs every time he rolls them, and his boogie-woogie and barrelhouse stuff at the keyboard, where he uses elbows, fists and arms, knocks the crowd wide open.

Sugar Chile's been smartly used here, too, away from the piano. He does a cute afterpiece with Shorts Davis, a dancer on the bill, that's showy and packs laugh, and little fellow also exchanges some crossfire with Joe Mann, the m.c., that puts him in even more solid. Tiny grand's wisely moved to all parts of the floor during his turn, giving every side of the room a chance to see not only his hands but his face in action.

Although Sugar Chile's piano-playing itself—since it's in the same general vein—could get monotonous, he never gives it a chance to do that, mixing it up with his digital exercises and mugging and vocalizing. All adds up to a big session here.

Rest of the bill is local, but spotlight local. Shorts Davis opens up with some terrific hooding, packs plenty of punch and a lot of sock tricks into a few minutes. Starts off fast and never lets down, winding with an acrobatic sizzler.

Emcee Joe Mann teams with his wife, Elaine Beverly—both of them have long been radio and TV faves here—in a singing act that's improving every time out. The Manns are tiny, and they capitalise on it shrewdly with some special material that's right up their alley. Turn builds all the way and holds up straight through. Miss Beverly

has the voice, but Mann more than gets by on that score besides being a pleasantly easygoing comic. This is the third time at the Carnegie for the Manns and their best showing so far. Cohen.

Nautilus Hotel, Miami (DRIFTWOOD ROOM)

Miami Beach, June 17.

Dolly Dawn, Al Stevens, Joe & Stella Reyes, Freddie Cale Orch.; no minimum or cover.

Along the newest entertainment strip in this oceanfront hotel-cafe lineup, this mid-beach spot has established itself as a definite contender for patronage via booking a well-versed songstress pleased by a comic who can fit the room and type of act attracted.

Current duo is an example. In Dolly Dawn they've got a song stylist who has added several bits of ingratiating comedy angles to her stint; with it, she's well known in these parts, having played Copa City and Clover Club. She makes for an appealing act that keeps them interested all the way. Handling of straight numbers "Somebody Loves Me," "Too Young" (a palm reaser) and oldie "Sunny Side Up" are highly effective.

Miss Dawn rounds out the ballad phase with artful arrangement of "Sorrento," then switches to impressions of Sara Vaughan and Ethel Merman for added milts infuencing. Works on male ringleaders with "All Of Me" as well as patter with a youthful patron prior to "Too Young" for chuckles. Winds with a Latinair to earn resounding bow-off. An obvious bet for video, via her charm, easy approach and handling of patter between songs.

Al Stevens has been around this area before. An amiable guy, he works in his gags, some familiar, but most with enough fresh twists to take the "heard it before" tinge off, to win a healthy portion of giggles and yucks. On the comedy song side, he essays an amusing twist on an Irish tune with a Yiddish angle: a Calypso idea that is blue-tinted but effective, and tops with version of "Mami" to keep them laughing. Winds with a Jewish cowboy square-dance caller which earns him okay bow-off.

Joe & Stella Reyes project two Latin terp ideas, a tango and a samba, that are imaginatively handled. Though both are done in same slow tempo, and went for their stint. Freddie Cale and his crew play show in masterful manner and keep the floor filled for dance segments. Lary.

Bellevue Casino, Mont'l (FOLLOWUP)

Montreal, June 14.

Veteran top performer Will Mahoney still headlines the very strong "Folies de Paris" revue of this big and popular boîte. Rest of production includes acts which are sock fare, but Mahoney truly puts it over as one of the best offered this year at the Harry Holmek establishment.

After opening song, "There's A Wee Bit of Scotch (with Soda) in Me," Mahoney does his tap dancing imitation of a boxer punching the bag, which gathers plaudits. Follows with his boxing match, with gal partner, to the tune of "Skaters' Waltz." Boxing gloves, ankles and Mahoney's cap are here covered with bells and the two contestants play the melody perfectly while boxing. They have to do a repeat to "Cool, Cool, Cool."

Mahoney keeps going with sock stuff such as cutting a singer's dress as she does an operatic air, and his familiar dance on a huge xylophone, the sticks being fired to his shoes. He really has to beg off under thunderous applause before coming back with the girls in the finale as a ballerina wearing immense shoes.

Best of the rest of the show are singer Bob Douglas, who puts over "It's the Loveliest Night of the Year" and couple of other songs, and Elaine & Diane Jarro, who do neat acrobatic tango in black sequin drapes.

It's one of the best of the Casino's big revues and one which draws capacity crowds nightly. Marc.

Empress Club, London

London, June 14.

Honey Johnson, Hutch, Harry Roy's Orch.; minimum \$4.

Honey Johnson, a newcomer to London cabaret, and Hutch, a recognized fave, make up the bill for the Empress Club's second birthday show. Room was packed to capacity on opening night without advance ballyhoo and special annals festivities.

Miss Johnson, an American colored songstress, who for the past few years has been running her own clubs in Montparnasse and Champs Elysees, opens the show with half a dozen ballads, mostly in slow blues tempo. One or two are in more vivacious vein, but generally she emphasizes her sultry sentimental style. Allowances must be made for first-night nerves, but nonetheless act is hardly strong enough to top the bill in this smart Berkeley Square club.

Chanteuse opens nicely with a blues number, "Since I Fell For You," but too much of her fellow material is in the same strain. She fails to project adequately in sustaining a performance of this kind.

Hutch, on the other hand, who recently played this cafe, has a dynamic personality and scores heavily in his short stint. Accompanying himself on the piano, he started off warmly with "Till Get By" and then gave a forceful rendition of "Some Enchanted Evening." Introduces a novelty, "Katie from Haiti," and then punches home with a powerful interpretation of "Let's Fall in Love." A neat parody on current hits and snippets from "These Foolish Things" and the "Best Things in Life Are Free" are climaxed by "So In Love," sung with style and character.

The Harry Roy orch provides subtle background music as well as varied dance tunes in distinguished style. Myro.

"The Top Comedy Find of the Year"



MISS IRENE RYAN

"In closing one of the top shows ever to appear in Las Vegas, may I take this opportunity to say that you did a terrific job as the comedy star of the show. In view of the fact that this was your first night club appearance, it is my honest opinion that as a new comedienne, you are the top 'find' of the year..."

HAL BRAUDIS
Thunderbird Hotel

"Irene Ryan's delivery sets off a session of terrific comedy. She has the gift of being able to unearth the unexpected for top results. Her actress and radio comedienne has assembled plenty of youth-worth vorlings within her special tunes, all glove-fitting for her airy phantasies. Miss Ryan's dig at modern chaste's meaning has house holding sides with laughter."

WEEKLY VARIETY
May 16, 1951

"Big yucks are cascaded within Irene Ryan's smart material, all tailor-made for her. Her smart songs became topical rock for her bang-up jokes. Tubs to big evulsion."

LAS VEGAS REVIEW
May 11, 1951

Now appearing
BAKER HOTEL
Dallas, Texas—June 13-28

Personal Management
HAROLD E. KNOX
150 S. Rector
L. A. 49, Calif.

Direction
MCA

Captivating Young Dancers

HAL GEORGIA
HARBERS and DALE

NOW
PALMER HOUSE
CHICAGO

Wee G COME

MAHONEY

COMEDY MATERIAL

For All Branches of Theatricals
BOLLY OLSON'S FUN-MASTER
THE ORIGINAL SHOW BIZ GAG FILE

• Nov. 1 show 35¢ • 15.00 each
(Sold in Sequence Only)

SPECIAL—FIRST 15 FILES FOR \$10
ALL 35 FILES FOR ONLY \$25

• 1 SET PARODIES per Book \$10
• 1 MINUTE BUDGET \$25
• 1 HOUR 15 MIN. REL. ea. \$25
• HOW TO MASTER THE CEREEMONIES
(revised) \$2.50

GIANT CLASSIFIED ENCYCLOPEDIA
OF GAGS, 1154, worth over a thousand
NO C.O.D.'S

PAULA SMITH
200 W. 54 St., New York 19 Dept. V
Circle 2-1120

MAXINE SULLIVAN

Currently at New York's

VILLAGE VANGUARD

Personal Direction
JOE MARSOLEIS

APOLLO RECORDS

Mont'l Cops Hail St. Cyr to Court

Montreal, June 19. While she goes on twice a day to parked houses under the scrutiny of no less than three police inspectors and an even dozen constables in civilian clothes scattered throughout the Gayety Theatre, stripper Lilli St. Cyr now has to hurry about an extra performance to be given Friday (22) in Police Court.

Along with Thomas Conway, manager of the Gayety the dancer received a summons (15) ordering her to appear to answer charges under a section of the Criminal Code dealing with "offensive, immoral or indecent exhibitions." Decision to serve the dancer and Conway was taken following "observation" of her performance by the 15 policemen last Tuesday night (12). The latter are still watching every one of her shows. On her opening night a few priests were seen in the audience.

According to Police Director J. Albert Langlois, the summonses do not prevent Miss St. Cyr from performing until she comes up in court, nor does it oblige the manager to close. "Her performances were duly observed and we are taking out a summons against her because we feel they are offensive to public morals," he said.

Meantime, Miss St. Cyr has been held for a second week at the Gayety. About performing daily in front of so many policemen, the dancer said, "I'm afraid to move my fingers and take off my gloves."

Consensus here is that the Sacred Heart League of Montreal is using the dancer as a "guinea pig" for the launching of a morality campaign. Because of her local appeal, the city newspapers have been publishing a lot of copy on her and the morality campaign—except the big French-Canadian daily La Presse, which goes on publishing the Gayety ads, but with her name out, and reported the police inspections of her performances in a very small story hidden in the back pages.

Wolfie Dow Into Army

Wolfie Dow, of the Al & Belle Dow Agency, N. Y., reports for active duty in the army July 5. He'll be a lieutenant in the military police.

No replacement is being set for him at the agency.

FOSTER AGENCY, LONDON.

Presents



American Rep. Wm. MORRIS AGENCY
TAVEL-MARQUANI AGENCY, PARIS



WHERE SHOWBUSINESS MEETS
• TALENT CONTEST •
MONDAY NIGHTS
Prize: Professional Engagement
Duplicate Prize Awarded in the Case of This

Coast AGVA Calls Horner On Lack of Office Claim

Hollywood, June 19. American Guild of Variety Artists has ordered Lottie Horner, who has been booking smalltime vaude, and club dates hereabouts for around 20 years, to appear before a trial board tomorrow (Wed.) to answer charges which could lead to revocation of her license. Charge is that she lately has not been maintaining an office, but has been booking talent out of her home, or in AGVA parlance "booking out of her hat."

According to Eddie Rio, AGVA western director, a union by-law precludes a franchised agent operating without a business office. Miss Horner had such an office in past years, but the union says she has given it up, although remaining in business.

Meanwhile, the union's national appeals board upheld the local office's refusal to reinstate another booker, Ginger Price, whose franchise was revoked by Rio's office for failure to file work contract duplicates with the union.

Old Howard's Hiatus Leaves Casino as Sole Burlesque in Boston

Boston, June 19.

Shutting last week of old Howard for the summer months leaves the Hub with only one burley house, the Casino, operating during the hot season. Since the Howard customarily closes for about six weeks during the summer, from end of June to mid-August, the earlier borrowout may indicate that the stripper is losing some of her lure. While his has been off somewhat this season, it's not as bad as the slump that's hit the downtown film houses.

Theatres, located in the Scollay Square area, operate similarly, with both featuring traveling strippers and comics, although the Howard had a resident line of chorines, a male vocalist and a couple of straight vaude acts, while the Casino operates with a complete traveling unit. Name strippers and comics usually play both houses during the season, an arrangement okayed by both managements.

25 GRANADA HOUSES TO USE VAUDE BILLS

London, June 12. Granada cinemas, of which Sidney and Cecil Bernstein are the bosses, will shortly adopt a more lavish vaudeville policy. At present, around nine of the super Granadas play vaude and musical shows occasionally, and also stage annual pantomimes. But the future policy will be for about 25 Bernstein houses to concentrate more on vaude bills.

With the capacity of these houses mostly around 3,000, Granadas will be in a position to put on big programs with a good many big American and English name acts. Present policy is to play twice nightly, with two matinees, Thursday and Saturday, making 14 shows per week.

Old Peelers Fade Away In St. Louis Crackdown

St. Louis, June 19.

A steady exodus from the city of strippers in the small bistros in downtown St. Louis has been reported by Lieut. Jake Jacobs of the Police Morals Squad. It results from a crackdown of the law, with the peelers being replaced by jugglers, singers and hula dancers, the latter fully clothed.

Several weeks ago director of public safety Myles Dyer, after an incognito tour of the downtown sector, declared that the conditions found there probably were the worst in the U. S., that no attempt was made to keep within the "exotic" realm of such performances, etc. Excise commissioner Arthur Bader then took up the cudgel, summoned the proprietors of half a dozen spots and told them bluntly to clean up the acts or face forfeiture of their liquor licenses. Then the fadeout began.

'Sugar Chile' to Glasgow

London, June 19.

"Sugar Chile" Robinson is due to plane from Havana to London on July 27 and is booked for a British Broadcasting Corp. broadcast on July 28. The following day he opens a vaudeville tour in Glasgow.

Low & Leslie Grade Agency, which is handling the youngster, hopes to negotiate a Palladium date during the current vaude season.

Jail Joplin, Mo., Nitery Op On Income Dodge; Philly Officers in Wage Tax Rap

Kansas City, June 19.

John R. Garrison, Joplin, Mo., night club operator, was sentenced to a year and a day in a federal penitentiary and a fine of \$2,500 in federal district court here last week by Judge Albert A. Ridge. The defendant had pleaded guilty to an income tax evasion indictment for 1945 which arose over \$21,339 in taxes due for that year.

The case here arose out of a grand jury indictment on March 29. Garrison earlier had stood trial in the Joplin division of the district court, where the jury had failed to reach a verdict.

Attorney for Garrison pleaded that his client was not an educated man, and that the case was one of negligence rather than of willful evasion. Judge Ridge said he could not accept the plea of carelessness in view of the defendant's extensive operations.

Garrison operates Holiday Inn, Chatterbox Inn, Triangle Inn, Log Cabin Tavern and Old Sarge Liquor Store in Joplin, where he began in business about 1942.

Mocambo Heads Guilty

Philadelphia, June 19.

Two former officers of the defunct Mocambo Cafe were convicted of embezzlement for failing to turnover to the city \$1,402.95 in wage taxes collected from employees.

They are Frank Peckin, president of the Mocambo Corp., and Herman Martinez, secretary. The unpaid taxes were collected between Oct. 26, '46, and June 13, '47, when the Mocambo went into bankruptcy.

It was the first time in the history of city wage tax cases that officers of a corporation were accused of embezzlement. Judge Louis E. Levinthal, who heard the case without a jury, fined each defendant \$100 and placed them on probation from 10 to 23 months to make restitution.

BIG WHEELS TO PLAY STATE FAIR CIRCUITS

Chicago, June 19.

State fairs are going in for larger budgeted shows this summer, using some of the top TV-radio-vaude names in the biz. Although Iowa, Wisconsin, Minnesota and Missouri will use standard revues and acts, some other midwest states are spurring for headlines.

Jack Benny is set for Illinois State Fair, Aug. 18-19; Dennis Day heads Indiana State Fair, Aug. 30-Sept. 1, and the biggest combination is Eddie Cantor, backed by Ben Blue troupe, at DuQuoin, Ill., State Fair, Aug. 24.

North of the border, Jimmy Durante stars at Toronto's Canadian National Exhibition for two weeks starting Aug. 24. Michigan State Fair, Detroit, which normally uses names, hasn't set 'em as yet. According to press dispatches, it has cabled Margaret Truman an offer, but no word as yet from the President's chirping daughter, now on a European junket.

Margaret Phelan Signs For London 1952 Date

London, June 19.

Margaret Phelan, who concludes her four-week stint at the Bagatelle next Saturday (23), has been signed for a return date in 1952. Cafe operator Harry Levene wanted the chanteuse to stay in Europe for a further engagement during the current season, but commitments made this impossible.

Miss Phelan has been offered a series of TV dates by producer Richard Afton. If possible, she will do her first British video performance July 7.

PEGGY ANN ELLIS SINGING

ALL
OVER
THE
DIAL
•
TV-AM

THE REAL McKAY

CBS NETWORK TV
5 Times Weekly, 6-6:30 P.M.

THE BORDEN SHOW

WNEW-AM
5 Times Weekly, 12-12:30 P.M.

RAYBURN-FINCH SHOW

CBS NETWORK AM
Friday, 9-10:00 A.M.

Guesting:

STEVE ALLEN SHOW, CBS-TV

B'WAY TO HOLLYWOOD

DUMONT (4 Times)

Personal Management:

KENNETH LATER AGENCY
Warwick Hotel, New York City

Status of Borscht Belt Hotel Strike To Be Aired at AGVA Meet June 25

Negotiations in the dispute between the American Guild of Variety Artists and operators of mountain resort hotels in the Catskill area have hit a few snags that indicate AGVA may be forced to strike unless a settlement is reached by the June 24 deadline. On that day AGVA is calling a meeting of performers at the Capital Hotel, N. Y., to ratify renewed strike action or okay a settlement.

It's reported that a split has developed in the mountain inn ranks, with the bonifaces of large hotels willing to go along with current AGVA demands which call for an increased scale. The lesser resort ones are holding out for some minimums as last year and the establishment of a central booking office, which AGVA now opposes because it would create a monopoly of talent buying in that area.

It's also reported that some hotelmen threaten to use legit troupes (such as the Stanley Woolf players, which show regularly in that area) if no agreement is obtained from the union. AGVA organizer Vic Chonors is currently conferring with the operators in Liberty, N. Y.

Another development during the past week was the greater activity of N. Y. Borscht belt agents in behalf of a truce.

It was originally planned to call a meeting of performers, outline the situation to them, and suggest that if the strike technique of the N. Y. branch board was not in keeping with the welfare of acts playing the mountain resorts, the board should be removed and another elected.

Meeting by the agents is reported to have been called off, but it is known that some of them hold that the whole affair isn't working out to the betterment of the talent, hence substitution of a board familiar with mountain problems would be beneficial all around. Some performers have been attempting to get talent to pursue that course of action.

\$1,000,000 Bingo-Like Atlantic City Games Await Court Decision

Atlantic City, June 19 — Whether the resort's bingo-like games, which are said to gross more than \$1,000,000 a year on the boardwalk here, are legal or games of chance, may be decided tomorrow (20) as counsel for owners and Prosecutor Lewis P. Scott argue before County Judge George T. Naame.

The legal maneuver follows a move by Scott Saturday (18) in ordering several games closed. Owners through counsel immediately went into the courts and were granted a temporary injunction pending argument of the case tomorrow. The games thus operated over the weekend.

Scott acted after New Jersey Att. Gen. Thomas D. Parsons met with the prosecutors of various New Jersey counties and discussed the matter of illegal games with them. As a result of the meeting, Scott returned here and issued police orders to close down a number of games he reported as illegal.

Owners of the wheel type games ditched them and brought out one where the player shoots at a mark to determine the result. This makes the game one of skill and legal.

Should Naame rule that the bingo-type games violate the law, it will mean the end of an amusement which for years has entertained thousands. Even Mayor Joseph Altman sees no harm in games of this type.

Owners face a big loss, having stocked liberally in anticipation of a good summer season.

Freak Triple Wire Fall Injures Dallas Artist

Dallas, June 19 — A tightwire walker of the Gaietyville Community Circus, Evelyn Kaps, is in a local hospital with a possible ankle fracture after a fall from the thread. She and five others were operating on three wires. One girl fell, hitting the wire on which Miss Kaps was standing and causing her to lose her balance.

The circus was given for employees of Chance Vought aircraft plant.



ARMANDA SULLIVAN
(Ballet Dancer)
Currently **CARE SOCIETY** N. Y.
Direction: BOB PHILLIPS
1 West 50th St., N. Y. TR 7-7400

RUSTY FIELDS

"The One Man Show"

Now Appearing with Mae West in "DIAMOND LIL"

Direction: AL DYORIN
54 West Randolph St., Chicago
Phone 3-9900

SEE HOT TUFF FOR AGVA TOP SPOT NIXED BY VAN

Refusal of George Van to run for a fourth term as president of the American Guild of Variety Artists has thrown that post open to all comers. AGVA convention in Detroit last week nominated one of the largest slates for that office. Named for the post were George Price, Jackie Bright, Danny Thomas, Sophie Tucker, Jimmy Durante, Will Aubrey, Myron Cohen and Joe Smith. Only Bright has officially accepted the nomination so far. Other candidates will be queried before names are placed on the ballot.

Gypsy Rose Lee declined the top nomination but accepted candidacy for the first vice presidency, with Larry Rio also vying a bid to run for that post. Harry Mendoza and Don Francisco will be queried before ballots are printed.

Placed into nomination for the second vice presidency were Billy Lee, Bill Layne, Hubert Castle, Sid Marion, Jack Gwynne. Third vice nominees are Don George, Vince Silk, Dick Gale, Bob Evans, Dick Ware.

Nominees for treasurer are Sid DeMay, Harry Mendoza, Phil Foster, George Price, Rex Weber.

'Skating Vanities' Click At London's Wembley, 3d Trek, 6-Wk. Stand

London, June 19 — "Skating Vanities" at the Empire Pool & Sports Arena, Wembley, which opened Monday (18), impresses as a colorful, fast-moving and lavishly dressed spectacle which looks like patent h.c. in this 8,000 seater. "Vanities" is booked for a six-week run. It's the show's third season here.

Gloria Nord, Peggy Wallace, Eileen McDonnell combine speed and grace. Boy Fay and Tom & Jerry show up best among the non-skate specialty acts. Harold Steinman produced and Gar Foster staged the routines.

Others in the company of 140, which includes a full symphony orch, are Tony Mirrell, Johnny Williams, Karen Larsen, Tommy Lane, Lon Hall, Ernie Wettler and Frank Foster.

Saranac Lake

By Happy Benway
Saranac, N. Y., June 19 — Harry Naam, former executive editor of N. Y. Post and Philadelphia Ledger, took over as executive editor of our local paper, Adirondack Daily Enterprise. He beat the rap here at the Variety Clubs hospital, where surgery did the trick for him, and will reside in our downtown colony with his frau.

Jerry Hornsby, former Loew staffer, planned to N. Y. and Newark, N. J., where he will spend a 10-day furlough rated by an O.K. clinic; his first trip out of the hospital in a year.

A notable progress that rates special mention goes to Jeff Clark, radio singer of "Hit Parade," and his frau, Jeanne Romer (Romer Sisters), formerly with Ken Murray's Blackouts; an all-clear is a certainty in the near future.

Joe (UA) Phillips drew a top clinic that gave him a 10-day furlough he will spend in N. Y. C. and Mount Vernon, N. Y. Ditto for Eddie Vogt, who played in and back from N. Y. C. on business and pleasure. Eddie now rates as the colony's leading columnist, his daily "Our Town" in the local paper being a must.

(Write to those who are ill.)

USO-Camp Shows Expands

Continued from page 39

ences. Thus, movies are one choice; sports, another; and an important one is the live unit of professional entertainers.

"Camp Shows, Inc., Col. Christenberry said, "is providing an essential contribution. Manifestly, the budget of this agency needs to be adequate to cover the minimum requirements of the field, in both the sense of the interior and overseas. As you know, the live show program for the remaining months of 1951 is just considered adequate."

"No Substitute for Live Shows"

The representatives of the Armed Services were unanimous in the conviction that live professional entertainment brought something to the men that even the best movies could not equal. Psychologically it seems that they get the holiday spirit when a good USO-Camp Show is staged in their area. It gives them the feeling that these entertainers have taken the trouble to come all the way to their camp or station to entertain them. It is a more personal contribution than they can get from the screen. Both have their place, but statistics are clear on the point that there is no substitute for live shows if professionally produced.

"We shall, therefore, take all necessary steps to insure that our Armed Forces Professional Entertainment Branch procures the necessary national defense policies and formulates the necessary procedures that will ease the burdens of Camp Shows, Inc. and at the same time place the use of Camp Shows on a businesslike basis."

Col. Christenberry said that he hopes to accomplish an equitable coverage of all services, based on needs, eliminate delay and confusion in passports, entry permits, immunization shots, and coordination of transportation. He also expects to formulate policies covering minimum period of availability of units to various services, and an accepted policy on billing, transportation and messing. Office will also establish policy on non-entertainers accompanying units, unified security procedures, and agree on policies governing acceptability of program content.

Pitt Burlesquer Jaffe Retires, Leases Casino To Hornick & Hirst

Pittsburgh, June 19 — George Jaffe, a burlesque impresario here since not too long after the turn of the century, is retiring from the field. He has leased his local theatre, the Casino, to Jay J. Hornick and Joseph Hirst.

They'll take over with the new season in September.

Deal is for five years, although it's unlikely that Jaffe will return to the biz at the end of that period since he's in his 70's and has been anxious to retire for some time.

Before leasing the Casino, which he later bought, Jaffe operated the old Academy and then the Variety.

Vaude, Cafe Dates

New York — Margaret Phelan parted for the Maisonette of the St. Regis Hotel, N. Y., Oct. 26. Juanita Hall, opening today (Wed.) at the Paramount Theatre, N. Y., into the Vogue Terrace, McKeesport, Pa., July 9.


Hollywood

The Four Freshmen open tomorrow (Thurs.) at Jim Dolan's Cafe Gaia. . . . Phil Moody, British pianist, opened an indefinite stand yesterday (Tues.) at the Tallyho.

Dick Haynes set for 32 one-night concerts, starting Aug. 20 after he finishes his legit stint in "Miss Liberty" at Dallas Civic Light Opera. . . . Morty Jacobs set for indie keyboard stint at Beverly Hills Gourmet. . . . Peter Lind Hayes and Mary Healy open Friday (23) for a fortnight at Cal-Neva Lodge, Lake Tahoe. . . . Anne Triola set for a two-weeker at Thunderbird, Las Vegas, starting Aug. 2. . . . Carmen Miranda will open Aug. 7 at Mark Hopkins, San Francisco, for two weeks.

Spider rejoined the Doodies & Spider pantomime act at Bar of Music after a two-week layoff because of an injured ankle. . . . Jack Carson set to headline vaude bill at Capitol, Washington, starting today (Wed.). . . . Irene Ryan held over at Akker, Dallas. . . . Billy Gray returns to show at his Band Box next Monday (25).

Faith Page announced she'd accept no bookings from June 25 to Aug. 1 in order to take a vacation, but she'll sing June 29 at wedding of sister Peggy Fowler in Tulsa. . . . Rhonda Fleming working up a merry act which she'll teeoff late in August. . . . Peggy Ryan and Ray McDonald inked for a fortnight at State-Line Club Lake Tahoe beginning July 20. . . . Gloria De Haven returns to the Versailles, N. Y., Oct. 24.



PATRICE JAN HELENE and HOWARD
6-WEEK TOUR
with the MORTON DOWNEY COCA-COLA SHOW
DR. M.C.A.

George and Ariene

THE COLSTONS

Currently
Beverly Hills Country Club
Newport, Kentucky
Management: EDDIE SMITH
1477 Broadway, New York

JACK DENTON

WORLD'S GREATEST COMEDIAN
TOURING
NEW ENGLAND
"Why not? It's my act"

KEN WHITMER

"Professor of Music-Comedy"

Currently Appearing in Val Parnelli's

Production of

"FANCY FREE"

Prince of Wales Theatre
London, England



"THE PERFORMER"

Ken Whitmer, who we recollect as doing so well in a Manchester pantomime a couple of years back, is no less a hit here, not only with a number of weird instruments and trick props but also when he proves himself to be no less skilled in the straight playing of almost any instrument, whether it be stringed, brass or reed.

"EVENING NEWS," LONDON

"Newcomer Ken Whitmer, from America, has a very funny musical act for this show."

"Ken Whitmer is an amusing musical fanatic."

Mgt: MAX ROTH-BERNARD BURKE
48 West 48th St., New York 19, N. Y.
Phone 7-4340

an appendectomy at the B. Hospital here. During her absence a series of blackouts will be presented by Sammy Price, son of the show girls.

ANTA Curtailment Still in Doubt; Dispute Over Breen Resignation

Basic policy of the American National Theatre & Academy, made an issue by the recent resignation of Robert Breen as executive secretary, is still unsettled after yesterday's (Tues.) meeting of the organization's board of directors. A decision on policy for next season's ANTA Play Series and Breen's proposed position as series director was also not reached by the board, although it was the sole item on the agenda. Helen Hayes, president, returned over the weekend from a picture stint on the Coast and attended the meeting.

Prior to the meeting there appeared to be a wide difference of opinion on just what the board's policy is, particularly on the subject of curtailing ANTA's scope. C. Lawton Campbell, board chairman, asserted emphatically that no reduction of the organization's services, such as the circulation of scripts, speakers' bureau, technical advisory board, etc., is contemplated, and that he would "violently oppose" any such curtailment. His attitude was endorsed by Vinton Freedley, honorary president, and Roger L. Stevens, a board member.

Breen disputes this claim, however, arguing that the board members are unfamiliar with the day-to-day activities of ANTA in its practical phases, and that the board's recent decision to cut the staff about in half can't fail to result in a curtailment of services. Campbell, Freedley and Stevens had all contradicted Breen's statement that the staff was being cut. However, a subsequent check of staff members revealed that there are now 10 employees, compared to 18 as of April 30. Wilva Davis (Mrs. Breen), who had resigned as assistant executive secretary, effective June 30, was informed last week that her salary was terminated as of June 15.

Campbell's statement that several key staff members, whom he named, are still employed by the organization was denied by Breen, who noted that several of those specified were dropped at the board's order and have since been rehired by him to work on the Play Series for next season. They are being paid with funds donated by Miriam Davis, a board member.

(Continued on page 61)

Ballet Brass in Departure To Europe; Hurok, Kidd, Robbins Heading List

Big ballet brass contingent was off to Europe the past few days on various assignments. Jerome Robbins, stager of the dances in "The King and I," left Friday (19) for a rest, following a recent appendectomy. He stayed in N. Y. long enough to see world premier of his latest ballet, "The Cage," by the N. Y. City Ballet Co. at City Center Thursday night (14).

Impresario Sol Hurok flew to London Monday (18) on the first leg of a three-month combined trip and rest. He'll cover the various festivals (London, Edinburgh, Stratford) and visit Belgium, Italy, Holland and Sweden, looking for new concert talent. He'll also talk to some of his artists now concertizing abroad. But main reason is to finalize details for the fall tour of the Sadler's Wells Theatre Ballet, set for its first U. S. visit in a 25-week cross-country trek. Hurok will check troupe's repertoire and casts, attend rehearsals, etc.

Hurok is also taking in the Glyndebourne Opera season, opening today (Wed.), with idea of bringing the troupe to the U. S. for the '52-'53 season.

Choreographer Michael Kidd, who staged the dances for both the N. Y. and touring companies of "Guys and Dolls," sailed last Friday (19) for London to direct the dances for the Warner Bros. pic, "Where's Charley?" He'll be gone three months. Kidd signed for just the one film stint, without further option on his services.

Also flying to Europe Monday (19) were Mrs. Winthrop Palmer and Ann Barzel. Mrs. Palmer, an editor of Dance News, N. Y., will cover several festivals. So will Miss Barzel, who is dance critic for the Chicago American and Chi rep for Dance News.

Al Fresco Operetta Fest Is Set for Fort Wayne

Fort Wayne, Ind., June 19.

Fort Wayne Light Opera Festival, Inc., is planning a summer festival of light operas at the New-Sentinel Outdoor Theatre in Frank Park. Albert K. Gorman is director of the project. His wife, Mildred Gorman, soprano, and Robert Cockrell, tenor, are among the stars.

The series will offer "The Vagabond King," "Song of Norway," "Music in the Air" and "The New Moon."

\$1,700 to Loring In Chi 'SP' Hassle

Chicago, June 19.

Estelle Loring, who recently withdrew as understudy of the second company of "South Pacific" at the Shubert here, received a \$1,700 settlement last week from the show's producers, Richard Rodgers, Oscar Hammerstein, 2d, Joshua Logan and Leland Hayward. Amount represented two weeks' salary plus \$200 expenses.

The singer protested to the management and turned in her notice when Connie Russell was engaged to play Nellie Forbush, the femme lead, while Janet Blair takes a month's vacation this summer. She claimed she had been promised she would have the assignment, but had no contract to that effect.

OHIO VALLEY THEATRE DOING SHAW FESTIVAL

Athens, O., June 19.

For its initial season, the newly-formed Ohio Valley Summer Theatre are presenting a Shaw Festival, June 18 through Aug. 11 in the new \$1,000,000 Dramatic Art and Speech Bldg. on the Ohio U. campus here.

On the summer program will be four Shaw dramas, two Shaw-authored films and a conversation on "The Theatre and Mr. Shaw." Speaker for the latter will be Barrett H. Clark, exec director of Dramatists Play Service in N. Y.

The summer theatre is a co-venture involving Ohio U. and residents of this city. Christopher Lane and Vincent Jukes of the OU faculty will direct the plays.

Schedule is as follows: "Androcles and the Lion," July 5-7; "Candida," July 12-14; "Captain Brassbound's Conversion," July 20-22; and "The Devil's Disciple," Aug. 2-4. Films will be "Pygmalion," June 28, and "Caesar and Cleopatra," July 19. The convocation is scheduled for June 21.

New Seattle Group Bows With Sartre's 'No Exit'

Seattle, June 19.

First in a series of plays to be presented here by newly-formed Great Plays Co. will open at the Center Theatre Thursday (21). New legit group, headed by Dean Goodman, who will also direct and star in the offerings, will first do Jean Paul Sartre's "No Exit," to be followed by "The Constant Wife," in July and "Ghosts" in August.

Cast for "No Exit," in addition to Goodman, will be Barbara Rodbell, Eva Martin and Alfred Wheeler.

'Harlem' at Woodstock

Woodstock, N. Y., June 19.

"Goodbye to Harlem," by David Lifson and Marion Abeson, will be tried out at the Woodstock Playhouse week of Aug. 28-Sept. 2, as the closing bill of Lifson's first season as director. The schedule opens June 20 with Garson Kanin's "Live Wire," with Murvyn Vye, Jack Clifford and Heywood Hale Brown playing their original parts. Performances will be given Tuesday through Sunday nights, with matinee Wednesday.

For the last two summers Lifson directed a strawhat at West Newbury, Mass.

30-Night Al Fresco Sked Set in Seattle

Seattle, June 19.

Four-night run of "Rose Marie" at the Aquatheatre here which ended Sunday (17), opened a summer season of shows that will include 30 nights of al fresco entertainment. "Aqua Follies" is set for an 11-day run opening Aug. 3, and the Summer Opera Co. will present three operettas, "Student Prince," "Blossom Time" and "HMS Pinafore."

A special Cole Porter concert is set for July 7.

Indpls. Musical Season, Budgeted at 170G, to Bow At Track With 'Norway'

Indianapolis, June 19.

Willson Clay, Peggy Engel, John Schickling, Doris Paton and Robert Eccles will have leads in "Song of Norway," opening production of the 1951 Starlight Musical series at the State Fair grounds June 20-30. All are here now for a week of final rehearsals under direction of Charles Hedley.

Paton, Harold Patrick, Charles Julian, and Eccles will be featured in "Annie Get Your Gun," July 3-8. Eccles and Paton are here for the season, specializing in comedy leads.

Miss Engel and Julian will top the cast in "Firefly" July 10-15; Betty Ann Busch and Patrick in "Three Musketeers," July 17-22; Gail Manners and Melton Moore in the Rodgers & Hammerstein Festival, July 24-30. Miss Manners, Moore and Ruth Webb in "Show Boat," July 31-Aug. 5.

Setup this year will include a new stage built on the racetrack at the fair grounds, bringing the proscenium within 20 feet of the grandstand. Old stage was clear across on 80-foot track and part of the audience were seated on ground level. But the orchestra's chairs still will have to be removed each day, so horses can get by on practice runs.

Season is budgeted at \$170,000. Malcolm Beggs will assist Hedley as stage director, Renato Parini as musical director. Mel Ross, general manager, reports advance sales ahead of last year.

PEARL PRIMUS & TROUPE SET FOR ISRAELI TOUR

Pearl Primus, concert and literary dancer, has been signed by the Yuval agency of Tel Aviv for a three-week tour of Israel next January with a company of 10. Deal was set in N. Y. by Yuval's rep, J. Morcan Amidor.

Miss Primus will be touring France and Italy next fall and winter, and will make the Israeli hop from Italy, returning thereafter to Europe to continue her tour.

Pelican Players Open Florida Arena June 26

Panama City, Fla., June 19.

John Newfield's Pelican Players Arena Theatre at Panama City Beach, probably the only Equity company operating this summer hereabouts, opens June 26 with "John Loves Mary."

Theatre will follow a post-star policy. Other plays scheduled for the 16-week season are "Hay Fever," "Born Yesterday," "Male Animal," "Night Must Fall" and "Private Lives."

Equity members of the company from New York and L. A. are Lee Henry, Forrest Compton, Kathleen Camp, Joel Frances, Vincent Berg and director John Aldrich. Newfield is producer.

Musicians' Guild Preps 5th N.Y. Chamber Season

The Musicians' Guild, now in its fifth season, has set four chamber music concerts for Town Hall, N. Y., next season. Group of nine musicians, which organized the set-up originally for the opportunity of playing together, has received wide, favorable press coverage for its concerts, and has increased its sked each year.

Group will play at Town Hall Dec. 11, Jan. 15, Feb. 5 and March 5. It's composed of Lillian Fuchs, viola; Joseph Fuchs, violin; Leo Smith, piano; Frank Sheridan, piano; Leonard Rose, cello, and the Kroll Quartet (William Kroll and Louis Gruler, violins; Nathan Gordon, viola, and Avron Tverdosky, cello).

Olivia \$11,200 in Westport Opening; 'Whistle' 10G, Olney; Other Barns

Westport, Conn., June 19.

Denhams to Be Busy With Two New Shows

Reginald Denham and Mary Orr (Mrs. Denham), who sailed last Thursday (14) on the Caronia for England, are due back in mid-August to attend rehearsals and the tryout of their new comedy, "Be Your Age," at Elitch's Gardens, Denver, the week of Aug. 27. While in London they will confer with Edward Percy on the latter's dramatization of Miss Orr's short story, "Black Cuckoo." Percy, who co-authored "Ladies in Retirement" and other plays with Denham, will give the yarn a British setting for the stage edition, but Denham and Miss Orr figure on shifting it back to the U. S. if the blackmail-murder meller is subsequently done on Broadway.

Miss Orr, who authored the magazine short story from which the film "All About Eve" was adapted, has written a sequel, "More About Eve," due for publication in the July issue of Cosmopolitan.

N.Y. Barns Face Bldg. Hobbles

Already facing a new threat of special tax legislation, strawhat managers in New York State have an added cause of worry in the recent action by Albany authorities in resurrecting an old building regulation relating to summer theatres. Without warning or explanation, Actors Equity and several barn producers have received copies of the old law, with instructions to conform.

Only spot known to be affected thus far is the Sea Cliff (L. I.) Summer Theatre, where Thomas G. Ratcliffe has had to reduce the converted Methodist tabernacle from 800 to 500 seats. The 25% cut in capacity, on top of rising star salaries and increased production and operating costs, have forced the manager to make a 60c increase in the top-price tickets.

Ratcliffe intends to refer the matter to the Stock Managers Assn. for study and possible action. Meanwhile, Equity is also investigating to learn why the old regulation has been unearthed, whether state authorities intend to enforce it strictly and what are the chances of repeal or modification.

The new complication involving building restrictions comes only a week after attempts by local authorities in New Hope, Pa., and Lambertville, N. J., to impose special real estate taxes against strawhats. In the case of the former town, Therpa Bamberger, operator of the Bucks County Playhouse, was able to have the measure tabled. At Lambertville, however, the tax threat against St. John Terrell's Music Circus still hangs.

Ballet Theatre Winding Up South America Tour

Montevideo, June 19.

Ballet Theatre opens a week's engagement in Montevideo tonight (19) following successful runs in Rio de Janeiro and Sao Paulo, Brazil. Company will then fly back to New York, arriving June 28.

A performance at Lewisham Stadium, N. Y., Aug. 3 is skedded, before the start of its autumn season at the Metropolitan Opera House Sept. 20.

Robin Hood's 4th Season

Arden, Del., June 19.

Windsor Lewis will again be producer-director, with Bee Held as general manager and Jack Kinsley scenic designer, for the fourth season at the Robin Hood Theatre, opening June 25. The resident company will include Cynthia Rogers, Laura McClure, John Drew Devereaux, James Maloney, Mary Diveny, Alan Furian, Howard Morton and Barbara Rush, with Ivan Simpson, James Nolan, Pamela Simpson and Marguerite Morrissey signed for single productions.

Schedule will include all revivals.

Olivia de Havilland, starring in Shaw's "Candida," grossed a near-capacity \$11,200 last week at the Westport Country Playhouse. The new performance schedule, with matinees Wednesday and Friday, proved popular with local residents.

Current bill at the strawhatery is John Leder in "Love or Money," with Betty von Furstenberg and Maria Linden featured.

'Whistle' Starts Olney

Olney, Md., June 19.

"Silver Whistle," starring John Carradine, launched the season for Olney, the capital area strawhat, with a pleasant \$10,000 for its nine-day, 13-performance run. Though substantially under the \$14,000 of last year's opener (Paulette Goddard in "Caesar and Cleopatra") take leaves a comfortable margin of profit for the house.

Advance for Sylvia Sydney in "The Innocents," opening tonight (19) is mild. Eve Arden in "Here Today," due in next week (26), is slated for a sellout judging from advance interest and star's local popularity.

Despite four weeks still to be filled, the Olney schedule shapes an most impressive to date, and one of most solid along the citronella route. Linking of Oscar Hammerstein to personally produce brother Reginald's revival of the Jerome Kern-Oscar Hammerstein hit of the '30's, "Music in the Air," for closing week of Sept. 25, adds an extra laurel to Olney's already substantial prestige. Basil Rathbone is definitely set for the original Tullio Carminati role, following by only a fortnight his stint here in "Giocanda Smile." The Rathbone stock in these parts, however, is sufficiently high to risk the two appearances.

Other changes in the Olney agenda include cancellation of Luise Rainer in "Kiss for Cinderella," which was washed out by lack of interest along the barn route. Vicki Cummings, a perennial fave here, has been added to the cast of the Arthur Treacher starer, "Clutterbuck," week of July 2.

Operettas At Danbury

Danbury, Conn., June 19.

A six-week operetta season, opening July 19, will be presented on the site of last year's Melody Fair here. Producer-director will be Greek Evans, former leading baritone in many Shubert operettas. Pierre de Roeder will be music director and Harry Miller chorus director.

At least part of the financing for the project is understood being supplied by John W. Leahy, owner of the property it will occupy.

Spa's 5th Season

Albany, June 19.

John Huntington will open his fifth season at the Spa Summer Theatre, Saratoga, week of July 3 with "Clutterbuck," as a replacement for "Junior Miza," erased from the schedule when Margaret O'Brien cancelled strawhat dates.

Huntington will cast "Clutterbuck" from the resident company.

Savery at Mt. Kisco

Mt. Kisco, N. Y., June 19.

Gerald Savory will be resident director for the second straight summer at the Westchester Playhouse here, opening July 2 with Betty Field in "See Naples and Die." Spot will have a policy of name and semi-name guest stars.

Barton H. Emmet and John P. Emmet are again managing the strawhat, but Richard Wendt is no longer associated in the operation.

'Caesar' at Westbury

Westbury, L. I., June 19.

"The Luck of Caesar," by George Alan Smith, assistant business manager and supervisor of the playwrighting classes of the American Theatre Wing, will be tried out June 25-30 by the Mark & Bell players at the Wintrop Hall Playhouse here.

The Mark & Bell, composed of spare-time players, is headed by Jack Leuchinger, Broadway stage manager, and Edward L. Watson, co-ordinator of NBC-TV staging services, both local residents.

'Brigadeon' at Marblehead

Boston, June 19.

The Marblehead Playhouse will tee off its season at the Marblehead High School Auditorium. (Continued on page 60)

Equity Dodging Barn Brickbats Again, This Time Re Churchill, O'Brien Rules

Actors Equity, periodically the recipient of brickbats from straw-hat managers, is getting a shower of complaints and abuse for its recent ruling against a barn tour by Sarah Churchill, in one rural impresario lately charged, the union's action is "arbitrary, arrogant, stupid and against the best interests of its own members."

Coupled with its attitude in the recent situation involving Margaret O'Brien, Equity's stand is receiving wholesale criticism not only from also operators but from a number of actors. However, there doesn't appear to be any way open for the strawhatters to appeal in either case, so the union council is expected to stand pat on its decisions.

In both instances, Equity appears to be technically correct in its rulings. From a practical standpoint, however, the union's policies may be open to question. Even some of the Equity council members admit privately that, at least in the Churchill case, the union might profitably have been less rigid in its stand. They explain, however, that in the face of current feeling in the council on the alien actor question, there's little chance of reversing the decision.

The matter first came up several weeks ago when the union sent letters to barn producers and casting agents that it intended to enforce its alien actor rules, and that waivers would be considered only for "established stars" on written request from the local management. A few days later Herbert L. Kneeter, who operates the Norwick (Conn.) strawhat, applied in writing for an okay to book Miss Churchill, a resident alien.

A 'Personality,' Yet

The union council refused the request and, on Kneeter's demand for an explanation, indicated that the British actress is a "personality" rather than an "established" (Continued on page 58)

S. Hurok Signs to Manage N.Y. City Ballet Co. on Its First U.S. National Tour

Impresario Sol Hurok has signed to book the N. Y. City Ballet Co. on a U. S. tour for the '52-'53 season, putting the fledgling three-year-old company on a national footing. Hurok, who is credited with starting the modern trend for ballet when he imported the Ballet Russe de Monte Carlo in 1933, has since handled several U. S. troupes, including Ballet Theatre. He also booked the smash '49-'50 and '50-'51 U. S. tours of Sadler's Wells Ballet of London.

Plans are to book the N. Y. troupe around the country for about 15 to 20 weeks. Troupe has played only one city thus far outside of N. Y., this being Chicago last spring. Reaction was so favorable that the group has been inked there again for next fall. Company went to England last summer as guest of Covent Garden, for a 10-week tour of Britain. It's received increasingly fine notices during its N. Y. fall and spring seasons, so that many critics now consider it to be America's No. 1 troupe. But it isn't too well known nationally, so that Hurok's ballet rep and concert contacts around the country should insure it that distinction.

In Hurok's estimation, troupe is fast nearing the standards and tag of "Sadler's Wells of U. S." Impresario flew to London Monday (Continued on page 58)

Fall Hearing Due On Devon Circus Turndown

Philadelphia, June 19. The Chester (Pa.) County Courts, in an appeal by the Devon Show Grounds, Inc., has been asked to reverse a ruling by the Easttown Township Zoning Board, which refused to permit the corporation to rent the site to Theron Bamberger for the production of a music circus series.

A hearing will be held during the Court's fall term. Bamberger is producer at Bucks County Playhouse, New Hope, and plans the Devon operation as a separate venture.

Philly Season's Final

Hypo Via 'Aisle' Tryout

Philadelphia, June 19.

Philly's 1950-'51 legit season gets its final hypo tomorrow night (20) when Arthur Loesser's new revue, "Two on the Aisle," with Bert Lahr and Dolores Gray, opens a two-and-a-half week's engagement at the Forrest. Sale is fairly good.

This will be the third season in a row to see Philly get a June booking. Last year's (Mike Todd's "Peep Show") was earlier and scrambled before the end of June, but two years ago "Miss Liberty" premiered here at the end of the month and rolled well into July. Forrest, Philly's only air-cooled house, had them all.

'Pan' Assets Suit Due to \$2,500 Loan

Suit to prevent distribution of assets of the recent "Peter Pan" revival, pending settlement of a judgment against co-producer Peter Lawrence, will be argued Friday (22) in N. Y. Supreme Court. The action was brought by Lester Herbert Productions, legit financing entity headed by Herbert L. Berger, and is the outgrowth of a \$2,500 loan to Lawrence. Latter, a listed "Peter Pan" backer as well as producer, is slated to receive \$8,375 of the show's payoff.

Berger, who lent the money to Lawrence around a year ago, after the Jean Arthur-Boris Karloff starrer opened, obtained a "confession of judgment" for the \$2,500 plus interest early last March. He has been unable to collect the amount in default, but figures he may be able to get it out of the amount due Lawrence as a listed limited partner of the show. There is expected to be a distribution of about \$68,000 on the \$100,000 investment. Berger is also a substantial backer of "Pan," in addition to the loan involved.

Until recently Lawrence had been planning to operate a Music Circus this summer at Norwalk, Conn. He had a tentative deal for Miller's High Life beer to sponsor a weekly telecast of the shows, but the entire project fell through when Lawrence was unable to raise the \$75,000 financing required.

Lawrence's co-producer on "Peter Pan" was Roger L. Stevens, who recently joined the Playwrights Co. and heads a syndicate which a few weeks ago bought the Empire State Building, N. Y., at a reported price of \$50,000,000.

TRENTON CIVIC ENDS SEASON WITH 16 NET

Trenton, N. J., June 19.

The Trenton Civic Theatre completed its first season last week with a profit slightly more than \$1,000, according to managing director John Fisher.

Theatre, housed in the 1,100-seater RKO-Palace here, presented five legit shows through the February-to-June season. The all-Equity cast productions were presented each month for a week's run.

About \$28,500 was grossed for the season, with approximately \$25,000 being spent on the shows. Fisher said, "This is the first professional civic theatre of its kind in the country, that I know of, set up on the same basis as the long-hair Community Concerts series," he said. "We sell the subscriptions in advance and this enables us to have enough money to finance all productions throughout the season before the curtain rises on our first show."

If other civic theatres are established throughout the nation along the same line, Fisher pointed out, it would open a new and untapped source of theatrical employment—the small city and town.

Martin and Kuttner Productions, Inc., has been chartered to conduct a business in musical and theatrical productions in New York. Directors are Thomas P. and Ruth Martin, and Michael Kuttner.

Love My Dog

New Hope, Pa., June 19. Although visiting Bucks County Playhouse stars rate top accommodations at New Hope's famed Logan Inn, Lillian Gish, in this week for preem of the rewritten "Miss Mabel," passed up the bestside in favor of a modest roadside tourist court.

Reason: actress is accompanied by Malcolm, her 16-year-old Scottie, a victim of asthma, and the sentimental owner figured the silling co-sine would be happier in the sylvan setting than in center of town. Court is on U. S. 302 and is surrounded by trees.

Theme, Lineup Bringing Theatre Party Bookings For 'Gigi' Months Ahead

Although Gilbert Miller's production of "Gigi," the Anita Loos adaptation of the Colette novel, doesn't go into rehearsal until late September and hasn't yet even a tentative premiere date, it is getting heavy theatre party bookings. With agents setting dates according to the "second Tuesday after the opening," for instance, it's expected that the bookings will total about 50, an unusual number for a straight play.

The principal theatre party interest in the show apparently stems from the name lineup connected with the production, with film director George Cukor set to return to legit as stager of the piece. However, the yarn's spicy theme is also figured an angle. The Colette novel, recently done as a French film production, involves a Parisian teenager who, having been trained for a career as a courtesan, stuns her family by announcing her intention of getting married. The title part, calling for a beautiful girl of about 14, who can play subtle comedy, is figured tough to cast, but Miller and Cukor already have several prospects here, in London and on the Coast.

As with practically all his productions, Miller will supply all the financing for "Gigi." As usual, also, a budget will be set up for the show, but no attempt will be made to conform to it rigidly.

ANN LEE EXPANDS HER SANTA FE SILO SEASON

Santa Fe, June 19.

Ann Lee, who has operated El Teatro de Santa Fe here for the last three years, expands her activities this summer to include weekly one-night stand in Los Alamos and Albuquerque. Nine-week season gets under way with Alfred Paschal as resident director.

Set to appear are Martha Scott, who will do "Voice of the Turtle," and Pat O'Brien, Una Merkel, John Lund and Thomas Gomez, with negotiations still under way for several others. Plays to be presented include "Come Back, Little Sheba," "Streetcar Named Desire," "Enter Madame," "Glass Menagerie," "Hay Fever," "Second Threshold," "Silver Whistle" and "Lady's Not for Burning."

Weekly junkets to Los Alamos, the A-bomb center, and to Albuquerque, are a possible prelude to a 10-week fall tour of the Southwest, with the summer season's top productions. This year, for the first time, company will include a selected group of apprentices.

Robert Soule and Frank Ryan head the designing and technical staffs, respectively.

Albany Playhouse Okay For Another Stock Season

Albany, June 19.

Malcolm Atterbury, whose Playhouse is included in the two-block site for a proposed City Hall extension and auditorium, has been told by Mayor Erasmus Corning to "go ahead" on plans for his fifth season of stock. The mayor indicated to the actor-owner that nothing will be done within the next year to affect the Playhouse.

Atterbury, who with his wife and partner, Ellen Hardies, will leave at the end of the month for appearances in Harry L. Young's Brattleboro, Vt., Summer Theatre, told VANITY he had not yet scheduled any of the 1951-'52 season of plays.

N.Y. Judge Fines Shuberts \$5,503.75 For Holding Out on Short-Todd Fee

Mielziner Gets to Work

On 'Point'; Drops 'Elms'

Jo Mielziner, who returned last week from a two-month vacation in Europe, started work immediately on the scenery and lighting for "Point of No Return," Leland Hayward's production of the Paul Osborn dramatization of John P. Marquand's novel to star Henry Fonda. He has dealt pending for several other proposed Broadway shows this season.

The designer and Harry Fleischmann have dropped their option on "Desire Under the Elms," the Morton Gould-Edward Eager musicalization of the Eugene O'Neill drama, which they had planned to produce on Broadway. Meanwhile, Fleischmann has become associated with television and radio packager Lou Cowan, as business manager-treasurer.

'Flahooley' Folds In \$160,000 Loss

"Flahooley," E. Y. Harburg-Fred Saily-Sammy Fain musical comedy which closed Saturday night (16) at the Broadhurst, N. Y., after 40 performances, represents a loss of about \$160,000 at present. The management has announced plans to reopen the show in the fall, and the authors are talking about making extensive revisions over the summer. Show was financed at \$300,000.

Since the show had played only one losing week and had subsequently taken a boxoffice spurt, producers Cheryl Crawford, Harburg and Saily might have continued the run, but with the end of theatre parties there was no advance sale, so the prospect was too risky. As a result, "Seventeen," which had been held out of town an extra week on just that chance, was then booked to open at the theatre tomorrow night (Thurs.).

Coincidental angle of the situation is that "Flahooley" is the first Crawford production to play a Shubert house in several years. Miss Crawford's presentations of "Love Life" and "Regina" played the 46th Street, operated by the City Playhouses, Inc.; "Closing Door" played the Indie Empire, and "Brigadoon" was at the Ziegfeld, owned by Billy Rose. Her current production of "Rose Tattoo" is at the Martin Beck, managed by Louis A. Lotito, president of City Playhouses.

HYLTON IN N.Y. SEEKING BRITISH 'DOLLS' RIGHTS

London producer-theatreowner Jack Hylton is in New York, reportedly with the idea of trying to obtain the British rights to "Guys and Dolls." However, he's staying at the home of friends and, could not be reached yesterday afternoon (Tues.) for confirmation. At the offices of the show's producers, Cy Feuer and Ernest H. Martin, it was learned that Hylton, among others, had expressed interest some months ago in a London edition of the Frank Loesser-Jo Swerling-Abe Burrows musical, but no negotiations are in progress at the moment. If Hylton got it, show would be done at the Adelphi Theatre, London, which Hylton owns.

Hylton's presentation of "Kiss Me, Kate" with Patricia Morison in her original co-starring part, Bill Johnson as male lead and Julie Wilson as second femme lead, is a current hit at the Coliseum, London.

Maurice Schwartz In Talks on London Season

London, June 12.

Local impresario M. Sussman is dickering with Maurice Schwartz to come over from Paris, where he is currently appearing, to play a season in London at the Embassy, Swan Cottage. He will appear in his new play, for first time in England, "Riverside Drive." Then he'll do series of revivals.

The Shuberts, as operators of the Winter Garden, N. Y., were fined \$5,503.75 last week by N. Y. Supreme Court Justice Aron Steiner in an action brought by stager Howard Short. The suit stemmed from defaulted director royalties from Michael Todd's "Peep Show," which played the theatre. Coincidentally, Short has also staged "Seventeen," musical opening tomorrow night (Thurs.) at the Shubert-operated Broadhurst, N. Y.

The judge's decision against the Shuberts was on a motion brought by Short, resulting from violation of a previous injunction obtained last December to prevent them from paying money for the "Peep Show" receipts until his judgment against Todd had been settled. The ruling stated, "Payment was made deliberately with no question of ignorance or inadvertence."

Short's judgment against Todd was based on the latter's failure to pay \$500 a week director royalties on "Peep Show." Subsequently according to the judge's opinion Todd claimed that there had been an agreement under which he would pay \$100 a week and the subpoenas would be withdrawn. However, the \$5,503.75 balance was never paid.

Previously, in order to protect the theatre's share of the "Peep Show" gross, the Shuberts had taken over the actual handling of the show's funds. According to Steiner's decision, they were to "retain from these receipts certain sums for rental of the theatre and for other services, and also had the right to pay from these funds any indebtedness owed them by the debtor. The balance was to be turned over to the debtor."

"What the third party (Shuberts) did was, in addition to the sums it (Continued on page 58)

Chorus Equity Sets New Rulings for Musicals Booked for Barn Tours

With the increase of musical shows being booked for strawhat tours, Chorus Equity last week adopted new regulations covering musical stock. The union's council ruled that henceforth all regular chorus members must belong to Chorus Equity. For shows using choruses of less than 12, local barn managers may augment the chorus with up to 30% of non-union members, but where the show has a regular chorus of 12 or more there is no limit on the number that may be added.

For predominantly dramatic stock companies, the management can use Equity members for chorus work on a regular stock contract, but must notify Chorus Equity at least a week in advance as to the names of all such performers and must have Chorus Equity contracts on file at the latter union's office. Since the 1951 silo season is already under way and the new regulations may involve unforeseen complications for some management with shows in preparation, the Chorus Equity council agreed to allow its representatives some discretion in applying the setup.

Denison Campus Tent Uses Faculty Staff

Granville, O., June 19.

Denison Summer Theatre opens its fifth consecutive season here tonight (19), presenting "The Hardy Heart," with Bertram Tanswell in the lead. Show runs through Saturday. Ten plays will be offered during the 10-week season, with each production getting five performances in the tent theatre on Denison U. campus.

Co-directors for the season are Prof. Edward A. Wright and William Bramer, both of Denison's theatre arts department. Other staff members include Tanswell, who is associate director, and Richard G. Adams, technical director.

Other plays scheduled are "The World Within," June 26-30; "Tumpty," July 3-7; "Lady Audley's Secret," July 10-14; "Home at Seven," July 17-21; "The Great Big Doorstep," July 24-28; "Blithe Spirit," July 31-Aug. 4; a musical production to be announced, Aug. 7-11; "Goodbye, My Fancy," Aug. 14-18 and "The Silver Whistle," Aug. 21-23.

Inside Stuff—Legit

Author's royalties amounting to approximately \$100,000 were earned

Author's royalties amounting to approximately \$100,000 were earned by the legit version of "Peter Pan," starring Joan Arthur, on Broadway and the road last season. Coins was collected by Paramount, which acts as the U. S. agent on the property for the Hospital for Sick Children in London. Playwright James P. Barrie some years ago handed over the copyright on the classic to the hospital.

Par got into the role of agent for the institution through a long series of deals going back more than 30 years. "Peter Pan" was among the properties acquired by the company's predecessors in tieups with legal producers in the early 1920s.

vacation, went to the Coast to check up on his antique and interior decorating business. Robert Chisholm is subbing for him as the dopy Lord Beekman.

Bambi Linn and Rod Alexander
linked for the dancing spot in
"Bloomer Girl," which Gene Mann
will present in San Francisco and
Hollywood this summer . . . Walter
Coy will direct "Period Piece,"
musical version of the 18th-century
melodrama as the opening offering
at the Mt. Joy Theatre, new oper-
a legit showcase in San Fernando
valley, near Hollywood.

Understudies in "Courtin' Time" include Lawrence Weber for Joe E. Brown, John Michael King for Earl William, Hubert Bland for Peter Conlaw, David E. Thomas for Joseph Sweeney, Mary O'Fallon for Billie Worth and Gloria Hamlin

THE UNIVERSITY OF CHICAGO

The League of New York Theatres, preparatory to adopting regulations covering ticket subscription organizations, has asked Sylvia Hedges, president of Show-of-the-Month, and Helen Thompson, head of the Play-of-the-Month Guild, to submit suggestions for a fair code of rules. If and when John Huntington brings to Broadway his straw-hat touring production of "Alice in Wonderland" musical, Lewis Harner will announce the

Maurice Evans has optioned the dramatic rights to "The Tea-house of the August Moon," Vern Sneider's new novel about an American army officer's attempt to

democratize a postwar Okinawa village. He plans to have it adapted for the stage, probably as a musical, and to produce it in association with Howard S. Cullman. Already on the actor-manager's production agenda is "Ceremony of Innocence," Elma Huggins' dramatization of Elizabeth Charlotte Webster's novel, in which he will be partnered with Anderson Lawler. Evans will not be active again next season as artistic supervisor of the N. Y. City Center drama season.

Oscar Hammerstein, 2d, planned to England last Thursday (14) to spend a week on preliminary casting of the London production of "South Pacific," due to open in November with Mary Martin as star. Incidentally, Roger Klee, Paris opera star, takes over July 9 as male lead in the Broadway edition of "South Pacific," succeeding Ray Middleton. . . . Charles Harris, general manager for George Abbott and company manager of "Guys and Dolls," went to French Hospital, N. Y., last week for X-ray.

[illegible]

and observation after an appendectomy attack . . . Author's agent, Andrey Wood recuperating at the Roy Sanitarium, N. Y., after an appendectomy . . . Henri Caubere, production stage manager of "Guys and Dolls," returned last week from San Francisco after assisting in setting up the Cy Feuer and Ernest H. Martin musical . . . During the absence of Michael O'Harra, executive secretary, of Truore, on Cape Cod, where she is working on a new play this summer, Eugene Lerner, executive assistant, is in charge of the New Dramatists Committee office in New York . . . Rex Evans, who left the cast of "Gentlemen Prefer Blondes," is in the hospital.

that it is without jurisdiction since Miss O'Brien is not a member. However, the union is forcing strawhatlers who had signed other actors to appear in support of the film star to make good on the deal. It's pointed out that although Equity now says that Miss O'Brien is not a member, the union previously accepted contracts with her and received managers to negotiate

As the bumptious Yankee farmer who's out to remarry but can't see his attractive housekeeper for looking, Joe E. Brown has succeeded Lloyd Nolan, who withdrew during the first tryout because of acute laryngitis. He gives a rather

Strawhat Notes

Oliver Tompkins will come out of retirement after 25 years to play a featured part in "Royal Family," with Ruth Hussey, week of June 23 and in "Rain," with Lawrence Tibbett, week of July 2, at the Peconic Playhouse, Mattitohope, Pa. She will also be featured in "Lady Windermere's Fan" week of Aug. 7 and in the tryout of "Maid to Order" week of Aug. 13, at the Berkshire Playhouse, Stockbridge, Mass.

Seymour Krawitz, recently on the publicity staff of DuMont Television, will be present this summer for the South Shore Music Circus, Cohasset, Mass. . . . Neil McFee Skinner will be advance director for the tour of Lillian Gish in "Miss Mabel" . . . Joe Corbello will compose the music for the shows to be presented this summer by Sylvia Slegler at the White Rose, Livingston Manor, N. Y. . . . Peter Brucklin will stage the productions . . . Both Gardner has signed the Lakeside Players, all graduates of the Dramatic Workshop, N. Y., as the resident company at her Hythebrook Island Summer Theatre, Long Lake, Chestertown, N. Y. Frank Moore and Robert A. Craig will be co-producers for the season, with Craig staging the productions.

Ray Middleton will play his original male lead and Lawrence Brooks will sing the male lead in "Bitter Sweet," opposite Anne Jeffreys, in Gene Mann's productions this summer at the Greek Theatre, Los Angeles, and the Memorial Auditorium, San Francisco . . . Gordon Mord and Mord Brooks Mord will be members of the resident company this summer at Lewis Harman's Clinton (Conn.) Playhouse. Mrs. Mord was president at St. Petersburg and Clearwater, for the St. Petersburg Opera last winter . . . Among the backers of the Russell Lewis & Howard Young musical tent in Sacramento, Cal., this summer are Louis R. Lurie, Herman Webber, William Zwirnig, Edwin Lester, Loni Landau and Homer Curran, all of whom have invested in previous Lewis & Young ventures, and are associated in the San Francisco and Los Angeles Civic Light Opera setup and various Coast legit producing and theatre operating activities.

Mady Christians, who will star in "I Remember Mama" at the Berkshire Playhouse, Stockbridge, Mass., week of Aug. 27, is also to head the Drama Workshop of William Miles' strawhatter. Mady Christians-Horak, who directed the Workshop for eight-week seasons in 1949 and 1950, will be prevented by illness from returning. Miriam Hopkins will star at Sea Cliff (L.I.) Summer Theatre the week of Aug. 6.

John T. Sloper is resident director and production manager of John Huntington's Spa Theatre, Saratoga Springs, N. Y., opening next week with "Clutterbuck" . . . The tryout production of R. C. Sheriff's "Home at Seven," starring Lee G. Carroll, has been added to the schedule of the Olney (Md.) Theatre. It's booked for Sept. 4-8.

Fairfax Burgher will tour with Edward Everett Horton in "Springtime for Henry" . . . Paul Morrison, who designed the scenery for the Broadway productions of "Affairs of State" and "Billy Budd," is staging "Fourposter," the two-character Jan de Hartog play which Hume Cronyn and Jessica Tandy (Mrs. Cronyn) will try out on the circuit. Morrison has directed productions at the Neighborhood School, N. Y., and at Bard College. . . . Harold Skaw has taken a leave of absence from National Concert & Artists Corp. to join John Lane's staff at the Ogunquit (Me.) Playhouse.

Pat Barnes, who left Sharon, Pa., 26 years ago to become a radio announcer and entertainer, returned to his home town to be in the cast of his own musical production, "A Buck on Leave," shown June 11-12 at the Columbia Theatre.

Anticipating Red Probe?

Purge by doing timely force on foliage of the comedies. Suitable for TV, Pictures, single act, small cast. Offer open to non-actors. Box V-796, Variety, 134 W. 44th St., New York 19.

WILL BUY OR LEASE

Established summer theatre, 100-mile radius New York City. Box 18-4, Variety, 134 West 44th St., New York 19, N. Y.

'Charley' OK \$32,500 In First Dallas Stanza

Dallas, June 19. Dallas State Fair Musicals' opening week of the 10th summer show season drew 20,100 with "Where's Charley?" starring Eddie Foy, Jr. in State Fair Auditorium. Receipts through Sunday (17) matinee, midway of the two-week run, were \$32,500, according to Charles R. Meeker, Jr., managing director.

Move indoors this year from the al fresco setting paid off, bonafide-wise, as two rainouts during the first week would have occurred had the show been spotted as before in the fairgrounds band shell.

"Song of Norway," second of the six 1961 musicals, opens Monday (23), starring Walter Catlett, Frances Greer and Maria Tallchief, with Elaine Mahlin, Erik Rhodes and Jack Rutherford.

N.Y. CITY BALLET UP TO 34G IN SECOND WEEK

The N. Y. City Ballet Co. jumped \$7,500 in the second stanza of its three-week June stay at the City Center, N. Y., for a healthy \$34,000 take last week. Cool and rainy weather aided the bonafide early part of the week, while favorable word-of-mouth helped over the weekend, despite the mild weather. Box is much better for this out-of-season engagement than management expected.

Troupe presented the two big premieres of its spring stay last week, with Ruthanna Boris' "Cakewalk" on Tuesday (12) and Jerome Robbins' "The Cage" Thursday (14). Both prems were well received by press and public, Miss Boris' being a gay dance takeoff on oldtime minstrel shows and Robbins' effort being a grim ballet about the war of the sexes in insect life and among humans. Some cutting will improve the Boris ballet, which is good fun. Nora Kaye's performance highlights "The Cage."

Andre Eglersky and Maria Tallchief, the troupe's lead dancers, are out of the final week's run, due to earlier commitments with the Civic Light Opera in Pittsburgh.

'Liberty' Low \$34,000, Horton \$7,000, Pitt

Pittsburgh, June 19. Civic Light Opera Co. got a bad break in weather for its opener, and "Miss Liberty" did only around \$34,000, most of this coming on the first night, which was a Federation of Women's Club benefit, and the last two. Rain threatened on Tuesday, which held the crowd down, and the Wednesday performance was washed out. Show featured Sandra Deel, Bill McGuire, Paula Hayden (she was Paula Huston but had to change her last name upon joining Equity because there's a Paula Houston on the rolls of the actors' organization) and Elizabeth Watts.

Pitt Stadium attraction this week is "Finian's Rainbow," with Marilyn Day, Harry Stockwell, Philip Truex, P. J. Kelly, Pearl Lang and Eddie Bruce. "Springtime for Henry," with Edward Everett Horton, opening show at Bill Green's Arena Theatre, got close to \$7,000 in eight performances. He opened on June 9 (Sat.) and played the full following week, plus a Saturday matinee.

Afternoon show, however, was pretty unsuccessful under a tent without sides. Too much daylight came through and matinees are likely to be discontinued.

'Aisle' 291G, New Haven

New Haven, June 19. Late-season tryout of "Two on the Aisle" at the Shubert last week (11-14) got a fine weather break in this non-air conditioned house, and pulled a substantial gross for its eight-performance stand. From played to a \$4,800 top and registered just under \$29,500. House takes a summer close now. First attraction of the future season is set for Aug. 27, playing a week of the new Anthony Brady Farrell production of "Romeo About" (tentative title), starring Ginger Rogers.

U. of Ill. Musical Try

Chicago, June 19. U. of Illinois is opening competition for a full-length, non-musical play for its 1962 Festival of Contemporary Arts. Winning play will be given next spring and author retains all professional rights.

Original scripts must be submitted to the New Play Committee, Urbana, Ill., before Oct. 15.

'DOLLS' \$42,200, FRISCO; 'ROBERTS' FINE \$35,700

San Francisco, June 19. "Guys and Dolls," with Allan Jones, Jan Clayton, Pamela Britton, Julie Oshins and Mable Room, held to a capacity \$42,200 for its second week at the 1,775-seat Curran. House scaled to \$4,800 for this Civic Light Opera offering. "Mister Roberts," with Henry Fonda, moved still higher and hit nearly \$38,700 at its seventh stanza at the 1,650-seat Geary, where it's playing to a \$4,800 top.

'SP' SRO \$51,300, 'Moon' \$21,800, Chi

Chicago, June 19. Cool weather here has aided the bonafide, with matinees going strong. Advance guard of Furniture Show visitors has also added to the till. Both "South Pacific" and "Moon Is Blue" are selling months ahead, with matinees for the weekend.

Estimates for Last Week
"Moon Is Blue," Harris (7th wk) (\$4.00; 1,000). Doing great business with \$21,800.
"South Pacific," Shubert (31st wk) (\$5; 2,100). Boiling into the seventh month with continued lush grosses. Nearly \$51,300.

'SEVENTEEN' \$19,000, 'LOVE'S' \$3,200, HUB

Boston, June 19. "Love's Labour Lost" in its fifth and final week at the Brattle, is the Hub's only legit entry this stanza. "Seventeen" wound a fairly successful three-week prem at the Shubert with heavy balcony biz.

Estimates for Last Week
"Love's Labour Lost," Brattle (4th wk) (\$2.00-43) (\$400). Holding to okay \$3,200 for fourth stanza. Harvard Commencement figures to hype biz for final week.
"Seventeen" (Shubert) (3rd wk) (\$4.20 during week, \$4.80 Saturday) (1,750). Final week slipped, but not bad at near \$19,000. House is currently dark.

'Nina Rosa' 42G in 11 As St. Louis Mury Opener

St. Louis, June 19. "High Button Shoes," making its first appearance in the Municipal Theatre Ann's al fresco theatre schedule in Forest Park, tied off a seven-night run last night (Mon.) before a crowd of 10,100, that grossed an estimated \$4,000. Two members of the original cast, Joey Faye and Jack Albertson are in lead roles.

"Nina Rosa," which opened the season, wound up an 11-night stand Sunday (17) with a h.o. record marred by bad weather. The second performance was washed out by a rainstorm and cloudy and threatening weather prevailed throughout the engagement. Play and cast, particularly Buster Wey and Lucille Page, capped plaudits despite the fact it was the seventh time the piece has been presented in the outdoor playhouse. A total of 90,000 attended with a gross of approximately \$42,000.

B'way Off a Bit, But Still Hefty; 'Time' \$13,300 for 5, 'Okla' \$30,600, 'Kate' \$25,700, 'Stalag' OK \$17,500

Business was generally off a trifle on Broadway last week. With the influx of buyers and conventioners continuing, however, trade remained healthy for most shows. Two-for-ones were again a factor in the patronage for some of the weaker draws, but several long run hits maintained a brisk pace and as usual, the top smashes went along at capacity.

The total gross for all 29 shows last week was \$534,396, or 76% of capacity (the corresponding week last year 19 shows grossed \$484,404, or 81%). The previous week's total gross for 19 shows was \$541,390, or 76%.

Business this week is expected to be off a shade from last week, but still strong. A somewhat larger dip is due next week, with sharp additional slumps the following two weeks. After that, the pace will probably continue slow until mid-August, when the long seasonal upturn should start.

Last week's only closing was "Flamingo." Due to shutter June 30 is "Darkness at Noon," with several other entries figured uncertain.

Estimates for Last Week
Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama), O (Opera).

Other parenthetical figures refer, respectively, to top price, number of seats and capacity gross. Price includes 20% amusement tax, but grosses are net, i.e., exclusive of tax.

"Affairs of State," Music Box (30th wk) (C-44.00; 1,612; \$26,874). Nearly \$24,800 (previous week, \$24,500).

"Call Me Madam," Imperial (36th wk) (MC-47.20; 1,400; \$51,847). As before, over \$52,300.

"Cousin's Time," National (1st wk) (MC-46; 1,172; \$34,800). Opened last Wednesday night (13) to four moderately favorable notices (Garrison, Herald Tribune, Chapman, News, Newark, World-Telegram & Sun; Garland, Journal-American); three pans (Athens, Times; Coleman, Mirror; Pollock, Compass) and one inconclusive (Rise, Post); first five performances grossed \$12,500.

"Darkness at Noon," Royale (23d wk) (D-44.00; 1,633; \$27,100). Over \$22,300 (previous week, \$21,300); had been scheduled to close next Saturday night (23), but continues another week to June 30.

"Flamingo," Broadhurst (5th wk) (MC-46.00; 1,100; \$40,200). Over \$29,200 (previous week, \$31,500); closed Saturday night (14) after 40 performances, at a loss of about \$100,000.

"Gentlemen Prefer Blondes," Ziegfeld (80th wk) (MC-46; 1,628; \$48,244). Over \$57,000 (previous week, \$56,100).

"Gramercy Place," Morosco (8th wk) (C-44.00; \$12; \$24,300). About \$8,500 with the help of two-for-ones (previous week, \$7,500).

"Guys and Dolls," 48th Street (30th wk) (MC-46.00; 1,319; \$43,904). As before, \$44,400.

"Happy Time," Plymouth (73d wk) (C-44.00; 1,043; \$29,919). Over \$14,400 (previous week, \$13,600).

"King and I," St. James (12th

wk) (MD-47.20; 1,571; \$51,717). The limit again at over \$51,700.

"Kiss Me, Kate," Shubert (157th wk) (MC-46; 1,361; \$40,947). Just under \$23,700 (previous week, \$24,000).

"Make a Wish," Winter Garden (9th wk) (MC-46.00; 1,510; \$30,000). Nearly \$29,800 (previous week, \$32,200).

"Moon Is Blue," Miller (10th wk) (C-44.00; \$20; \$21,500). Just topped \$21,500 (previous week, \$21,200).

"Oklahoma," Broadway (3d wk) (MC-44.00; 1,000; \$46,912). Over \$30,000 (previous week, \$30,700).

"Rose Tattoo," Beck (30th wk) (D-44.00; 1,124; \$24,000). Over \$19,500 with the help of twofers (previous week, \$19,000).

"Season in the Sun," Booth (28th wk) (C-44.00; 794; \$20,220). About \$9,000 with twofers (previous week, \$10,500).

"South Pacific," Majestic (113th wk) (MC-46; 1,600; \$50,180). As usual, about \$50,000.

"Stalag 17," 48th Street (6th wk) (CD-44.00; \$21; \$21,547). Reached \$17,500 (previous week, \$16,000).

"Tree Grows in Brooklyn," Alvin (9th wk) (MC-47.20; 1,331; \$47,107). Almost \$48,200 (previous week, \$48,500).

"Twenty Century," Fulton (20th wk) (C-44.00; 775; \$23,228). About \$8,100 with twofers (previous week, \$7,300).

Opening This Week

"Seventeen," Broadhurst (MC-46; 1,180; \$37,000). Musical version of the Booth Tarkington stories, "presented by Sammy Lambert, Milton Berle and Bernice Foy; financed at \$175,000 plus \$25,000 overall, production cost about \$155,000, plus about \$6,000 tryout loss and \$20,000 in bonds, and can break even at around \$25,000; opens tomorrow night (Thurs.).

Future Schedule

"Two on the Aisle," Hollinger, July 12 (trying out).
"Saint Joan," Curt, Oct. 4.
"Paint Your Wagon," unspecified theatre, Oct. 15.

'WIDOW' \$49,000, L. A.; 'DETECTIVE' OK \$5,200

Los Angeles, June 19.

Pair of continuing offerings perked last week, but the only newcomer failed to arouse much interest.

"The Merry Widow" bounced up to \$49,000 for its third session at the 2,670-seat Philharmonic Auditorium, exceeding expectations. It finishes this week. "Detective Story" started to hit its stride in its second full frame at the 376-seat Ivar, hitting a profitable \$5,200, with the advance steadily growing.

Newcomer "Hocus Pocus" grossed a slow \$1,300 for the first five nights at the 386-seat Las Palmas, tally being right around the break-even point. Mixed reviews didn't help much but the show holds through this week at least.

"A riotous comedienne!"

—JOHN CHAPMAN, N. Y. DAILY NEWS

"An uncommonly versatile performer."

—BROOKS ATKINSON, N. Y. TIMES

YVONNE ADAIR

14 Months

"LEND AN EAR"

9

19 Months

"GENTLEMEN PREFER BLONDES"

9

Box, July 30

CIVIC LIGHT OPERA ASS'N, PITTSBURGH

"GIRL CRAZY"

Personal Management
HOWARD HOYT

Publicity
PHILLIP BLOOM

Olivia 11G; Other Barns

Continued from page 58

July 15th with the musical "Brigadoon."
Other productions scheduled for the eight-week season are "Clutterbuck," with Arthur Treacher, July 14; Golden Boy, with John Garfield, July 23; "Rain," with Lawrence Tibbett, July 30; "Connecticut Yankee," with Paula Lawrence, Aug. 6; "Mirror, Mirror," with Kay Francis, Aug. 13; "Glad Tidings," with Melvin Douglas, Aug. 20, and winding with "Susan and God," with Joan Bennett, Aug. 27.
Production will be handled by William B. Coven and directed by Dick Barr.

'Disciple' Toss Brattle

Boston, June 19

Brattle Theatre Co.'s 10-week summer season will tee off June 27 with "George Bernard Shaw's" "Devil's Disciple." Company will operate on a "resident star" policy this summer with Ian Keith and Hurd Hatfield currently appearing in "Love's Labour's Lost," staying on for several of the summer productions. Productions of "Midsummer Night's Dream," "Billy Budd" and "He and She" (formerly "The Fallures") are also scheduled. Jacob Ben-Ami and Ruth Ford will be featured in the latter.

Each play is scheduled for two-week engagements, and the fifth play which will complete the summer season, is to be announced.

New Haven Area Activity

New Haven, June 19

Two nearby strawhats have announced opening runs for the 1951 season. At Ivoryton, Milton Stiefel will tee off the 22nd season at this Connecticut summer spot. First booking is "Chocolate Soldier," starring Ernest McEwen, playing the week of July 2. Other shows on the Stiefel agenda include Lawrence Tibbett in "Rain,"

Joan Bennett and daughter Melinda Markay in "Susan and God," Kay Francis in "Mirror, Mirror," Carol Bruce in "Pal Joey," and Eve Arden in "Here Today."
Jack Quinn unfurls his 8th season at Southbury Playhouse tonight (Tues.) with a resident company doing "Clutterbuck." Among former Southbury troupeurs returning to the spot for another season are Peggy Noonan, Tom Palmer and Earl Dawson.

'Land' In Albany

Albany, June 19

"Sing Out, Sweet Land," Walter Kerr's musical produced on Broadway in 1945, will be the opening attraction of the Delmar Musical Showcase, new strawhatter, at Bethlehem Central High School Auditorium, starting July 3. It will run for two weeks.

Leads will be played by Steve Horbachick, concert artist, and Lillian Field, sassy singer and stock company actress. Shelley Lewis, an Albany girl, who appeared here last winter in the try-out of "Wear a New Face," will be ballerina and choreographer. Music will be under the direction of Leonard Kastle. Warren Williams is stage.

Third Dutchess Season

Poughkeepsie, June 19

The Dutchess Players, of the Six O'Clock Theatre in New York, open July 3 for their third season in the air-conditioned Cecilwood Theatre, Fishkill, near here. Fred Stewart will direct, Robert Fashall will be stage manager, Dick Clark scene designer, Tom Watson lighting director and Lois Watson in charge of wardrobe. Joe Stevens and Tony Griswold will produce. The resident company will include Joseph Anthony, Perry Wilson, Sally Grace, Philippe Evans.

Cole McLaughlin, Fred Warriner and Mary Patton. Shows will be presented Tuesday through Saturday nights at \$1.50 top, with the house playing films Sunday and Monday nights.

Michaux Getaway

Harrisburg, Pa., June 19

Central Pennsylvania's newest summer theatre, a project of the Michaux Forest Assn., will present its first production, "Three Men on a Horse," beginning June 22. Play, which will be produced by Karl Genus, director of the Harrisburg Community Theatre, will be presented in the newly-constructed Michaux Theatre, midway between Pine Grove Furnace and Caledonia.

Malden Bridge To Bow

Malden Bridge, N. Y., June 19

The Malden Bridge Playhouse will open its season July 4 with John Van Druten's "Old Acquaintance." Strawhatter is operated by Mr. and Mrs. Walter Wood. Mrs. Wood (Eunice Osborne) is the director.

Scenic director this year will be Martin Gai, who comes to Malden Bridge from the U. of Texas.

Strawhat Tryouts

(June 18-July 1)

"Alice in Wonderland" (musical) — Crist Mill Playhouse, Andover, N. J. (18-23); Bucks County Playhouse, New Hope, Pa. (23-30).

"Glad Tidings" — Salt Creek Theatre, Hinsdale, Ill. (23-30) (Reviewed in VARIETY, June 13, '51, under title "Sacred and Profane").

"Love Revisited" — Westport (Conn.) Country Playhouse (23-30).

"Miss Mabel" (revised version) — Bucks County Playhouse, New Hope, Pa. (18-23); Berkshire Playhouse, Stockbridge, Mass. (23-30).

"Stars in Your Eyes" (musical) — Worcester (Mass.) Drama Festival (18-24).

"This Is Livin'" — Musical Big Top, Oak Ridge, N. J. (28-1).

Plays Out of Town

Continued from page 58

Girl Crazy

Impact in the main, inadequacy of dialog and weighty comedy tap music (the verve of this edition of "Girl Crazy").

This first of the series of Gene Mann's seasons offerings, which will shuttle between Los Angeles' Opera House and Los Angeles Greek Theatre for two-week stanzas each, places an excessive load on the shoulders of Mickey Rooney, who struggles through mostly with inadequate support. Chief criticism is that the great songs are not greatly sung.

Though Gloria Winters tries valiantly, there is an obvious lack of professionalism as well as an inadequacy of vocal power. Mae Williams in a Mae West treatment of her role, while knowing her way around the stage, lacks singing and clarity. Rooney, though projecting sincerity in his singing choros, loses in lyric stature. A commendable comedy job in spite of this material is turned in by Hunt Hall. Chorus work and dancing are definitely of the upper bracket. A dance item by Wilda Bieber and Ben Vargas singles itself out for a top hand. Sets on rotating stages are highly colorful and dramatic throughout.

These Tender Moments

Trenton, N. J., June 19

Trenton Civic Theatre production of musical comedy from G. Albee's book and lyrics to Alan Blair. Directed by Charles Freeman. Bookings: Howard Barker; musical arrangements and direction: Howard Barker. Tickets: \$1.00, \$1.50, \$2.00, \$2.50, \$3.00, \$3.50, \$4.00, \$4.50, \$5.00, \$5.50, \$6.00, \$6.50, \$7.00, \$7.50, \$8.00, \$8.50, \$9.00, \$9.50, \$10.00.

a Lifetime" and the other from "Dark of the Moon," slated to be the next production.

As expected, cast works hard, generating considerable enthusiasm. Troupers are frequently able to make some of the material better than it is. Best of the new stuff are a pair of sketches, "English Minstrel Show" and "Dinner for One," which open the show, and set a pace that promises more than is forthcoming from the remaining scenes.

Mary McDonnell shines in a pair of dance routines, but misses in a third. Ring standstills Marvin Kaplan, Kathleen Freeman, Ted Thorpe and Ben Strohach keep the skills rolling with a fine assist from Al Hurwitz, and Larry Salters hits the highspot with a "Hamlet" reading as it might be done by a burlesque belt thespian.

Hocus Focus

Hollywood, June 13

Jack Carnes production on association with Paul Chambers of comedy in three acts their scenes by Harold H. Sherman. Stars: Walter K. Sherman, Directed by Larry Johns. Bookings by Rita Glover. At Los Angeles, Hollywood, June 13, '51, \$1.00 top.

Bookings: Howard Barker; musical arrangements and direction: Howard Barker. Tickets: \$1.00, \$1.50, \$2.00, \$2.50, \$3.00, \$3.50, \$4.00, \$4.50, \$5.00, \$5.50, \$6.00, \$6.50, \$7.00, \$7.50, \$8.00, \$8.50, \$9.00, \$9.50, \$10.00.

Bookings: Howard Barker; musical arrangements and direction: Howard Barker. Tickets: \$1.00, \$1.50, \$2.00, \$2.50, \$3.00, \$3.50, \$4.00, \$4.50, \$5.00, \$5.50, \$6.00, \$6.50, \$7.00, \$7.50, \$8.00, \$8.50, \$9.00, \$9.50, \$10.00.

Bookings: Howard Barker; musical arrangements and direction: Howard Barker. Tickets: \$1.00, \$1.50, \$2.00, \$2.50, \$3.00, \$3.50, \$4.00, \$4.50, \$5.00, \$5.50, \$6.00, \$6.50, \$7.00, \$7.50, \$8.00, \$8.50, \$9.00, \$9.50, \$10.00.

Bookings: Howard Barker; musical arrangements and direction: Howard Barker. Tickets: \$1.00, \$1.50, \$2.00, \$2.50, \$3.00, \$3.50, \$4.00, \$4.50, \$5.00, \$5.50, \$6.00, \$6.50, \$7.00, \$7.50, \$8.00, \$8.50, \$9.00, \$9.50, \$10.00.

Bookings: Howard Barker; musical arrangements and direction: Howard Barker. Tickets: \$1.00, \$1.50, \$2.00, \$2.50, \$3.00, \$3.50, \$4.00, \$4.50, \$5.00, \$5.50, \$6.00, \$6.50, \$7.00, \$7.50, \$8.00, \$8.50, \$9.00, \$9.50, \$10.00.

Bookings: Howard Barker; musical arrangements and direction: Howard Barker. Tickets: \$1.00, \$1.50, \$2.00, \$2.50, \$3.00, \$3.50, \$4.00, \$4.50, \$5.00, \$5.50, \$6.00, \$6.50, \$7.00, \$7.50, \$8.00, \$8.50, \$9.00, \$9.50, \$10.00.

Bookings: Howard Barker; musical arrangements and direction: Howard Barker. Tickets: \$1.00, \$1.50, \$2.00, \$2.50, \$3.00, \$3.50, \$4.00, \$4.50, \$5.00, \$5.50, \$6.00, \$6.50, \$7.00, \$7.50, \$8.00, \$8.50, \$9.00, \$9.50, \$10.00.

Bookings: Howard Barker; musical arrangements and direction: Howard Barker. Tickets: \$1.00, \$1.50, \$2.00, \$2.50, \$3.00, \$3.50, \$4.00, \$4.50, \$5.00, \$5.50, \$6.00, \$6.50, \$7.00, \$7.50, \$8.00, \$8.50, \$9.00, \$9.50, \$10.00.

Bookings: Howard Barker; musical arrangements and direction: Howard Barker. Tickets: \$1.00, \$1.50, \$2.00, \$2.50, \$3.00, \$3.50, \$4.00, \$4.50, \$5.00, \$5.50, \$6.00, \$6.50, \$7.00, \$7.50, \$8.00, \$8.50, \$9.00, \$9.50, \$10.00.

Bookings: Howard Barker; musical arrangements and direction: Howard Barker. Tickets: \$1.00, \$1.50, \$2.00, \$2.50, \$3.00, \$3.50, \$4.00, \$4.50, \$5.00, \$5.50, \$6.00, \$6.50, \$7.00, \$7.50, \$8.00, \$8.50, \$9.00, \$9.50, \$10.00.

Bookings: Howard Barker; musical arrangements and direction: Howard Barker. Tickets: \$1.00, \$1.50, \$2.00, \$2.50, \$3.00, \$3.50, \$4.00, \$4.50, \$5.00, \$5.50, \$6.00, \$6.50, \$7.00, \$7.50, \$8.00, \$8.50, \$9.00, \$9.50, \$10.00.

Bookings: Howard Barker; musical arrangements and direction: Howard Barker. Tickets: \$1.00, \$1.50, \$2.00, \$2.50, \$3.00, \$3.50, \$4.00, \$4.50, \$5.00, \$5.50, \$6.00, \$6.50, \$7.00, \$7.50, \$8.00, \$8.50, \$9.00, \$9.50, \$10.00.

Bookings: Howard Barker; musical arrangements and direction: Howard Barker. Tickets: \$1.00, \$1.50, \$2.00, \$2.50, \$3.00, \$3.50, \$4.00, \$4.50, \$5.00, \$5.50, \$6.00, \$6.50, \$7.00, \$7.50, \$8.00, \$8.50, \$9.00, \$9.50, \$10.00.

Bookings: Howard Barker; musical arrangements and direction: Howard Barker. Tickets: \$1.00, \$1.50, \$2.00, \$2.50, \$3.00, \$3.50, \$4.00, \$4.50, \$5.00, \$5.50, \$6.00, \$6.50, \$7.00, \$7.50, \$8.00, \$8.50, \$9.00, \$9.50, \$10.00.

Bookings: Howard Barker; musical arrangements and direction: Howard Barker. Tickets: \$1.00, \$1.50, \$2.00, \$2.50, \$3.00, \$3.50, \$4.00, \$4.50, \$5.00, \$5.50, \$6.00, \$6.50, \$7.00, \$7.50, \$8.00, \$8.50, \$9.00, \$9.50, \$10.00.

Bookings: Howard Barker; musical arrangements and direction: Howard Barker. Tickets: \$1.00, \$1.50, \$2.00, \$2.50, \$3.00, \$3.50, \$4.00, \$4.50, \$5.00, \$5.50, \$6.00, \$6.50, \$7.00, \$7.50, \$8.00, \$8.50, \$9.00, \$9.50, \$10.00.

Bookings: Howard Barker; musical arrangements and direction: Howard Barker. Tickets: \$1.00, \$1.50, \$2.00, \$2.50, \$3.00, \$3.50, \$4.00, \$4.50, \$5.00, \$5.50, \$6.00, \$6.50, \$7.00, \$7.50, \$8.00, \$8.50, \$9.00, \$9.50, \$10.00.

Bookings: Howard Barker; musical arrangements and direction: Howard Barker. Tickets: \$1.00, \$1.50, \$2.00, \$2.50, \$3.00, \$3.50, \$4.00, \$4.50, \$5.00, \$5.50, \$6.00, \$6.50, \$7.00, \$7.50, \$8.00, \$8.50, \$9.00, \$9.50, \$10.00.

Bookings: Howard Barker; musical arrangements and direction: Howard Barker. Tickets: \$1.00, \$1.50, \$2.00, \$2.50, \$3.00, \$3.50, \$4.00, \$4.50, \$5.00, \$5.50, \$6.00, \$6.50, \$7.00, \$7.50, \$8.00, \$8.50, \$9.00, \$9.50, \$10.00.

Bookings: Howard Barker; musical arrangements and direction: Howard Barker. Tickets: \$1.00, \$1.50, \$2.00, \$2.50, \$3.00, \$3.50, \$4.00, \$4.50, \$5.00, \$5.50, \$6.00, \$6.50, \$7.00, \$7.50, \$8.00, \$8.50, \$9.00, \$9.50, \$10.00.

Bookings: Howard Barker; musical arrangements and direction: Howard Barker. Tickets: \$1.00, \$1.50, \$2.00, \$2.50, \$3.00, \$3.50, \$4.00, \$4.50, \$5.00, \$5.50, \$6.00, \$6.50, \$7.00, \$7.50, \$8.00, \$8.50, \$9.00, \$9.50, \$10.00.

Bookings: Howard Barker; musical arrangements and direction: Howard Barker. Tickets: \$1.00, \$1.50, \$2.00, \$2.50, \$3.00, \$3.50, \$4.00, \$4.50, \$5.00, \$5.50, \$6.00, \$6.50, \$7.00, \$7.50, \$8.00, \$8.50, \$9.00, \$9.50, \$10.00.

Bookings: Howard Barker; musical arrangements and direction: Howard Barker. Tickets: \$1.00, \$1.50, \$2.00, \$2.50, \$3.00, \$3.50, \$4.00, \$4.50, \$5.00, \$5.50, \$6.00, \$6.50, \$7.00, \$7.50, \$8.00, \$8.50, \$9.00, \$9.50, \$10.00.

Bookings: Howard Barker; musical arrangements and direction: Howard Barker. Tickets: \$1.00, \$1.50, \$2.00, \$2.50, \$3.00, \$3.50, \$4.00, \$4.50, \$5.00, \$5.50, \$6.00, \$6.50, \$7.00, \$7.50, \$8.00, \$8.50, \$9.00, \$9.50, \$10.00.

Bookings: Howard Barker; musical arrangements and direction: Howard Barker. Tickets: \$1.00, \$1.50, \$2.00, \$2.50, \$3.00, \$3.50, \$4.00, \$4.50, \$5.00, \$5.50, \$6.00, \$6.50, \$7.00, \$7.50, \$8.00, \$8.50, \$9.00, \$9.50, \$10.00.

Bookings: Howard Barker; musical arrangements and direction: Howard Barker. Tickets: \$1.00, \$1.50, \$2.00, \$2.50, \$3.00, \$3.50, \$4.00, \$4.50, \$5.00, \$5.50, \$6.00, \$6.50, \$7.00, \$7.50, \$8.00, \$8.50, \$9.00, \$9.50, \$10.00.

Bookings: Howard Barker; musical arrangements and direction: Howard Barker. Tickets: \$1.00, \$1.50, \$2.00, \$2.50, \$3.00, \$3.50, \$4.00, \$4.50, \$5.00, \$5.50, \$6.00, \$6.50, \$7.00, \$7.50, \$8.00, \$8.50, \$9.00, \$9.50, \$10.00.

Bookings: Howard Barker; musical arrangements and direction: Howard Barker. Tickets: \$1.00, \$1.50, \$2.00, \$2.50, \$3.00, \$3.50, \$4.00, \$4.50, \$5.00, \$5.50, \$6.00, \$6.50, \$7.00, \$7.50, \$8.00, \$8.50, \$9.00, \$9.50, \$10.00.

Bookings: Howard Barker; musical arrangements and direction: Howard Barker. Tickets: \$1.00, \$1.50, \$2.00, \$2.50, \$3.00, \$3.50, \$4.00, \$4.50, \$5.00, \$5.50, \$6.00, \$6.50, \$7.00, \$7.50, \$8.00, \$8.50, \$9.00, \$9.50, \$10.00.

Bookings: Howard Barker; musical arrangements and direction: Howard Barker. Tickets: \$1.00, \$1.50, \$2.00, \$2.50, \$3.00, \$3.50, \$4.00, \$4.50, \$5.00, \$5.50, \$6.00, \$6.50, \$7.00, \$7.50, \$8.00, \$8.50, \$9.00, \$9.50, \$10.00.

Bookings: Howard Barker; musical arrangements and direction: Howard Barker. Tickets: \$1.00, \$1.50, \$2.00, \$2.50, \$3.00, \$3.50, \$4.00, \$4.50, \$5.00, \$5.50, \$6.00, \$6.50, \$7.00, \$7.50, \$8.00, \$8.50, \$9.00, \$9.50, \$10.00.

Bookings: Howard Barker; musical arrangements and direction: Howard Barker. Tickets: \$1.00, \$1.50, \$2.00, \$2.50, \$3.00, \$3.50, \$4.00, \$4.50, \$5.00, \$5.50, \$6.00, \$6.50, \$7.00, \$7.50, \$8.00, \$8.50, \$9.00, \$9.50, \$10.00.

Bookings: Howard Barker; musical arrangements and direction: Howard Barker. Tickets: \$1.00, \$1.50, \$2.00, \$2.50, \$3.00, \$3.50, \$4.00, \$4.50, \$5.00, \$5.50, \$6.00, \$6.50, \$7.00, \$7.50, \$8.00, \$8.50, \$9.00, \$9.50, \$10.00.

Bookings: Howard Barker; musical arrangements and direction: Howard Barker. Tickets: \$1.00, \$1.50, \$2.00, \$2.50, \$3.00, \$3.50, \$4.00, \$4.50, \$5.00, \$5.50, \$6.00, \$6.50, \$7.00, \$7.50, \$8.00, \$8.50, \$9.00, \$9.50, \$10.00.

Bookings: Howard Barker; musical arrangements and direction: Howard Barker. Tickets: \$1.00, \$1.50, \$2.00, \$2.50, \$3.00, \$3.50, \$4.00, \$4.50, \$5.00, \$5.50, \$6.00, \$6.50, \$7.00, \$7.50, \$8.00, \$8.50, \$9.00, \$9.50, \$10.00.

Bookings: Howard Barker; musical arrangements and direction: Howard Barker. Tickets: \$1.00, \$1.50, \$2.00, \$2.50, \$3.00, \$3.50, \$4.00, \$4.50, \$5.00, \$5.50, \$6.00, \$6.50, \$7.00, \$7.50, \$8.00, \$8.50, \$9.00, \$9.50, \$10.00.

Bookings: Howard Barker; musical arrangements and direction: Howard Barker. Tickets: \$1.00, \$1.50, \$2.00, \$2.50, \$3.00, \$3.50, \$4.00, \$4.50, \$5.00, \$5.50, \$6.00, \$6.50, \$7.00, \$7.50, \$8.00, \$8.50, \$9.00, \$9.50, \$10.00.

Bookings: Howard Barker; musical arrangements and direction: Howard Barker. Tickets: \$1.00, \$1.50, \$2.00, \$2.50, \$3.00, \$3.50, \$4.00, \$4.50, \$5.00, \$5.50, \$6.00, \$6.50, \$7.00, \$7.50, \$8.00, \$8.50, \$9.00, \$9.50, \$10.00.

Bookings: Howard Barker; musical arrangements and direction: Howard Barker. Tickets: \$1.00, \$1.50, \$2.00, \$2.50, \$3.00, \$3.50, \$4.00, \$4.50, \$5.00, \$5.50, \$6.00, \$6.50, \$7.00, \$7.50, \$8.00, \$8.50, \$9.00, \$9.50, \$10.00.

Bookings: Howard Barker; musical arrangements and direction: Howard Barker. Tickets: \$1.00, \$1.50, \$2.00, \$2.50, \$3.00, \$3.50, \$4.00, \$4.50, \$5.00, \$5.50, \$6.00, \$6.50, \$7.00, \$7.50, \$8.00, \$8.50, \$9.00, \$9.50, \$10.00.

Bookings: Howard Barker; musical arrangements and direction: Howard Barker. Tickets: \$1.00, \$1.50, \$2.00, \$2.50, \$3.00, \$3.50, \$4.00, \$4.50, \$5.00, \$5.50, \$6.00, \$6.50, \$7.00, \$7.50, \$8.00, \$8.50, \$9.00, \$9.50, \$10.00.

Bookings: Howard Barker; musical arrangements and direction: Howard Barker. Tickets: \$1.00, \$1.50, \$2.00, \$2.50, \$3.00, \$3.50, \$4.00, \$4.50, \$5.00, \$5.50, \$6.00, \$6.50, \$7.00, \$7.50, \$8.00, \$8.50, \$9.00, \$9.50, \$10.00.

Bookings: Howard Barker; musical arrangements and direction: Howard Barker. Tickets: \$1.00, \$1.50, \$2.00, \$2.50, \$3.00, \$3.50, \$4.00, \$4.50, \$5.00, \$5.50, \$6.00, \$6.50, \$7.00, \$7.50, \$8.00, \$8.50, \$9.00, \$9.50, \$10.00.

Bookings: Howard Barker; musical arrangements and direction: Howard Barker. Tickets: \$1.00, \$1.50, \$2.00, \$2.50, \$3.00, \$3.50, \$4.00, \$4.50, \$5.00, \$5.50, \$6.00, \$6.50, \$7.00, \$7.50, \$8.00, \$8.50, \$9.00, \$9.50, \$10.00.

Bookings: Howard Barker; musical arrangements and direction: Howard Barker. Tickets: \$1.00, \$1.50, \$2.00, \$2.50, \$3.00, \$3.50, \$4.00, \$4.50, \$5.00, \$5.50, \$6.00, \$6.50, \$7.00, \$7.50, \$8.00, \$8.50, \$9.00, \$9.50, \$10.00.

Bookings: Howard Barker; musical arrangements and direction: Howard Barker. Tickets: \$1.00, \$1.50, \$2.00, \$2.50, \$3.00, \$3.50, \$4.00, \$4.50, \$5.00, \$5.50, \$6.00, \$6.50, \$7.00, \$7.50, \$8.00, \$8.50, \$9.00, \$9.50, \$10.00.

Bookings: Howard Barker; musical arrangements and direction: Howard Barker. Tickets: \$1.00, \$1.50, \$2.00, \$2.50, \$3.00, \$3.50, \$4.00, \$4.50, \$5.00, \$5.50, \$6.00, \$6.50, \$7.00, \$7.50, \$8.00, \$8.50, \$9.00, \$9.50, \$10.00.

Bookings: Howard Barker; musical arrangements and direction: Howard Barker. Tickets: \$1.00, \$1.50, \$2.00, \$2.50, \$3.00, \$3.50, \$4.00, \$4.50, \$5.00, \$5.50, \$6.00, \$6.50, \$7.00, \$7.50, \$8.00, \$8.50, \$9.00, \$9.50, \$10.00.

Bookings: Howard Barker; musical arrangements and direction: Howard Barker. Tickets: \$1.00, \$1.50, \$2.00, \$2.50, \$3.00, \$3.50, \$4.00, \$4.50, \$5.00, \$5.50, \$6.00, \$6.50, \$7.00, \$7.50, \$8.00, \$8.50, \$9.00, \$9.50, \$10.00.



THE GREATEST COMPANY
and the
GREATEST STARS
TOURING AMERICA
NEXT SEASON!

COMPANY OF 85 presented by
BALLET THEATRE FOUNDATION
BLYVINS DAVIS, President.

Now enjoying great success in South America (where the tour has the cooperation of the Cultural Division of the State Department) and with a second European visit scheduled for next Spring and Summer, A FEW OPEN DATES (in December and January only) are AVAILABLE for the 1951-52 U.S. and Canadian tour of the world famous American...

BALLET THEATRE

LUCIA CHASE and OLIVER SMITH Directors

with

IGOR YOUSKEVITCH • ALICIA ALONSO
JOHN KRIZA • MARY ELLEN MOYLAN
NORMA VANCE • ERIK BRUHN
RUTH ANN KOESUN • ERIC BRAUN
and
JEAN BABILEE • NATHALIE PHILIPPART

FOR DATES & TERMS
WRITE OR WIRE **NOW** WILLIAM FIELDS
430 FIFTH A

Literati

Consumers Reports' Ban

Dayton and Cincinnati public schools have banned Consumers Reports, a magazine in the field of testing and reporting on merchandise, because a report of the House Un-American Activities Committee, dated March 31, five times cited Consumers Union of U. S. Inc., publisher of the magazine, as an alleged Communist front.

In Cincinnati, the magazine has been a recommended reference work in public schools. In Dayton it has not been used in instructional situations, but has been in the libraries of the high schools. Copies were removed and the subscriptions were cancelled.

Spokesman for the publisher in New York said the charges of the Government were not justified. "We have fought against the citation in both reports and will send material regarding our position," he told Dayton reporters.

Tide Mag Sold

Tide, advertising trade weekly, has been bought by Modern Industry. Both publications will remain separate, but will share administrative, accounting and circulation departments.

Reginald Clough will stay on as editor of Tide and Jacob F. Weints remains as vicepres. Alvan B. Wheeler, executive vicepres of Modern Industry, will handle Tide's business management. Clough and Raymond Rubicam, Tide's co-founder and board chairman, will be added to the Modern Industry board.

Life's Pridaux Trek

Tom Pridaux, amusement editor of Life mag, is combining business with his vacation in Europe. His four-week European junket will take in some "black-and-white" coverage of the British Festival, to tie in with some color stuff the picture mag already has on file. Pridaux will do some Jacques Path fashion coverage for the mag while on his current Paris stay, and will also include a visit to Rome.

St. Louis Buy-Up

The St. Louis Post Dispatch (Pulitzer) last week purchased the St. Louis Star-Times, its only rival in the local afternoon newspaper field, for an undisclosed sum. Rising costs and shrinking revenue during the past five years were given by Elroy Roberts, owner of the Star-Times, as reasons for the sale. The deal does not include the Star-Times building, which will be converted into an office building, or stations KXOK and KXOK-FM, also owned by the Star-Times. With the Globe-Democrat the only a.m. sheet here, St. Louis, with a population of more than 850,000, will have but two daily newspapers. The Star-Times began publication as the St. Louis Sunday Sayings, May 4, '84 and continued publication under various tags. In 1932 the Star purchased the St. Louis Times, another p.m. rag and then became known as the Star-Times.

NBC Utley's Column

Chicago NBC commentator Clifford Utley this week launched a column on foreign affairs in the Chicago Sun-Times, replacing Walter Lippmann's pillar while the latter takes a leave of absence from his column chores to write a book.

Utley served for 11 years as head of the Chicago Council of Foreign Relations prior to his joining the network.

N.Y. Post Names Manson Gen. Mgr. Vet of 17 years with The New York Post, Richard Manson has been named general manager of the afternoon daily by Dorothy Schiff, the publisher. He was moved up from the post of assistant to the publisher.

Manson throughout the years has held a number of Post exec editorial jobs, and sometime was also the nightclub editor.

University Players' Story

"But Not Forgotten: The Adventure of the University Players," by Norris Houghton, will be published in October by William Sloane Associates. University Players included Henry Fonda, James Stewart, Joshua Logan, Margaret Sullivan, Kent Smith, Mildred Natwick, Myron McCormick, Bretaigne Windust and the late Ross Alexander.

Author is a Broadway director.

Seventeen On 'Seventeen'

Seventeen mag is increasingly shedding pieces on legit and film subjects. Publication will have a double-page spread on "Seventeen," the musical arriving on Broadway this week. Entertain-

ment editor Ed Miller flew to Boston for the Hub opening and whipped up a piece for the August issue.

July number will feature a two-page layout which is an institutional pitch for the film industry, designed to sell pix to the teenage market.

Salisbury On Comics

Gerald H. Salisbury, managing editor of Albany (N. Y.) Knickerbocker News, has been appointed special consultant to the Joint N. Y. legislative committee investigating comic books. Assemblyman Joseph F. Carlino, of Long Beach, committee chairman, said Salisbury would represent the publishing industry with respect to the problems of censorship and the fundamental liberties and responsibilities of the press.

The committee, in an interim report last March, recommended that the comic book industry clean house or face state regulation.

Barn Supplement

The 1951 Supplement for their "Blueprint for Summer Theatre," edited by Richard Beckhard and John Effrat (John Richard Press, \$1.50), the fourth annual revise of the "Blueprint" first issued by the same collaborators in 1948, is a data-packed booklet that has comparatively little "filler" and few obvious omissions.

Among the more useful features are directories of winter and summer stock companies, lists of 1950 stock tryouts, 1950 guest appearances, reprints of VARIETY and Billboard reviews of 1950 tryouts, Sunday ad rates, circulation figures, names of drama editors of newspapers in key towns, and several special articles (others seem in the so-called category). One of the best aspects of the book is the care with which it has been compiled and edited—there are apparently few factual errors.

—Hobe.

CHATTER

Maurice Zolotow profiling Sam Levenson for Statepost.

Richard B. Gehman, profiling George Soltz for Trust.

Gene Schober appointed publicity director for Long Beach, N. Y.

W. B. Courtney, ex-Collier's staffer, doing aviation piece for Argosy.

N. Y. Post publisher Dorothy Schiff to Europe and Israel this week.

Martin Scott reading piece on Farley Granger for girl's magazine, Compact.

Simon & Schuster publishing "A Profile of China," by Lynn and Amos Landman.

Nation's Business editors in New York from Washington for conferences with writers.

Richard McLaughlin writing article on late novelist Nathaniel West for Theatre Arts.

Jack O'Brien, TV editor of N. Y. Journal-American, doing magazine piece on Arthur Godfrey.

Stuyvesant Van Veen, City College lecturer, has finished his history of burlesque. Mrs. Van Veen collaborated.

Holiday mag, in its July issue, marking the 10th annl of Lou Walters' Latin Quarter, N. Y., with a pic spread.

August Theatre Arts features a piece on Hollywood, with different facets written by Lloyd Shearer, Hollis Alpert, Ward Morehouse, John Chapman and Arthur Knight.

Bill Ornstein, Metro press contact, has another of his stories published in the American Jewish Times Outlook. Latest, appearing in June issue, is entitled "Harry (the Shamus) Klein."

Tim and Moe Gale, agents and talent managers, profiled in Our World (Negro) mag for August under title "The Fabulous Gales." Same issue has pic spread titled "Jo (Josephine) Baker takes N. Y."

Frank Rasky, N. Y. correspondent for New Liberty, Canadian mag, planning to Chi to interview Jimmy Durante. Article is scheduled for late August, timed for Durante's appearance at Canadian National Exhibition, Toronto.

Hedy Lamarr decided to drop her threatened suit against Look Magazine for using an unauthorized picture of her in recent byline story. Look will publish, in its July 31 issue, a letter from Miss Lamarr stating picture was used without her knowledge and she wouldn't have okayed the story if she knew picture was to run with it. An editor's note will confirm she didn't know still was to be used.

First Austrian color-musical will go into the studio of Mondia Film, July 1. It will be directed by Alfred Singer. It will be a film version of the Robert Stolz operetta, "Sky High."

Rome (N.Y.) Gets Barn; Opens With 'June Made'

Rome, N. Y., June 19.

First attempt to put this Mohawk Valley industrial city of 42,000 on the straw hat map will be made tonight (19), when the recently incorporated Rome Civic Theatre opens a scheduled 10-week season with "June Made," in a 200-seat upstairs house at 219 East Dominick St.

The company, composed chiefly of students and graduates of Syracuse University, has given performances in the Syracuse area, Bridgeport and Oneida Castle. Its director is Gerry Reidenbaugh, who has been associated with the Syracuse U. faculty in the drama department. Alvin C. Goddard is production manager; Robert Teidebaum, technical director; Rocky Hoffman, business manager; Elaine Reidenbaugh, boxoffice director.

ANTA-Breen

Continued from page 58

especially for the Play Series, and they are not members of the ANTA staff or employed to perform staff duties, he said.

Discrepancies

There are numerous discrepancies in the various accounts of Breen's resignation. Breen himself confirmed reports that he had first submitted his resignation last January, on the ground that with the report of the National Theatre Assembly, his work was finished. He again told the executive committee he was quitting at last month's meeting. He contradicts Campbell's statement that the latter had known nothing of the second resignation until he (Campbell) read of it in the papers. Breen asserts that he (Breen) had discussed the matter at length with the board chairman.

Breen also revealed that following his second resignation to the executive committee, the matter was reported to the full board meeting May 21. But he adds that he was out of the room on a long-distance phone call when the matter was discussed, and did not know until later, when he read the minutes of the meeting, that the reason for his resignation had not been mentioned to the board. He flatly denies Campbell's assertion that the latter doesn't know why he resigned, unless it was due to a mistaken idea that the board favored a policy of curtailment.

According to Campbell, the board is trying to re-evaluate the various ANTA activities and services to make the organization more efficient. A financial manager, Christian Westphalen, has been hired at \$8,000 a year to carry out the survey and permanently handle ANTA business affairs. Campbell added that when the organization can afford it a paid executive director or executive vice-president would be hired to take charge of ANTA's creative and service activities.

Meanwhile, it has been learned from another board member that Davis, in donating funds for the operation of the Play Series, had included specific amounts as a salary for Breen, at least two assistants, and \$12,000 as a year's salary for Campbell as executive-secretary. However, although the board chairman is currently doubling as exec-sec since Breen's resignation, he has not taken the salary.

Campbell told VARIETY that the only item on the agenda for yesterday's board meeting was a report to be submitted by Breen on the last season Play Series and a proposed program for next season. But Breen declared he had informed the chairman in advance that he (Breen) would not submit a plan until the board clarified its attitude on basic ANTA policy, and that he would not accept the position of director of the Play Series until the board specifies his responsibilities and authority.

Jealousy & Spite?

Possibility that jealousy and perhaps even personal spite might have been factors in the situation leading up to Breen's resignation was seen in the private statements of certain board members. In one case, particularly, the executive-secretary was accused of working for his own personal glory rather than the good of ANTA, and of running ANTA as a one-man organization. The fact that Breen had served five years without salary, even allowing ANTA the use of his New York apartment rent-

SCULLY'S SCRAPBOOK

By Frank Scully

Hollywood, June 15.

Jean Renoir's production of "The River," now in release, the first picture in color made in India by Hollywood, has more claims to special attention than mere primary. It's a very soothing picture and should do a lot to calm the nerves of people far to the east and to the west of Rumer Godden's symbolical stream.

I don't know what effect making the picture had on Tom Breen, who plays the male lead, or Arthur Shields, or Edmund Knight, or Norah Swinburne, but it had a very definite effect on Renoir's eating habits.

Radha Sri Ram of Madras, who is the featured dancer in the picture, is a Brahmin and has never touched meat or fish. The Renoirs brought her back from India and out of respect of her religious scruples, they became vegetarians.

I doubt if they'll keep it up, now that she has married and gone on her peaceful way, but it wouldn't be a bad idea if they did. In fact, if everybody would go on a sidewalk strike while the packers and stock ranchers are on theirs, it might knock some sense into our stickup economy.

It might not be a bad idea if with every load of grain shipped to India a quota of Brahmins were brought back and brigaded with beef-eating families till prices came down within reason. I'd buy such a dream.

I don't know how long I could hold out, but I feel I could hold out as long as Renoir did. After all, he was raised on the Riviera in an era when restaurants would serve as many as 14 hors d'oeuvres varietes hot, and 14 hors d'oeuvres varietes cold, before getting down to the main part of the meal. A huge, heavy-set Frenchman, he looks as if he could coast for years and still look nearer Tunny than Gandhi.

Feeling he would enjoy a meal at Bedeide Manor because of its treasures from Old Provence, we invited him to lunch. A huge buffet which had been through two wars and two strikes, and took three years to get from Nice to Hollywood, is our chief treasure. It ran through such a paper war that every now and then banks from Marseilles to Manhattan tell us that if we don't pay the charges they will take it out of storage and sell it at public auction.

They don't seem to know we have had it in our possession for years. They think they still have it in a bonded warehouse. We haven't bothered to tell them how things stand. More fun.

Two-Time Ticklers

The buffet has a clock that strikes the hour and then, a minute later, strikes it again. This is for people who didn't pay attention the first time. I don't know how old it is, but they stopped making these clocks 200 years ago. The clock has five parts and keeps better time than the Naval Observatory's. In addition to this huge provencale buffet dating back to the 17th century, we have Basque linen, and serve a salade nicoise and other dishes native to the peasants of the Riviera hills. Of course, Renoir could get these at home, but I thought he would enjoy seeing that he could get them elsewhere, too.

"This house I have seen many times," he said. "When looking for Beulah Bondi's house I often get lost and it seems I always end up here. What sort of architecture is this?"

"It's Provencale moderne," I told him.

He laughed. I had been using the gag for years but most people were impressed instead of amused. I finally found a Frenchman who could appreciate how ludicrous the description was.

The Dogs of France

He himself had been raised in a Mas Provencale at Cannes. Cannes is a small Saracenic hill town between Nice and Cannes. Cannes means female dog in Nicotia. Oddly, Renoir once made a picture called "La Chienne," which means the same thing in French.

Jean spent his boyhood in Cannes. His father, Pierre Auguste Renoir, had a studio there. In many of his father's paintings you will see Jean as a little boy with long reddish hair. Today it is thin, and, what is left of it, gray.

I told him of a trip we took with Leopold Godowsky to see the hill-top home of the Renoirs. The visit had all the attributes of a good picture chase. Dagmar Godowsky and her mother were about ready to take the Blue Train from Nice to Paris when Papa Godowsky heard about the proximity of the Renoir place. He learned that he could visit it and pick up the train at Cannes, 30 miles to the west of Nice. He asked if we could drive him to Cannes and then deliver him at Cannes in time to catch the train which his wife and daughter had previously boarded at Nice.

Alice and I said we could, but it wouldn't leave much time to tour around Cannes. When we reached the hill town, Godowsky became so fascinated that he darted in and out of places like a fox terrier. He was particularly fascinated by the Renoir house.

Godowsky Cuts To The Chase

Finally we had to drag him out and race down the mountain side toward Cannes. As usually happens when you're rushed, we suffered a flat tire. Godowsky became so worried, especially on realizing that he had the railroad tickets for not only himself but his wife and daughter, that we finally heaved him aboard a passing truck.

As we returned to changing the tire, we saw him running down the road toward us. It seems he had forgotten Dagmar's copy of The New York Times, Sunday edition. We wrapped that around him and hurried him back to the truck.

The driver of the camion, being French, and therefore having a great charity toward all children of art, explained that he had goods to deliver at Juan les Pins, which was on the way to Cannes, but that could wait till later. His first task was to deliver the great Godowsky to the train in Cannes, which he did.

"The River" has no chase quite equal to this. In fact, it is a leisurely story of a way of life, very dissimilar to our own as lived along the banks of the Hooghly river. There the east and the west, despite Kipling, do meet, and they meet under most peaceful conditions. Whenever a conflict arises in the picture it can be traced to something higher than man's baser instincts.

Nice People, Nice Actors

Claimed to be the first picture to be made entirely in India in Technicolor, it has a whole raft of players who are seen on the American screen for the first time. These include Patricia Walters, Adrienne Corri, Radha Sri Ram, Sajjan Singh, Nirmal Barik and five children, with Richard Foster outstanding. The Kali Puja ceremony, with its fire dance and immersion in the river, is, I believe, filmed for the first time, though there may have been something like this in O'Flaherty's "Elephant Boy." Most unusual is a dance sequence of the marriage rites of the gods Krishna and Radha, in which Radha Sri Ram is featured.

The story essentially is of three girls, all of whom fell in love with the same young American who, having lost a leg in the war (Tom Breen actually lost a leg in combat), is just drifting, trying very hard not to find a place to settle down. Renoir thinks a lot of the performance Breen has turned in.

free during that time, was dismantled by the board member as a "phony act" of self-glorification.

Suggestion that Robert Whitehead, producer of "Member of the Wedding," "Moses" and other Broadway shows, might be willing to serve as executive-secretary, at least for a year or so, was offered

by Breen at yesterday's meeting. He indicated that Whitehead might be willing to give up active producing for a limited time for the sake of trying to establish ANTA on a solid working basis. Breen urged the board to pursue the matter, on the ground that Whitehead would be an ideal choice for the spot.

Broadway

Authors Guild skipping further meetings until September.
Roy Kellier, Walt Disney studio exec, in town on business.
Ed Asch bacheling it, wife-partner to Indiana visiting ailing uncle.
Red Skelton hits town tomorrow (Thurs.) on route to London for Palladium engagement.

Warner tested Laura Weber, 13-year-old TV performer and daughter of Louis M. Weber, attorney for Skouras Theatres.

Fred C. Schang, Jr., pres. of Columbia Artists Mgt., off to Europe next Tuesday (25) on a six-week trip. Will scout talent in Italy.

Lila Kalchauer, daughter of the William Morris Agency's Nat Kalchauer, announced her engagement to Mike Roberts, med student at Syracuse U.

Kathy Beaumont, the voice of Alice in "Alice in Wonderland," in town today (Wed.) for TV and radio appearance. Film opens at the Criterion in August.

Charles Conaway is this week opening his own office as a talent agent. He was with the Max Richards agency past two years specializing in legit, clubs and TV.

Nicholas Brodsky and Sammy Cahn, Metro songwriting team, here for radio and TV appearances in connection with their score for "Rich, Young and Pretty" film.

Henry Frankel, former Paramount theatres booker, busy lately with his second profession, commercial photography, just did an industrial job for Compagny agency.

Robert E. Sherwood's current play at St. Regis is for fortnight only. After rewrites on his new play he returns to his home in England where he summers regularly.

Producer Sam Marx back to the Coast yesterday (Tues.) following a N. Y. stopover. He had been in Paris and Vienna, to supervise taping of backgrounds of "European Edition."

Mrs. Sam Goldwyn flew back to the Coast Sunday (17) night after a week confabbing with authors and actors. She heads for Paris in mid-July to be present at the birth of Sam, Jr.'s baby.

Jacob Wilk, former eastern story editor for Warner Bros. and recently assigned to handle special story properties, leaves today (Wed.) for the company's Burbank studios to start in his new post.

Communications Materials Center, which Erik Barnouw runs at Columbia U., has new "comic" book dealing with high school reffer problem. Same Center previously attacked VD problem via a jukebox ballad recording.

Current N. Y. Supreme Court jury panel has hefty show his representation. Included are Sam Brameon, of the William Morris agency; proscenist Eddie Jaffe; Kadner agent veepee Myron P. Kirk, and agent Doc Bender.

Nobla Levinson, daughter of scripter Leonard L. Levinson, sails July 3 for summer session at the Sorbonne, Paris, then to England for a Festival flash before returning to N. Y. and Barnard, where she enters as a junior in the fall.

Screen Directors Guild of New York launching a series of public film forums at which pix made for foreign distribution by different branches of the U. S. Government will be shown. Leadoff program will be held tomorrow night (Thurs.) at Museum of Modern Art.

Cleveland

By Glenn C. Pullen
Eric Correa's band into Staller's Terrace Room for summer.

Bill Boehm, Alpine Village's tenor, took three days off to sing lead in "Merry Widow" for Canton Opera Guild.

Frank Carroll and John Gorman, song team, topping Skyway Lounge Club's new show set up by Frankie Yankovic, spot's new bandmaster.

Marguerite Wadsworth, daughter of Handel Wadsworth, Cleveland maestro, and Robert Rawlings and Robert Ellenstein, from Playhouse, topped lead roles in Cain Park's initial summer musical, "Red Mill," starting June 23.

Paris

By Maximo De Belz
(33 Blvd. Montparnasse)
Nicholas Bros. now at the Drap D'Or.

Ballerina Micheline Bardin doing a radio stint.

Jacques Prevert finishing up his legitler, "Hectatomb."

Gaby Andreu to Italy for role in pic, "La Reine Du Saba."

Deanna Taylor off to London after a short visit in Paris.

Luigi Zampa shooting Franco-Italian pic in Paris streets.

Jimmy "Lover Man" Davis into L'Hebelle De Jacob nitery.

Paul Muni returns to film in pic directed by Hans Wolf.

"All About Eve" in third month

of exclusive first-run and still strong.

G. A. Blondo of Cine Onda, Rome, meeting his wife here after returning from U. S.

John A. Nathan, Paramount European chief, with his two sons off to U. S. for three weeks.

Mary-Gilbert Sauvageon, obviously not superstitious, is preparing a legitler called "13 A La Table" and an operetta, "Vendredì 13."

Philadelphia

By Jerry Gaghan

Oscar Dymond, the Sunset Beach ballroom maestro, has started a disk jockey show on WKDN, Camden.

Ellwood Hays, son of bandleader Billy Hays, has been named branch manager for the Decca Distributing Corp., to succeed John Little, Jr., who resigns June 22.

Max Olshon, banquet manager of the Chateau Crillon here, has shifted to the Warwick-Apartment-Hotel, Atlantic City, where he'll manage the cabana and supper clubs.

The Philadelphia Inquirer Music Festival drew 70,000 Friday night (15) to attend a concert featuring such various stars as Perry Como, Meredith Willson, Benny Goodman, Alexander Smallens, Mindy Carson, Duke Ellington, the Washington Redskins band and the Perko String band.

Miami Beach

By Larry Solloway

Alan Age reopens his Celebrity Club today (Wed.).

"Ice Vagons of '31" booked into Beach Municipal Auditorium June 29.

Wometex's promotion-managerial exec Sonny Shepard back at desk after a long illness.

Norma Talmadge living in Ft. Lauderdale winters, planning to spend summer there.

Roosevelt Theater will install legit policy early in July, with "Streetcar Named Desire" first attraction.

Saxony Hotel brings in full-scale revue, "The Frantic Thirties," written and staged by Mervyn Nelson, June 29. Production will be outdoors, with special sliding stage over the pool.

The Vagabonds preem their new Vagabonds Club on site of Club Bal (Bisayne Blvd., on the mainland) today (Wed.), with Steve Condon and Jerry Brando, and the De Marco Sisters in supporting show. Spot rebuilt at cost of close to \$75,000.

First Copa City legit show comes in early July. Will be tryout of "Murder, Inc.," new play with Lionel Stander featured. Sandy Scott, connected with last summer's stock series, will again co-produce, this time with Murray Weinger and Ned Schuyler.

Israel

Under direction of choreographer Gertrud Kraus, the newly-formed Israel ballet Theatre staged its premiere recently at the Habimah Hall, Tel Aviv.

Tony Spivakovsky, violinist, has arrived in Israel for a series of concerts. He'll do recitals and appear with the Israel Philharmonic.

Paul Paray, French conductor, left Israel after conducting a series of Israel Philharmonic concerts. Paray will visit South America before continuing to the U. S.

Atlantic City

By Joe W. Walker

Eddie Weber into Lew Mathis' Dutch Kitchen (15).

Les Jackson back on Steel Pier as Music Hall vaude manager.

Ben Heller, doing a platter stint for WMID for past few years, leaving report for New York.

Big crowd at opening of Frank Benevento's Margate Casino Friday (15). Over \$150,000 invested in down-beach spot.

Jack Beck opened Globe Burlesque Friday (15) for another season. Ann Arbor featured in first offering of weekly bill with Sammy Smith and Dick Richards.

San Francisco

By Ted Friend

Red Mueller, KNBC newsmen, to Asia to get news.

North Coast execs Sherrill Corwin and Harold Citron in from L. A. for confabs.

The Fred Johnsons (he's Call Bulletin drama critic) due in from Broadway looksee.

Columist Dean Jennings newest disk jockey with airings from the Huntington on Nob Hill.

Alfred Hitchcock due June 27 for opening of "Strangers on a Train."

Sarah Vaughan at Ciro's.

London

Nauston Wayne prepping vaude act for Val Parnell.

George Wood in hospital for observation following recent illness.

Mme. Andree Sandrini, operator of Paris Bal Tabarin, in London on talent search.

Ann Blyth sailed after completing her role in 20th-Fox's "House on the Square."

Buster Keaton's contract with Stoll Theatres is for eight weeks with option.

Charles L. Tucker booked Romayne and Brent to open new showhouse at Stevens' Hotel in August.

Basil Litchfield succeeds Kenneth Hargreaves as secretary of 20th-Fox, promotion carrying a seat on the board.

Ethel Le Vane here to discuss ballet presentation of "Atlantic Crossing" for tour. Hopes to star Alicia Markova and Anton Dolin.

Charlie Chester turning down whole year's contract in TV for Ronnie Waldman as he is considering an offer to do series of tele programs in U. S.

Ibsen's "Ghosts" was revived at the Embassy last week for a limited run. Robert Mitchell directed the production which stars Douglas Montgomery and Beatrix Lehmann. The new Dorothy and Campbell Christie play, "Come Live With Me," comes into the Vandeville on June 21, following the short-lived "Thistle and Rose." Jessie Royce Landis and Francis Lister head the cast.

Godfrey Tearle returning to the stage in a revival of Pinero's play, "His House in Order," to be presented by Henry Sherak at the New Theatre, July 9. Tearle was understudy to Sir George Alexander who created the role in 1908. Mary Kerridge and Sebastian Shaw head the support.

Minneapolis

By Les Moss

"Harvey" opened Old Log "strawhatter" season.

Edith Bush Little Theatre's next offering, "Twin Beds."

Julia Herman into From Ballroom for four nights.

Lionel Hampton orch gave jazz concert at Auditorium.

Blue Barron underlined for Prom Ballroom one-nighter.

Hotel Radisson Flame Room abandoning floorshows for summer. Harry Ranch's comedy band and Billy Farrell, singer, into Flame nitery.

St. Paul Flame has Johnny Hodges and "His Duke Ellington All-Stars."

Curly's nitery adopting policy of elaborate revues with mixed line of four each.

St. Paul Auditorium's annual summer pop concert season to start July 11.

Dave Moore, local radio announcer, won five-day trip to New York to appear on "Hollywood Screen Tests" TV show.

Bob Hope spent afternoon before evening Auditorium performance playing golf with Wes Fessler, U. of Minnesota football coach.

Washington

By Florence S. Lowe

Universal stars Piper Laurie and Tony Curtis in town Monday (18) to thump their latest film.

Sally Forrest in today (Wed.) for stage appearances with preem of "Hard, Fast and Beautiful."

Low exec Oscar Doob an interested spectator at RKO Keith's televising of Louis-Bavard bout.

Josephine Baker due here July 2 for a concert at Armory for benefit of National Council of Negro Women.

Francis the Mule, Universal four-legged star, due in tomorrow (Thurs.) to share spotlight with President Truman and Treasury Secretary Snyder at a bond rally.

Joel Margolita, manager-producer of Loew's Capitol, trekked to Philadelphia last week to arrange participation of Redskins' band in Philadelphia Inquirer's Music Festival.

Bucks County, Pa.

By Justin Herman

Moss Hart, Kitty Carlisle are home from overseas.

John Sloper, stage manager of Spa Theatre, Saratoga Springs, in with friends to see "Clutterbuck."

George S. Kaufman and Louise MacFarland, back from Coast, sked to depart for Europe in early July.

Alexander S. Ince, who plans a fall production of "Miss Mabel" in New York, eyed that piece's local opening.

Natalie Gordon, former society ed of Boston Traveler, down to visit daughter, Sunny, member of

Bucks County Playhouse technical crew.

Larry Hageman, son of Mary Martin by her first marriage, on backstage staff of Lambertville Music Circus, appeared in "Desert Song."

Excellent his last week at both Music Circus and Playhouse despite continuous bad weather. Circus reported sellout Thursday (14) matinee and better second week than last year.

Allen and Alice Ward, with assist by local backers, taking over Casette, county weekly, from founders Charlie Evans and Walter Teller, now involved in other enterprises. Evans, a local artist, is currently set designer for Music Circus in Lambertville and Miami, as he has been for past several seasons. Teller, who has just turned out biographical volume with Nantucket background, wants to concentrate on books.

Chicago

Victor Borge in town last week playing convention date.

Film player Wallace Ford in this week to plug "He Ran All the Way."

Ringling Bros. Circus kicks off at Soldier Field July 18 for one week.

North Shore Music-In-Round bowed last week for season with "Showboat."

Mrs. John Alden Carpenter, wife of late Chi composer, and daughter on European tour.

Brig. Gen. David Barnoff in town last week to address Catholic Theatre Conference at Mundelein College.

Marshall Migatz' Salt Creek strawhatter bows Friday (22) with Melvyn Douglas and Signe Hasso in "Glad Tidings."

Mrs. Spencer Tracy was awarded honorary degree from Northwestern U. last week for her work as founder of John Tracy clinic.

Purple Heart Cruise, sponsored by Chi Sun-Times scribe Irv Kupcinet, was navigated last week by Weavers, Nip Nelson, chirps Doris Drew and Jeri Southern, and emcee Joe Wallace. Yearly Lake Michigan cruise hosts hospitalized vets from this area.

Havana

Singer Rosemary Clooney stopped in Havana for two-day vacation before opening at Olympia Theatre, Miami.

Borah Minevitch's Harmonica Rascals will follow the George Arnold ice show into the Tropicana nightclub.

Cartyle Productions, Inc., formed here to make films in Cuba in both English and Spanish. Pix will be shot twice with bi-lingual cast, once in English for U. S. distribution, and in Spanish for South America.

Rome

By Helen McGill Tubbs

Julius Dassin here from Paris. William C. Tubbs signed for role in "Our Skins," to be made in Paris.

John Cromwell in for a few days on his way to Paris after vacation in Capri.

Mel Ballerino, casting up-for Metro, here to take over work on "When in Rome."

Clarence Brown, who will take over directorial duties of "When in Rome," arrived here recently.

Riviera

By Edward Quinn

Jack Carter at Eden Roc on vacation.

Sir Cedric Hardwicke shooting "White Road" film in Nice.

Audrey Hepburn, London's trilingual actress, also over here to work in same pic.

Charles Trenet finished work on film, "Bouquet de Jolie," a musical which also stars Thilda Thamar.

Monte Carlo's Sporting Club, beach hotels and nightclubs prepping for expected big tourist season.

Michelle Farmer in Monte Carlo, where he is filming "We Are Going to Monte Carlo," with French cast.

Birmingham

By Fred Woodruss

Dr. Charlotte Bauer, U. of Washington Drama Dept., has been hired for the summer to teach drama at city playgroups.

Dennis O'Keefe and Pao-Thomas publicist A. C. Lyles, Jr., stopped here on southern tour plugging "Passage West."

Arthur Bennett Lipkin, conductor of the Birmingham Civic Symphony, sailing soon to Europe, will lead the NBC Symphony at a pop concert late this summer.

Hollywood

Martin Mooney filed a petition in bankruptcy.

Pittmore Lash recovering after major surgery.

Jack Laist arrived in town for his annual summer stay.

Mervyn Lelloy back at work at Metro after an illness.

Julian Lesser back in town after two months in London.

Mike Frankovich in from Italy for his huddles at Rep.

Joan Evans was graduated from University High School.

Gene Gach elected proxy of Los Angeles Publicity Club.

Stepin Fetchit back in town after 13 years to resume film work.

Mel Ferrer trekked to La Jolla to set up the Playhouse season.

Ed Beck resumed his field exploitation job with Metro exchange.

Stan Laurel recovering at home after surgery at Glendale Sanitarium.

Robert L. Lippert mending at Cedars of Lebanon after abdominal surgery.

Phil Ryan returned to the agency business as an associate of Charles Wendling.

Sam Goldwyn upped Gus Schroeder from location manager to production manager.

Joe Hazen checked in from N.Y. for huddles with Hal Wallis on upcoming production.

Jan Sterling planned to Rome to join hubby Paul Douglas, who's making a film there.

Bel Fielding, assistant to Metro producer Richard Goldstone, upped to full producer status.

Viola Swisher, widow of UP's Harold Swisher, doing public relations for "The River."

David A. Lipton back at his desk after a fortnight in N. Y. huddling with UI homeoffice execs.

Milton Gunkberg bought a small studio for production of his Natural Vision three-dimensional pix.

Stanley Rubin returned from Paris and checked in at 20th to begin his new producer-writer contract.

Carl Brisson winds up his "Merry Widow" stint this week and preps for concerts in Sweden and Norway.

Gene Autry bought a former supermarket and is remodeling as a headquarters for his various business enterprises.

Fred Zinnemann producing-directing a three-reel documentary at Paramount to show workings of Orthopaedic Hospital.

Boris Karloff named to Screen Actors Guild board as alternate to Robert Preston, who's currently in "20th Century" on Broadway.

Lenore Gilbert Warrenson back from a three-months' supervision of photographic unit which filmed the A-bomb tests in the Pacific.

Lee W. Weber bought partner Floyd Hopkins to run Hollywood Pictorial service solo while Hopkins joins staff of San Bruno Evening Herald.

David O. Selznick filed suit against Bambi Linn to recover \$1,100 allegedly paid dancer under a 1947 pact, and attached her joint salary with Rod Alexander at Coconut Grove.

Pittsburgh

By Hal Cohen

Beachcombers come back to the Copa Monday (25), following John Agar.

Pat Tizmo, usher at White Barn Theatre last summer, promoted to the boxoffice.

Nino Nanni back at the Monte Carlo for his third time at Alan Clark's room.

Vladimir Bakaleinikoff will conduct NBC Symphony on US Steel Hour Aug. 5.

DeeJay Dave Tysed's son, Dave, Jr., graduated from Wittenberg O. College and going with Good-year company.

Paul Shannon, KDKA announcer, and his wife are on a South American cruise.

Herman Middleman, Carusel maestro, and his wife celebrated 10th wedding anniversary.

Al Checchio exited "Two on the Aisle" and going out with summer-packaged "Lend an Ear."

Gene Kaufman, WDTV announcer, signed for role in "Bittersweet" at Pitt Stadium next week.

Edward Everett Horton's sister and 93-year-old mother motored in from Coast and drove him back to N. Y.

Nat Moss, who owns Johnny Brown's Club, and his wife celebrated their silver wedding anniversary.

Gloria McPhernan has left the Miriam Sage Dancery; Ann Marie, from Latin Casino in Philly, replacing her.

Norma Winters, White Barn leading lady two summers ago, resident leading lady this year at Bill Green's Arena Theatre.

OBITUARIES

OLIVE VAIL

Olive Vail, 47, former chorus girl and operator of a dance and drama school in Cincinnati for 10 years, died June 14 in Cincinnati. After studying under Ned Wayburn she appeared in editions of "George White's Scandals" and "Ziegfeld Follies" before entering vaudeville. In 1931 she danced in the "Spirit of Notre Dame" film. In recent years had been a postal employee in Washington, D. C.

She leaves her husband, Lawrence Hirschfeld.

JOSEPH HORNSTEIN

Joseph Hornstein, 65, proxy of Joe Hornstein, Inc., N. Y. motion picture equipment distributors, died June 17 in New York. Hornstein supplied equipment to most of New York's larger motion picture theatres and many show spots around the country, and also had offices in Miami and St. Louis. A pioneer in the industry, he catered to nickelodeons at the start of his career.

Survived by wife, three sons and a sister.

HENRY R. SORENSON

Henry R. Sorenson, manager of the Ethel Barrymore Theatre, N. Y., died June 16 in New York after a long illness. Sorenson had been with Lee and J. J. Shubert for many years, managing the Forty-Fourth St. National, Century Royale and Winter Garden. He had previously managed leading hotels of the Knott Corp. in New York and Detroit.

Surviving are his wife and daughter.

JOHN LAYCOCK

John Laycock, 38, Australian publicity man, died June 10 from diabetes while vacationing in the Blue Mountains. He was long attached to Paramount in Sydney, getting to handle publicity for Universal-International under Lin Endean. In the past year he had swung back to journalism via a Sydney radio trade newspaper.

Survived by wife and two children.

KITTEN SNOW

Ethel Matthews, 59, former vaude artist known professionally as Kitten Snow, died June 14 in Jersey City. Miss Snow, a pianist and singer, toured the U. S. vaude circuits as part of the Will Rogers show. At one time she was head pianist for Remick & Co., music publishers. Her husband, Star Matthews, vet sports announcer for the Baltimore Sun, died in 1933.

Surviving is a brother.

ARTHUR SIEGEL

Arthur Siegel, 72, one of the founders of the Municipal Theatre Assn. and an advertising executive in St. Louis, died in that city, June 11, of complications following a fall on a soda bottle at Sportsman's Park, St. Louis, May 30.

Siegel was named a director of the theatre association when it was founded in 1919 and served as second v.p. for the last 10 years. His wife survives.

TOBY NOVIUS

Toby Novius, 46, actor, musician and St. Louis emcee, died in a St. Louis hospital June 13, of heart disease. A son of actor parents, he began his theatrical career at the age of 3 and toured throughout the country.

Novius returned to St. Louis five years ago to appear at banquet and convention shows. He specialized in musical novelties and satires. His mother survives.

ARNE HALLIN

Arne Hallin, 48, Metro manager in Sweden, died in Stockholm June 13 of a cerebral hemorrhage. Hallin began his career in the motion picture business as a traveling salesman for Universal in 1925. He was also a film salesman for Warners and SBD, a Swedish production company. He became manager of Metro's Swedish office in 1937.

Surviving is his wife.

MAURICE GREENOW

Maurice Greenow, 67, who sang with the choruses of both the Metropolitan, N. Y., and Chicago Civic Opera companies, died June 16 in Philadelphia. Greenow, a tenor, began his career with the late Oscar Hammerstein. He was active in the American Guild of Musical Artists, retiring eight years ago.

A daughter survives.

GENARO PETRILLI

Genaro Petrilli, trumpet player for 15 years in Louisville, died June 16 in Brooklyn. He played

with local and touring orcha. and for several years was a member of the WJAS (Louisville) staff crew. Petrilli was a longtime member of Local No. 11 there and formerly managed the Musician's Club, nightclub catering to musicians and entertainers.

PETER A. PAVLENKO

Peter A. Pavlenko, 32, playwright-novelist, died June 16 in Moscow. Although his novels and plays were aimed at arousing Communist sentiments, he had received international prominence for his scenario on "Alexander Nevsky," the Sergei Eisenstein film.

Pavlenko was awarded several Stalin prizes for his works.

LANI MCINTIRE

Lani McIntire, 47, orch leader, died June 17 in New York. McIntire had conducted the Hawaiian band at the Lexington Hotel, N. Y., for the past nine years. He penned more than 100 tunes, including "One Rose," and had been accompanist to Bing Crosby and other singers.

His wife survives.

LOUIS BENTON

Louis Benton, 37, who had managed several theatres for his brother, the late William E. Benton, and who had operated on his own in Albany and Troy, died June 3 in Saratoga Springs, N. Y. after a long siege of heart trouble. He had been in retirement.

Wife and five children survive.

KENNETH PERKINS

Kenneth Perkins, 61, author and screenwriter, who wrote many of the early William S. Hart and Tom Mix westerns, died in Hollywood June 8. In recent months he had scripted several Gene Autry vidpix.

Widow, daughter and brother survive.

WILLIAM L. SHERRY

William L. Sherry, 77, one of the founders of Paramount Pictures, Inc., died June 14 in New York. Sherry was a former v.p. of Paramount and later was associated with Universal, United Artists and Metro.

Four daughters survive.

JOSE SIMPSON

Jose Simpson, 74, former acrobat, died June 10 in Oswego, N. Y. Mrs. Simpson and her husband, the late Edward Simpson, had toured in vaude and with the Hunt Circus for many years.

Survived by four nieces and several nephews.

SAMUEL L. WILGUS

Samuel L. Wilgus, 94, pioneer in the development of the Indian Lake resort area near Bellefontaine, O., died there June 14.

With his son, the late French L. Wilgus, he built the first dance-hall, roller coaster and boardwalk at Russell's Point.

BESSIE DAINTY

Mrs. Bessie Dainty, of Kelleys Island, O., former vaudeville and stock performer, was killed June 9 in an auto accident in New Mexico.

In recent years Mrs. Dainty had performed in the Civic Opera and Dramatic Guild at Detroit.

ROBERT R. BREWER

Robert R. Brewer, 70, violinist and former orch conductor, died June 18 in Cleveland.

Surviving are his wife, three sons and a daughter.

TOM A. BROOKS

Tom A. Brooks, 46, veepee and general manager for Hearst radio operations, died June 19 in Leonia, N. J. (Details in radio section.)

William M. Martin, 70, trainer of sheep dogs, died June 9 in Maple Creek, Sask. His sheep-herding exhibitions were given at New York's Madison Square Garden, the Chicago Livestock Exposition, Toronto Royal Winter Fair and other events.

Bishop George Allen Beecher, 83, former Wild West show performer, died June 14 in Mt. Pleasant, Iowa. He had toured with the Col. William F. Cody (Buffalo Bill) show.

Jack Valpey, 50, office manager of the Metro exchange in Los Angeles until his retirement 18 months ago, died in Hollywood June 10 of cancer. Widow and daughter survive.

Mrs. Joseph Schaller Ward, 67, member of the educational committee of the N. Y. Philharmonic

Symphony Society, died June 12 in New York.

Charles V. Shoecraft, 64, a projectionist, died in Dallas June 9. For the past four years he had been employed by the Robb & Rowley circuit.

Wife, 65, of Herman Beirider, division sales manager for Lippert Pictures, Inc., Dallas, died June 19 in that city, of a rheumatic heart ailment.

Father, 85, of George Cukor, film director, died at his Beverly Hills home June 10. Daughter, Elsie Cukor Lipton, also survives.

Father, 78, of screen actor Cesar Romero, died in Hollywood June 10. Widow, another son, and two daughters survive.

Edward O. Gilbert, 76, manager of Allied Theatres in Berlin, N.H., until his retirement in 1948, died in that city June 10.

Walter Breuchbach, owner-operator of Avon Theatre, New Vienna, O., was killed June 17 in a motorcycle crash near Leesburg.

Robert Hudson, 54, Chicago motion picture operator, died June 12 in Chicago.

Wife of Paul Swan, dancer and artist, died June 14 in Van Nuys, Cal.

Father, 79, of Russ Smith, band-leader, died in Pittsburgh June 11.

MARRIAGES

Sally Ostrom to Roy B. White, Cincinnati, June 17. Groom is a 20th-Fox salesman and son of Maurice White, Clacy exhibitor.

Muriel Bone to John Beck, West Haven, Conn., June 18. Bride is daughter of VARIETY's New Haven correspondent, Harold M. Bone.

Dorothy Pyren to Robert Neukum, June 18, New York. Groom is a member of the chorus of "Gentlemen Prefer Blondes," at the Ziegfeld, N. Y.

Betty Fox to David Remard, Chicago, June 8. Bride is a talent agent.

Evelyn M. Berry to Walter E. Brooks, Portsmouth, N. H., June 9. Groom is manager of a drive-in theatre in Augusta, Me.; bride has been employed at Civic Theatre, Portsmouth.

Anna Catherine Dautenbach to Emil Poryan, Pittsburgh, May 28. Groom's with 20th-Fox exchange there.

Lois Harrington to Billy Dennison, Pittsburgh, June 9. Bride's on Loew's Penn Theatre staff there.

Andrey Tyson to Robert Rinehart, Pittsburgh, March 11, just announced. Bride's the daughter of Dave Tyson, WCAE disk jockey.

Rona Anderson to Gordon Jackson, London, June 2. Both are Scottish stage and screen players.

Mary Samuel to Grant Sullivan, New York, June 12. Bride's a vocalist; he's an actor.

Muriel R. Smith to Norman Jacob, June 16, N. Y. She's secretary to Al Tamarin, United Artists publicity topper.

Bob Hope

Continued from page 1

habit of attending motion picture theatres is to turn out fewer and better pictures, Hope thinks. There should be a succession of pictures that the public can be convinced it can't afford to miss, he feels. His plan would be to publicize the entire group in large cooperative advertisements, even though they might have been produced by different companies. He would have all the companies merge their resources and efforts in this huge campaign to bring people back into the theatres.

"Just dazzle the public—shoot at them a block of, say, a dozen outstanding pictures at one time," advises Hope. "And prove to the public that the motion picture industry is capable of turning out far superior entertainment than TV."

A second and supplementary way to help get the public back into the theatres, Hope thinks, would be for more picture stars to make more personal appearances in more theatres throughout the country—to do their bit to make the people more picture-conscious again by personal contact.

Not One-Sided

While TV may have the advantages accruing from being able to furnish entertainment at a lower

cost for the public, ease of entertainment attainment and the ability to provide it among the comforts of home, the content is not at all one-sided, Hope points out. "Motion pictures can and do provide much the superior entertainment," he adds "spending many times more on stories, material generally, production, etc. And films have no much broader a scope than TV which eats up so much comedy and other material so fast and thus necessarily has to be repetitious and work on a comparatively limited budget in a restricted and limited sphere. And so TV finds its outlet on small home screens, always facing the danger of satiating its fans with too much of the same, he further points out. And, he says, there's also to be taken into consideration the gregarious character of people and their urge to get out and go places where other people are congregated.

Hope, however, makes it clear he's not scorning TV or blinding his eyes to its vast potentialities and likely greatly expanded future. And he's not denying it his talents, any more than radio, even though the motion picture will continue to be his main field of endeavor. He has three picture commitments. But he also is signed for 10 TV appearances during the next year, and he's assured of another radio contract for the coming season. He'll probably be with Chesterfield, he says. After his five personal appearances on this brief tour he'll vacation a while before jumping into his next picture.

One of the reasons that theatre business is holding up so much better in Great Britain is because the bulk of the public there travels about on bicycles instead of in automobiles, Hope points up. Bicycles impose less of a drain on the public's pocketbook and, in consequence, leaves more money to be spent on amusements, the comedian points out. It's an important factor, he feels.

Of course, the fact that there is less food and fewer luxuries, aside from amusements, on which to spend money and that there is little television and comparatively little radio entertainment in Great Britain also helps to account substantially for the long queues in front of theatres through many British cities, Hope stresses.

Eastern Cafes

Continued from page 1

some of the top nitery names playing video will prefer to work practically alongside their swimming pools, and trips to N. Y. cafes will become infrequent during the TV season.

Many comics and singers working television are anxiously awaiting completion of the cable so they can spend more time in their Hollywood homes and get away from the additional expense of a New York apartment. The videoites also feel that if they get the urge to pick up some extra money in cafes, they can book some highly lucrative date in the fairly nearby Las Vegas niteries, plus some top Hollywood spots such as Ciro's and Mocambo. There's also the opportunity of playing theatre dates inasmuch as circuit bookers will periodically put in stagshows when a top name is available.

The cafe owners, consequently, will be hard-pressed to get a pulling name. The fact that most top TV shows originated in New York this season gave N. Y. bonifaces more opportunities to book top talent than in previous years. Frank Sinatra, Danny Thomas, Martin & Lewis and others became available because they were on the scene. Many doubled between video and theatres and cafes.

A factor that's bothering nitery owners is the probability that shift of top programs to Hollywood will also force featured talent, along with names, to spend more time in that area. It's still a fact that many acts pick up a week's salary for one television date. Hence many turns will prefer to work the Coast.

Just what cafe operators can do under those circumstances hasn't been doped out. They anticipate some dismal stretches of business, and some hope they'll be able to persuade names playing tele shows once monthly to plane in for an occasional two-week stand. Others feel that they'll have to latch onto a new formula that will make them less dependent upon headliners. So far, few have any ideas as to how to wean customers away from headliners and still operate profitably.

Nabe Theatres

Continued from page 1

the few to up its prices, charging \$1.30 with tax. House was cleared and shuttered at 6:30 p.m., reopening at 8:30 to accommodate the crowds, and no film was shown in conjunction with the fight.

Fight was carried in Washington by the 1,500-seat Keith's (RKO) and the 1,500-seat Lincoln, part of the District Theatres' chain catering to Negro audiences. At the Keith's, the ticket sale was stopped an hour and 10 minutes before fight time when the lineup still extended a block-and-a-half. Lincoln stopped selling tickets more than three hours in advance of the fight, turning away all comers after that. Audiences in both houses uncomplained those in all theatres. They were mostly males, in shirt-sleeves, who applauded, yelled, booed and hissed, the same as they might have done at ringside.

In Cleveland the RKO Palace also catered to standees with an estimated 3,500 tickets sold. Palace upped its boxoffice price to 90c at 3 p.m. In Albany, a crowd of approximately 4,200 jammed the Palace (Fabian), standing four-deep in the back and spilling down the side aisles. Same type of his was hung up by Loew's Century. Battle more, and the Harlem in that city, which also plays to an exclusive Negro audience.

Reception quality was generally considered excellent for large-screen, although it did not compare in brightness and definition with home TV. Albany Palace, for example, showed an over-supply of gray on the fight scenes, although the closeup shots, of Louis being interviewed in the ring following the fight by narrator Bill Corum, were much clearer. Considerable criticism was voiced at Corum's commentary, on the basis that he spoke too little in the early rounds and too much in the fifth and sixth rounds. Sportswriter substituted for Jimmy Powers, originally assigned the blow-by-blow calling, who had a previous commitment for NBC-TV's "Cavalade of Sports" show.

BIRTHS

Mr. and Mrs. Spike Jones, daughter, Hollywood, June 13. Father is bandleader; mother, Helen Grayco, is singer.

Mr. and Mrs. Roc Hillman, daughter, Hollywood, June 9. Father is musical director at KMAC-TV there.

Mr. and Mrs. Ernie Davis, son, Albany, June 7. Father is an announcer-disk jockey on WPTZ there.

Mr. and Mrs. Joe De Santis, son, June 15, New York. Parents are radio actors.

Mr. and Mrs. Lester Kennedy, twin sons, Pittsburgh, June 10. Father manages the Regal Theatre there.

Mr. and Mrs. Lloyd Christopher, daughter, Pittsburgh, June 8. Mother's Peggy Wallace, a nitery dancer.

Mr. and Mrs. Richard Meyer, daughter, Pittsburgh, June 11. Mother's Millie (Whacky) Wayne, cafe comedienne.

Mr. and Mrs. Jodie Copelan, daughter, Hollywood, June 12. Father is film editor on Gene Autry vidpix.

Mr. and Mrs. Barre Shlase, son, N. Y., June 13. Mother is the former Jacqueline Ross, daughter of the late Lou Metzger, one-time manager of Universal studios on the Coast; father is former indie television package producer.

Mr. and Mrs. Ted Menderson, son, June 10, Chicago. Father is radio-TV exec at W. B. Dorer agency, Chicago.

Mr. and Mrs. Vic Rowland, son, Hollywood, June 13. Father is head of ABC press department on Coast.

Mr. and Mrs. Samuel Fields, son, Hollywood, June 13. Father's a film editor for Frontier pictures; mother's the daughter of the late Sam Heilman.

Mr. and Mrs. John F. Horstmann, Jr., son, Philadelphia, June 8. Father is a field director with WOR-TV, N. Y.

Mr. and Mrs. Hal Marcardin, daughter, New York, June 8. Father is production staffer for "Ted Mack Family Hour" (on ABC-TV-AM) and copy chief for "Ted Husing Bandstand" (WMGM, N.Y.)

Mr. and Mrs. Bob Atcher, son, June 12, Chicago. Father is WLS cowboy singer.

Mr. and Mrs. Bruce Bryant, daughter, June 17, Chicago. Father is member of Edward Peiry Co. Chi staff.

Mr. and Mrs. Ted Martin, daughter, Newark, N. J., June 17. Father is a singer on WMCA, N. Y.

The Modernaires

BUSIER and GREATER than EVER!



NOW!

ON THE AIR

FIVE DAYS WEEKLY over CBS
for Campbell's Soup on BOB CROSBY'S

"CLUB 15"

Returning Aug. 27 — Fifth Consecutive Year!

**NOW!
IN PERSON**

Friday, (June 22) ORPHEUM THEATRE, Omaha
June 29, CHICAGO THEATRE, Chicago
AUG. 1 — PARAMOUNT THEATRE, N. Y.



NOW!

FEATURED EXCLUSIVELY ON
CORAL RECORDS

CURRENT RELEASE:

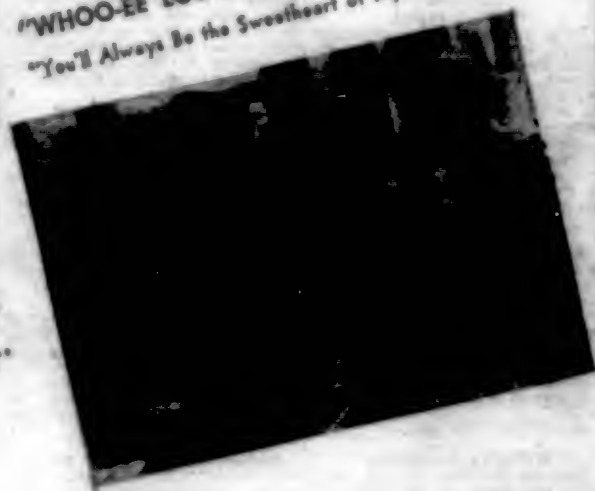
"WHOO-EE LOU-EEE-SIANA"

"You'll Always Be the Sweetheart of My Dreams"



**NOW!
IN PICTURES**

COLUMBIA "When You're Smiling"
UNIVERSAL "Musical-Featurettes"



DIRECTION



PERSONAL MANAGEMENT

Thomas P. Sheila

VARIETY

Published Weekly at 354 West 40th Street, New York 18, N. Y., by Variety, Inc. Annual subscription, \$25. Single copies, 45 cents. Entered as second class matter December 22, 1908, at the Post Office at New York, N. Y., under the act of March 3, 1979. COPYRIGHT, 1951, BY VARIETY, INC. ALL RIGHTS RESERVED.

VOL. 183. No. 3

NEW YORK, WEDNESDAY, JUNE 27, 1951

PRICE 25 CENTS

'THEATREVISION' AS TV-PIX HYPO

Cornseed Crooners Reap B.O. Bonanza As City Slickers Lap Cider-Jug Tunes

With public domain tunes currently riding high on best-seller lists, bookings for country, western and Ozark mountain singers have opened up on a national scale. Heretofore limited to dates in the grassroots areas, these singers are riding on the crest of the public domain fad into big city shtetl and theatre engagements.

Since such tunes as "Mocking Bird Hill," "On Top of Old Smoky" and "Tennessee Waltz" have been clicking in the large cities, theatres and nitery owners are beginning to dig into the haywagon belt for authentic interpreters of these songs. Crossing top coin for these operators this past year have been Tennessee Ernie, Red Foley, Merv Shi-ner, Ernest Tubbs, Eddy Arnold, Hank Williams and Jimmy Dickens. Along with the theatre and nightclub engagements, the country singers have been racking up top grosses in one-nite and concert dates in urban situations. Their h.o. draw is also being hyped in these areas by the steady flow of country-styled disks being pressed by the major diskeries. These waxes are hitting 750,000 sales peaks with top sales coming in from such non-cornbelt cities as Chicago, St. Louis, Detroit, San Francisco and New York.

Growing interest in this country and western music is evidenced by the influx of diskery, puberry and nitery representatives into Nashville, Tenn., home base of the haywagon singers. Many of them appear weekly at the "Grand Ole Opry" in the Ryman Aud., Nashville, and a large percentage are represented by station WSM, which conducts its own artists bureau.

Chevalier Applies For New U. S. Visa Under 'Hardship' Rule

Washington, June 26. Maurice Chevalier, barred from entering the U. S. this year for signing the Communist-inspired Stockholm Peace Petition, has applied for a new visa into this country. Chevalier, currently in Canada, made the application to the Immigration Service under a 1917 law which can recommend "hardship cases" for entry. The State Department, which has final jurisdiction over the matter, has not yet received any word from the Immigration Service.

Original ban was slapped on Chevalier last April, when he went to Canada to fulfill a contract with Canadian Concerts & Artists. Just winding up a barnstorming trip through the Province of Quebec next Friday (29), he flies to Caracas for appearances there, and then will do a three-month stint in Rio de Janeiro, Sao Paulo and Montevideo. Following the South America session, he is scheduled for dates in Cairo, Vienna and Brussels.

\$8,225,000 RADIO CITY PLANNED BY SALT LAKE

Salt Lake City, June 26. First steps have been taken to get approval for the construction of a 22-story building to be known as Radio City Salt Lake. The city zoning commission has already cleared the way by granting waivers of certain restrictions.

No names have been released as yet as to the backers, but it is understood there is radio and TV money in the deal. Plans call for building to have one wing with 50 apartments, while the balance will consist of 250 offices, mainly for media, radio and TV.

Cost has been put at \$8,225,000. If all goes well, construction work on what will be this city's tallest building will get under way Oct. 1.

600 Unproduced Stories Offered To Tele by WB

Hollywood, June 26. Some 600 unproduced story properties are being offered for sale to television by Warner Bros. WB is trying to develop interest of network heads and ad agencies in stories which the studio's writers couldn't lick and which have been shelved for years.

Sale to video of unproduced scripts is in line with firm's move to liquidate all assets not directly associated with production or theatre; to raise money for purchase of up to 50% of firm's outstanding stock. Story properties will also be put on block for other picture companies.

How sales will be conducted is not yet disclosed, but it's believed the stories will be sold in blocks, or the entire package of 600 "at a price."

WHOM-FM Chinese Show

Regular weekly broadcast in Chinese will be started by WHOM-FM, N. Y., on Tuesday (3) 8:30-9 p.m., on the eve of Independence Day as a reaffirmation of the loyalty of Chinese-Americans.

Program beam.d to the 60,000 Chinese-Americans in the metropolitan area will be a disk jockey show with Mrs. Kang Louis, wife of novelist Louis Chu. Taking part on the initiator will be Shavey Lee, "mayor" of Chinatown, and representatives of Nationalist China have been invited. It will be produced by Kim Eng.

Cantonese dialect will be used and WHOM-FM expects to expand the series to a cross-the-board strip in September.

NBC TO FILM TOP TELE FOR EXHIBS

The National Broadcasting Co. is going into the film-making business with a theatre-TV project which it feels confident, will not only bring a new type product into the picture houses of the nation, but will at the same time lure millions of new customers to the boxoffice and establish a permanent niche for TV personalities.

The NBC "theatrevision" formula, as already blueprinted, is expected to start rolling about Aug. 1. It represents the most ambitious venture to date to cement theatre-TV relations and, of more importance, pioneer a brand new form of show business to keep the exhibitor happy and clinch TV's sphere of influence in American entertainment.

Sylvester L. (Pat) Weaver, NBC's veepee in charge of television, who initiated the idea, has already set the plan in motion. It envisions, as a start, five feature-length films, each running about 70 to 80 minutes. They will be made on 35mm film, each comprising the highlights of the top com.-i shows as seen over NBC-TV during the past season. Thus the outstanding bits of the eight Jimmy Durante shows of the '50-'51 season would be incorporated into one pic. Along with Durante, NBC has set its (Continued on page 45)

Disk Jockeys Hit The Bigtime With Network Spreads

The local station disk jockey is coming into his own as a network personality.

Latest to hit the "coast-to-coast" bigtime are Bob Goulding and Ray Elliott, a couple of Boston deejays whose "Ray and Bob Show" has been a hub feature via WHDH, the Bill McGrath-managed indie. NBC is giving them a Saturday night 9:30 to 10 showcasting starting July 7.

Last Friday night (22) marked the CBS premiere of the new "Rayburn and Finch Show" with the WNEW, N. Y., early morning disk jockeys getting a full hour network spread.

Earlier last week CBS also teed off its new TV series starring Mike Wallace, the Chi disk jockey who created a stir in the Loop with his show originating from the Ches Parce nitery.

For a while it looked as though Barry Gray would convert his WMCA, N. Y., after-midnight show into a 45-minute, cross-the-board CBS summer stanza, but it was subsequently axed by CBS board chairman William S. Paley, who reportedly considered him "too hot to handle" in view of his controversial format.

Reserved-Seat Vaudfilm, With Names, Will Be Tested in RKO-MCA Setup

DOS SEEKING LEGITER FOR JENNIFER JONES

David O. Selznick is looking for a legit show for his wife, Jennifer Jones, for the coming season. Pic producer has had Nancy Stern, his eastern rep, send letters around to producers advising of availability of Miss Jones for a play this fall. Film actress was interested in "Gigi," which Gilbert Miller will produce, but it was generally agreed she wasn't right for the lead of the Parisian teenager.

DOS has been reported eyeing legit production himself, if proper setup and scripts materialize.

Strong Defense Of Music Industry In Dope Inquiry

Spotlighting of music biz names and jazz spots in the current shake-down of the New York narcotics situation has stirred a strong defense of the industry by band agency execs.

One agency man, in the business for over 20 years, claimed that he knew of only 10 name musician addicts in the whole country. He admitted that there were probably more, but he said that dope is not the nature of the music business and it was unfair to stigmatize an industry because of a relative handful of users.

The probe's fingerprinting at Harlem dancehalls and niteries, the 52d St. spots, Birdland, China Doll, Roseland, Hanson's drugstore, as well as several Broadway cafeterias (Continued on page 50)

The RKO circuit has joined with Music Corp. of America in an attempt to bring back vaudeville that is styled to lure former theatre-goers to boxoffices. Both "are launching "Operation Hypo" via an experimental series of reserved-seat vaude plus an "A" picture, with two shows daily on weekdays and three each on Saturdays and Sundays.

First contract under the setup has already been signed. Spike Jones will play the Palace, Cleveland, Sept. 6, and the RKO, Boston, Sept. 20, with week of Sept. 13 still to be allied. The Fox Theatre, Detroit indie, operated by Dave Ideal, is also in on the proposition and will get that show Aug. 30.

Two other deals are in the works. Guy Lombardo and a femme top-liner, probably Celeste Holm, are being mulled for Boston, Aug. 23, with other dates to follow, and Edgar Bergen and a co-headliner eyed for the Albee, Cincinnati, Sept. 27, and Cleveland, Oct. 4. Dorothy Lamour may be paired with Bergen.

An "Event" Building Plan is to bring in one show monthly for the time being to make each program an "event," with an advance man working ahead in each city. Each theatre would advertise and ballyhoo the show heavily and sell reserved tickets far in advance.

"Operation Hypo" is designed to produce a change of faces behind and in front of the footlights. The various variety programs will be sold like a musical, and customers will get reserved seats. Sellouts possible in advance under the setup would insure talent a good break in guarantees and percentages.

Circuit and agency toppers estimate that a 3,000-seater, for instance, can bring in around \$40,000 under the price plan, which calls for \$1 for weekday matinees throughout the house, and \$1.50 evenings, Saturdays and Sundays for orchestra and loges, and \$1 in (Continued on page 48)



THE NEW Hour of Charm

DANCERS • CHOIR • COMEDY • ORCHESTRA

A GROUP OF SOLOISTS
A COMPLETE HOUR FOR COLOR
OF ENTERTAINMENT

Under the Direction of PHIL SPITALNY

Bromberg 'Declines to Answer' Probers; Rossen 'No Commie Now'

By HERMAN A. LOWE

Washington, June 26.

Current phase of the House Un-American Activities Committee's probe of Red infiltration in Hollywood wound up this morning (Tues.) with the testimony of actor J. Edward Bromberg, who consistently declined to answer questions on his alleged membership in the Communist Party or any of a large number of front organizations.

The Hungarian-born, 48-year-old actor, visibly disturbed by the ordeal, brought to a dull finish a series of hearings which had hit a number of high spots during the past few months. A brief moment of excitement occurred towards the end of the hour-and-a-half session when the witness and the committee clashed over Bromberg's charge, appearing as a press interview in an Ann Arbor, Mich., paper, that the committee's "record has been such that its effect has been to deprive people of their livelihood." He admitted the statement, and having called the hearings a "witch hunt." He further charged this morning that the mere mention of a name as a witness made the person involved suspect and "automatically deprived him of employment in the entertainment field."

Chairman John S. Wood (D., Ga.) and rep. Charles E. Potter (R., Mich.) immediately went to bat on this charge, pointing out that "there are men who have appeared here this year who have answered questions frankly and are now employed in important jobs in the motion picture industry. Potter went on to point out that the witness himself appeared in "The Royal Family" in the Ann Arbor drama season after receiving his second subpoena.

Bromberg admitted the above, adding, "It's a tribute to the courage of the drama season people that they resisted the pressure put on them and continued to employ me."

Potter, pursuing a favorite subject, continued at this point with, "Do you think an entertainer who" (Continued on page 20)

U.S. Talent Helms Net 40G For Brit. Sid Field Benefit

London, June 26.

Top Anglo-American talent performed at the Palladium's biggest postwar midnight gala Monday (25), which raised over \$40,000 to be put into a trust fund for the children of the late comic, Sid Field. Among those appearing at the benefit were Danny Kaye, Judy Garland, Patricia Morison, Julie Wilson and Orson Welles, at the head of the York contingent, with Sir Laurence Olivier and Vivien Leigh heading the British state.

Kaye contributed an outstanding bit of buffoonery in his satire of a Russian delegate at Lake Failure, another as one of the girls in a Florida Orset, a third in a song trio with the Oliviers and finally with a Harry Lander impression. Miss Garland scored an ovation which outstripped her previous reception at this house, and Orson Welles clicked as a maverick.

The Crazy Gang scored with their zanyisms and George Robey got a salvo with a tribute to old-timers.

Eisler Sets Film Fete For Soviet Zone State

Berlin, June 19.

Fugitive U. S. Communist, Gerhard Eisler, now propaganda minister of the east German Communist government announced that a "Festival of Peoples' Democratic Films" will be held in the Soviet zone state, June 26 to July 1. One full-length film each from Czechoslovakia, Poland, Bulgaria, Romania, Hungary and China are to be shown in East Berlin, Leipzig, Erfurt and Schwerin, with a few additional Czech puppet film shorts. Soviet pix will not be entered.

Also announced was the establishment of the Soviet zone "Oscar" which will be awarded yearly for the "best collective effort in the terrain of films." Awards of \$500, \$375 and \$200 will be given to the best German films, regardless of whether they were produced in eastern or western Germany.

New Show Biz Poor Souls Fete Wheeler at Corner Candy Store (Toots Shor)

For an organization only one week old, the Poor Souls, a group started by Jackie Gleason, its first president, pulled a remarkable stunt in getting together an organization which gave its first testimonial dinner with 100 attending at \$25 per head. Headquarters of the group is at Toots Shor's, N. Y., where its first shindig was held Monday (25) in honor of comedian Bert Wheeler, the only Poor Soul they could think of who has less enemies than anyone, and they just felt it proper to give him a party.

Gleason explained that the requirements for membership are fairly simple. "You just have to be alive," and, of course, pay the assessments as they come up. Initial levy was the fee for the Wheeler shindig, out of which came a fancy feed, at which few partook, in favor of the refreshment stand benefice Shor set up in front of the room. The assessment bought a \$500 watch and four wedding rings for presentation to Wheeler. Latter jewelry, representing one for every one of Wheeler's marriages, was bought at Woolworth's by press agent Frank Law, a club functionary.

Gleason explained how the group came into being. "When we were kids, we hung around the corner candy store. We can't do that now—we're grown up. This (Toots Shor) is our candy store and our Poor Souls have got to stick together."

Show biz, sports figures and newspapermen are currently in the group. Gleason hopes the organization will ultimately become as important as the Banquets and Circus Saints & Sinners.

Peter Donald cut short a vacation in Bermuda and flew up for the event. He came in the clothes he was wearing on the beach, shorts and a beach shirt. The affair was advertised as black tie. It was a gag in which everyone was in on, except Wheeler. He was the only one to come so attired.

Jessel as Honor Guest At July 4 Celebration

George Jessel will be one of guests of honor at the July 4 celebration in Philly next week of the 175th anniversary of the Declaration of Independence. Manie Sacks, RCA v.p. and a former Philadelphia, is chairman of the entertainment committee.

Irving Berlin may also appear at the shindig at Robin Hood Dell to sing "God Bless America." He's heading for the Coast this week to talk a pic deal with 20th-Fox and will attend the Philly celebration if he can get back east in time.

Film B.O. Better After Tough May, 5-10% June Drop

Although theatre income is continuing short of satisfactory, number of exhibs see good indication an improvement is due shortly, a check of major and indie circuits by VARIETY revealed this week.

Business was generally sluggish through May, continued weak the first half of June and then began to pick up moderately. Business for the entire current month is expected to show a drop of 5% to 10% under June, 1950.

Encouraging to the theatre ops, however, is they're spotting the same market trends which were experienced at this time last year. Mild improvement was felt the latter part of last June, it was recalled, and this was followed by a sharp upswing beginning in early July. While there was no explanation for the handsome rise in revenue, the hope now is that the phenomenon will repeat itself.

The period of upbeat income last year lasted from the beginning of July to about mid-September when it leveled off. There's the same lack of explanation for the slight firming-up which is currently being felt. It was especially noted there was no change in national economic conditions (particularly the high cost of living) which could have had an effect upon the national theatre box.

Strengthening hopes for another upturn this year is the prospect of strong product from a majority of the film companies, according to the theatremen. They said pix which have been scoring at the box recently, particularly in the smaller situations, include RKO's "The Thing," Metro's "Father's Little Dividend" and Columbia's "Born Yesterday."

Charge 'Heaven's Sake' Theft in 150G Suit

Hollywood, June 26.

Damages of \$150,000 are sought in a plagiarism suit brought against 20th-Fox, William Perlberg and George Seaton over the film, "For Heaven's Sake."

Plaintiffs, writers Frank Albertson and James M. Cross, charged that their story, "I Want to Be Yours," was submitted to the studio in 1946 and that "Sake" is a copy of that property. Suit alleges that the studio still has their story, for which they have never been paid.

Censorship Warning

Washington, June 26.

Drawing a parallel between the early days of films and TV in its present stage, Paramount v.p. Paul Raibourn last week warned the National Assn. of Radio and Television Broadcasters that it had no time to lose in setting up a code of self regulation to head off political censorship. Raibourn spoke "off the record" at an NARTB session here last week.

He pointed out that in 1911 there was one state with a film censorship law, and by 1922 there were six more. At that point, Hollywood started moves toward self-regulation and no other states have adopted censorship laws since. The industry, however, has never succeeded in getting even one of the seven states to repeal the law, Raibourn stated.

Freelance Pic Names Mull Switch To TV as Big Coin Looms Via Cable

By JACK HELLMAN

Hollywood, June 26.

Benny Troupe in Sock \$33,680 GI Benefit

Hollywood, June 26.

Jack Benny and his troupe, in one performance in Memphis at a benefit for servicemen's charities, grossed a smash \$33,680 at Ellis Auditorium Saturday night (23), despite 90-degree heat. About 5,000 jammed the auditorium to capacity boxes selling for \$500 each.

In addition to three evening shows in Memphis for the Plough Drug Co., Benny and his troupe also gave a full show at three servicemen's hospitals in the Memphis area. Connie Moore and Artie Acersbach appeared with Benny.

Benny planes out today (Tuesday) for a five-week tour of Korea. With Errol Flynn, Marjorie Reynolds, Benay Venuta and other acts, he will do a break-in show at Travis air base near San Francisco tomorrow night and immediately take off overseas.

'Pacific' Going Parisian! 2d French Singer Eyed, For London; Rico in N. Y.

"South Pacific" seems to be going Parisian with a vengeance—with Roger Rico, of the Paris Opera, going into the N. Y. version of the musical July 9 as the French planter, Emile de Becque, and still another Paris Opera bass-baritone being auditioned only last week for the forthcoming London facsimile. Co-author-producer Oscar Hammerstein, 2d, was in London and Paris last week, holding auditions, returning to N. Y. last Friday (22).

No decision has been made on the London male lead (to appear opposite Mary Martin when the show bows there in November), and Hammerstein prefers to keep the singer's name under wraps for the time being. Felix Maroulani, Paris agent, who booked Rico for the N. Y. assignment, also handles the Frenchman auditioned for the London role.

The London "Pacific" will go into the Drury Lane, with "Carousel" moving elsewhere. Eric Pinza, original Emile in the Broadway "Pacific," who is now traveling abroad, reportedly was interested in the London production, but wanted only a six-month deal. This the "Pacific" producers axed.

In Rico the N. Y. production seems to have a character as colorful as the part he's to play. He'll be the first Emile with an authentic French accent—Pinza is Italian-born, while his successor, Ray Middleton (whom Rico will replace), is a westerner. Bartone didn't know a word of English on arrival in N. Y. six weeks ago, and still knows little. He's learning the role of Emile phonetically, assisted by stage manager Jean Barriere. He reportedly has the first of the two acts down pat, and sings his lyrics well.

Singer is a real-life prototype of the French planter de Becque, being a planter and vintner in North Africa. He has two kids (as has de Becque). Independently wealthy, Rico is an independent character, as well as a fabulous liver. In addition to his wife and two kids, he is bringing over a valet, maid and cook, setting his entourage up at the Hotel Albee.

He has a firm 15-month deal with "Pacific," the first six months at \$2,000, the next nine at \$2,500 a week. But he expects to stay longer, and has put his large collection of opera costumes into storage.

Schary Studies British Yarns for Production

Hollywood, June 26.

Number of properties discovered in England by Metro story editor Kenneth MacKenna are being eyed by production chief Dore Schary for possible purchase. Increasing M-G production in England requires a greater number of stories which can be made there.

MacKenna's trip was his first to London in two years. In the future, however, he will make regular trips to England to study story and screenplay markets.

The greener fields of television are beckoning to stars of the cinema not contractually bound to studios and a wholesale exodus from the sprocket factories is foreseen for the months that lie ahead. Speed of the movement will be accelerated once the eastern cable is joined with the western relay, now slated for some time in the fall.

Their income from pictures gradually leveling off far below their peak earning power and a bonanza shaping up in video, the stars are getting itchy to climb on the hand-wagon before it rolls past them. No less than a dozen names that decorated the de luxe marquees are exploring the potential and the least nibble from the networks or agencies will bring them running.

It has been estimated by agents and business managers of top names that the income from TV would be far greater than what they have ever taken out of pictures. By producing 30 half-hour pictures a year for video, completely controlling their own package and production unit, the potential profit would approximate \$20,000 per film or around \$1,000,000 for a seasonal output of 30 pictures. The possible gross for first run and subsequent screenings of a picture could well run close to \$5,000,000, it is estimated. This is based on the growing TV audience due to increased set sales and continuing licensing of new stations after the freeze is lifted.

By retaining residual rights after the original showing, stars would keep the pictures going for years. With this in view they're beginning

(Continued on page 62)

Way Off Broadway

By HENRY MORGAN

None. Before leaving Austria I took a thing out at Schonbrunn castle, and it was enough to make Billy Rose agonize with shame because he can't do it. For one thing, they use the palace as part of the set... and he ain't gonna raise the dough for no palace.

They advertise the evening as "Die Wiener Saengerknaben," and that's what we went to see. They set up wooden bleachers in the palace courtyard, and there's a stage in front of the main door. Right above the stage is the palace terrace with two huge curving flights of steps coming down from the terrace on either side of the stage. The company is about 150 people, all in period costume... but I'm getting ahead. First the kids come out and sing. At about nine it's almost night, and they knock off. Then the ballet stuff. (It's all in that funny old style in which the people don't really dance; they just move gracefully in time to the music. The plot is the one about the girl who is pursued by a student, an artist, a rich guy... you know the student is a student because he wears glasses and acts silly, you know the artist is an artist because he wears a smock and a beret out in the street and is all the time painting pictures in thin air and is danced by a girl, and the rich man walks around looking rich. Well, they do a couple of variations of this and then the audience gets up and has a beer or some coffee. After intermission comes the killer. The curtains part and a couple is waiting. The music is "Tales of the Vienna Woods," played very slow. Out on the balcony comes the rest of the company... so many that they line the whole terrace and all the way down the steps. They applaud the dancers and then all move down the stairs and on to the stage. They form a massed choral group, and it's very impressive. By now it's real dark out, you understand. They are singing along and you're getting a little bit dreamy, when suddenly the whole second floor of the palace lights up... all chandeliers... the doors to the terrace burst open, and madly whirling couples wait out onto the terrace, down the steps, all over the palace. The chorus swells, the music is forte... and, as I said, Billy Rose would cut his throat in envy. Thirty shillings (buck and a half) top. There's a fine, modern theatre (Continued on page 54)

Subscription Order Form

Enclosed find check for \$

Please send VARIETY for One Year Two Years

To (Please Print Name)

Street

City..... Zone..... State.....

Regular Subscription Rates

One Year \$10.00 Two Years \$18.00

Canada & Foreign—\$1 Additional per Year

VARIETY Inc.

154 West 44th Street

New York 19, N. Y.

PIX LEGIT HOLDING HANDS AGAIN

Theatre TV as Goodwill, Free Service To Regular Patrons Urged by Weitman

Theatres raising admission prices for large-screen TV fight exclusives, or otherwise treating them as anything but free, added attractions to regular picture bills, are making a serious mistake. That's the opinion expressed to *Variety* in New York this week by Robert M. Weitman, v.p. of United Paramount Theatres. The vet showman will also be v.p. in charge of programming for the new company to result from the projected merger of UPT and the American Broadcasting Co.

"In the interest of preserving whatever good will is left to the film industry in this country," Weitman declared, "I think houses with large-screen TV exclusives should make them available at regular admission scales and as part of their ordinary service to the patron."

"We're going to be in trouble otherwise," he explained, "when home television owners turn their dial and discover the fight they expected to see is not available to them in their living room. They are going to be mighty sore—there are evidences of it already—and they're going to look for someone to blame it on."

"They are not going to stop to reason out that the promoter has done it because the gate receipts are down or that the economics of the situation demand it. They're going to see that while the fight is not available to them for free, they can view it for a price at a theatre—and they're going to blame the exhibitor for depriving them of what they had considered their God-given right to pick up such attractions off the air."

"Therefore, we have a ticklish public relations problem. Solving it successfully depends completely on our method of presentation of these events. The handling must (Continued on page 4)

'Some' Guild Members Abide by 20th Cuts, Effective This Sunday

Twentieth-Fox's plan for voluntary salary cuts by homeoffice, studio and foreign execs earning more than \$500 a week goes into effect officially Sunday (1), though Hollywood guilds have nixed the proposal for members holding 20th contracts. Prexy Spyros Skouras said in N. Y. yesterday (Type) that a "few" guild members were going along with the wage slices, but he would not identify them.

Profit-participation aspects of the 20th plan, whereby affected personnel could receive coin up to an amount equal to their full salaries, has been amended slightly. In order to give employees an incentive to reduce their salaries, company is giving them the right to participate in 99% of the company's net earnings. Skouras, in his report to the stockholders in N. Y. May 13, said the reductions and profit sharings would be on an annual basis starting July 1.

Under an amended plan, there will be an accumulation of reduce (Continued on page 60)

Krim Delays Return To N. Y. From Europe

Arthur B. Krim, president of United Artists, now in Europe, has postponed his return to N. Y. to around July 4. He originally planned to hop back to the homeoffice early this week. Krim, along with Robert S. Benjamin, his pard in the U. A. operation, are abroad for an on-the-spot investigation of the company's European affairs.

Max Youngstein, ad-pub v.p. for U. A., checked back at the homeoffice on Monday (25) following a weekend Coast visit. He and sales topper William Heineman viewed a number of pix as prospective releases for the company, but no deals were closed. Heineman is due back later this week, following stopovers in the field.

Any Old Jail Will Do

Dimitri Tiomkin, musical director for Stanley Kramer Productions, spent a day in Sing Sing prison last week in the interest of authenticity. He's about to start writing the score for "My Six Convicts," adaptation of the best seller, which Kramer is filming.

Actual locale of the yarn, written by a prison psychiatrist about his work with the convicts, was a Kansas penitentiary. But jails are jails to Tiomkin, who figured he could get "the feel" for his music just as well 15 miles from New York as 1,500.

Report WB to Bid For Big Block Of Its Own Common

In line with its program of capitalization shrinkage, Warner Bros. is set to put in a bid for a hefty block of its own common shares on the N. Y. Stock Exchange. Reports of the impending big buy were widely circulated in Wall St. last week, prompting heavy trading in the issue.

About 75,000 shares of WB stock exchanged hands over the week's span. It opened the week at 12½ and was up to 13¼ at Tuesday's (19) closing. Price since has been running at about 13.

Cueing the extensive trading is the unofficial information that WB will place a standing order for its stock at \$14, or possibly more, for a limited time. During the last winter, Paramount similarly bought in on its own issue in line with its policy of cutting the capitalization structure. Company purchased about 500,000 shares.

WB now has about 6,685,000 shares of common outstanding, as a result of intermittent buying it has done over the past year. Film outfit had 7,295,000 shares out as of May 27, 1950.

WB objective is to hold to the \$1 dividend rate annually despite the drop in earnings. Idea is to decrease the outstanding stock commensurate with the profits slide and in that way hold up the per-share earnings. Cash for the stock purchases is coming from sale of numerous WB properties, including some theatres and "extraneous" assets, such as commercial buildings.

After-25 Bracket Nixes Pix in 'Small Town'

Chicago, June 26. Smalltown filmgoers do not like war, western or operatic pix and its unmarried residents don't like romantic films. Men attend theatres twice as often as women; single persons go seven times as often as married people, and almost no one goes after he reaches age 25.

That's the opinion of I. I. Raines, member of U. of Illinois' marketing division, who polled a random midwestern town (pop. 3,000) and published his findings last week in "Current Economic Comment," quarterly journal of the university's Bureau of Economic and Business Research.

Basis for Raines' survey was to find methods of improving theatre-going in small towns, while television simultaneously is syphoning off audiences in metropolitan areas and dollar shortages abroad are curtailing foreign demand for American films.

Researcher chose a town in which only one theatre was located, submitted questionnaires to the citizenry and then tabulated frequency of attendance, preferences and dislikes, and other factors affecting filmgoing.

H'WOOD'S COIN IN 6 CURRENT SHOWS

Affinity of Hollywood and Broadway, which went through a cooling-off period several years ago, is now reprising a love match. Major film studios have a financial interest in one way or another in six current Broadway legions—almost one-third of the 20 presently afloat on the Stem.

In addition, at least some of the companies are wide open to deals for the fall. They'll either put a straight investment into Broadway shows or make pre-production deals for angling in return for first crack at screen rights.

Concentration on Broadway currently, as in the past, is by Paramount and 20th-Fox. Other companies have had interests in shows from time to time, but Par and 20th have shown a continuing enthusiasm that has paid off very well.

Par's play department, under direction of John Byram, actually does better than pay for itself. That's unusual, since legit scouting is ordinarily a function of the story department, which is strictly a studio service operation charged to picture overhead. Its only payoff is expected to be in acceptable screen material which it discovers for the studio.

Byram's department always has an income of at least \$300 or \$400 a week from various rights it has let out and has frequently had revenue of \$1,000 a week or more coming in. Twentieth-Fox's play (Continued on page 60)

PAR EYES 'STALAG' BUT FERRER BALKY

Paramount is showing an active interest in acquiring screen rights to "Stalag 17," current Broadway legit hit. If purchased, it will be for production by Billy Wilder, who has been particularly anxious to get it. Wilder and Don Hartman, studio production chief, were recently in New York to see the play.

There are a number of obstacles in the way currently, aside from price. One of these is desire of Jose Ferrer, producer of the legit, to make the screen version himself. He's not anxious to sell until certain what his own plans regarding it are. Price is also a factor, demand being for a very stiff straight payoff or a heavy percentage of the pic's gross.

L. B. Mayer Huddling With Lurie Following His Exit From Metro Lot; See Future Tied in With RKO Buy Try

Busy Boy

Hollywood, June 26. Marvin Miller lays claim this week to the all-media work championship.

He's appearing slightly in the legit "Detective Story" at the Ivar Theatre; playing a featured role in "The Mask," a vidfilm; announcing, acting, or both, in a total of 14 radio programs; and narrating "Land of the Quaking Earth," a Technicolor short at Warners.

He also has a personal appearance scheduled in connection with "Peking Express," in which he played a featured role.

Louis B. Mayer reportedly will head for San Francisco from Hollywood in a few days for huddles with Louis R. Lurie. The exiting Metro studio chief has no definite plans for the future, as yet. What he does may well depend on the success of Lurie's present efforts to acquire control of both the RKO production-distribution company and its theatre circuit affiliate.

That was learned in New York yesterday (Tues.), following formal disclosure the previous afternoon of Mayer's parting with Metro after 27 years association with the studio. The official announcement came as no surprise, either in New York or Hollywood. Growing bitterness in the past few years between Mayer and the Loew's proxy, Nicholas M. Schenck, has been an open secret in the industry.

Date Mayer actually checks off the lot hasn't been worked out yet, but obviously will be before Aug. 31, which is when his contract terminates. New private offices now being prepared for him, will be ready for occupancy July 15.

It was also learned in both Hollywood and New York that Metro is prepping no studio personnel changes following Mayer's (Continued on page 18)

Pic Stockholders Kept Happy By Steady Payoffs

Despite the general slide in earnings, majority of film corporations still are keeping stockholders happy via dividend payoffs. The pic outfits for the most part have maintained a steady pace in their checks to investors for the past three years. In the case of Columbia an increase was shown.

Only two of the top companies, RKO and Universal, haven't declared any dividends since 1948, when the big drop in the business was felt. While prospects at RKO still are bleak, U has been making a strong monetary comeback in recent months and the possibility of a small payoff to stockowners later in the year is not entirely discounted.

Both Paramount Pictures and United Paramount Theatres indicate a continuing of quarterly checks in the amount of 50c, for a \$2 annual total each. This is the same rate which had been maintained by the former Par parent corporation.

Same holds for 20th-Fox, which (Continued on page 63)

See Mulvey, Levy Likely SIMPP Reps in London On New Film Agreement

Hollywood, June 26. James Mulvey and William Levy, members of the eastern distribution committee of the Society of Independent Motion Picture Producers, were regarded today (Tues.) as likely candidates to rep the SIMPP in re-negotiation of the British film trade agreement in London next month. SIMPP prexy Ellis G. Arnall, who had joined Mulvey in previous trading sessions with the British, will prob- (Continued on page 54)

National Boxoffice Survey

Key Cities Spotty to Slow; 'Caruso' No. 1 For 7th Successive Week, 'Fabiola' Takes Second

Big at first-runs over the country continues to lag this stanza, being about even with last week's totals. Many exhibs in key cities covered by *Variety* currently are holding over or booking pix to tide over until they can bring in new product for Fourth of July week. Hot weather was the biggest handicap to sustained trade, mercury giving many spots a taste of the usual summer dog days to come.

"Great Caruso" (M-G) is heading the boxoffice winners for the seventh successive week, being one of the few pix to be consistently above par currently. "Fabiola" (UA), moving up from fourth slot of a week ago, is finishing second by a healthy margin.

Third money is going to "He Ran All Day" (UA), which is just getting started this round. "Take Care My Little Girl" (20th) is fourth while "Tales of Hoffmann" (Indie) is pushing up to fifth place. "Best of Badmen" (RKO) will land sixth.

"Apache Drums" (U) is showing enough to place seventh. "On Riviera" (20th), "Folsom Prison" (WB) and "Appointment With Danger" (Par) complete the top 10 list in that order. "The Thing" (RKO), "In Navy Now" (20th), "House Telegraph Hill" (20th) and "Goodbye, My Fancy" (WB) are

the runnerup films in that sequence.

Several new pictures indicate promise. "Excuse My Dust" (M-G), which comes into N. Y. Capitol this week, is bright and big on its first two playdates. "Hard, Fast, Beautiful" (RKO), which is opening at N. Y. Astor this stanza, looks fine and okay. "Sirocco" (Col), light in N. Y. on second week, okay in Toronto.


"Last Outpost" (Par) shapes up okay in Chicago. "Man From Planet X" (UA) is adding some additional coin in scattered playdates. "Jungle Headhunters" (RKO) is oke in Detroit.

"I Was American Spy" (Mons) looks stout in Philly. "Dear Brut" (Par), okay in Chi, is light in L. A. "Oliver Twist" (UA), fair in Frisco and okay in Denver, hit a terrific pace in first four days at arty Chi house.

"Little Big Horn" (Lipi) okay in Seattle, shapes fine in Pitt. "Kon-Tiki" (RKO) is big on most dates this stanza. "Sealed Cargo" (RKO) looks fair to tepid in three engagements.

"No Questions Asked" (M-G) is solid in Washington, backed by stage show. "Smuggler's Island" (U) shapes good in Toronto.

(Complete Boxoffice Reports on Pages 11-13)



Trade Mark Registered
FOUNDED BY SIME SILVERMAN
Published Weekly by VARIETY, INC.
Harold Bricha, President
134 West 60th St., New York 19, N. Y.
Hollywood 38
6511 Venice Street
Washington 4
1200 National Press Building
Chicago 11
612 No. Michigan Ave.
London W.C.2
8 St. Martin's Pl., Trafalgar Sq.

SUBSCRIPTION	
Annual \$10	Foreign \$11
Single Copies	30 Cents
ABEL GREEN, Editor	
Vol. 183	No. 3
INDEX	
Bills	54
Chatter	62
Film Reviews	9
House Reviews	16
Inside Legit	56
Inside Music	47
Inside Pictures	18
Inside Radio	20
Inside Television	34
International	15
Legitimate	56
Literati	61
Music	44
New Act	55
Night Club Reviews	55
Obituaries	63
Pictures	3
Radio-Television	34
Radio Reviews	30
Records	44
Frank Scully	61
Television Reviews	31
Vaudeville	51

DAILY VARIETY
Published in Hollywood by
Variety, Inc. (Inc.)
612 N. Michigan
815 N. Vine, 520 Foreign

Roy Rogers Sues Rep., TV Subsid To Nip Their Sales of His Pix

Hollywood, June 26.

Roy Rogers has filed suit in U. S. District Court asking Republic and its subsidiary, Hollywood Television Service, be restrained from issuing any of his old starring easterns in any manner in which either his name or name of his horse, Trigger, are used for commercial purposes. Attorney Frederick Sturdy filed suit as a test to determine the legal position of Rogers and other film personalities whose pix are being steered into video with commercial sponsorship.

A temporary restraining order was granted Saturday (23).

Sturdy pointed out that Rogers is seeking an injunction, as use of his films with commercial blurbs would create the impression that the film cowpoke is endorsing the products advertised.

Gene Autry, former Rep star, announced that he, too, would take legal action to bar exhibition of his Rep easterns on TV, if necessary. He made 72 pix for Rep between 1934 and 1935.

Despite threats of legal action by Rogers and Gene Autry against Republic on the sale of their pictures for television, Hollywood Television Service last week exposed its rental or leasing plan to agencies and networks for its backlog of three top western properties.

Not only is Republic spring-boarding into video by making the most of its old pictures available for the medium but Earl Collins, pres of Television Service, announced to admen at a luncheon attended by 50 that the facilities of the studio are also to be made available for outside TV producers.

Rep. is asking top price for the old Rogers features—\$30,000 for first-run on a national basis or \$25,000 for each of two runs. The Autrys and "Red Ryder" will be knocked down for \$50,000 first-run or \$17,500 for each of two runs. Other features from the backlog are priced on the basis of Class A hourly rate per run. In the blocks of westerns are 32 Rogers and Autry, and 26 Ryders.

Republic started accepting orders yesterday (Mon.) and buyers were told that they would have to pay the 5% to the musicians union recording fund. Studio is standing the tap for rescoring the music tracks. Collins advised the agencies and networks they would be indemnified against legal action.

Exhibs Ask COMPO To Rep Industry In Rap Vs. No-Tax Orgs

Metropolitan Motion Picture Theatres Assn., N. Y., will ask Council of Motion Picture Organization to rep the film industry in fight against the proposed exemption of admission tax on shows given by non-profit organizations. MPTA launched its battle against the exemptions last week with telegrams to the House Ways and Means Committee in Washington.

COMPO support of the campaign will be sought when the measure goes to the Senate, which will consider the proposal within the next two months. It's felt by the exhib organization that the organized protest properly comes under COMPO's functions. Bill is considered one of the most dangerous to face the industry in several years as it would permit, if passed, non-profit groups to compete with pic theatres without lacking an admission tax to their tickets.

Carle Replaces Siegel As Par Studio Pub Chief

Hollywood, June 26.

Teet Carle, a member of the studio publicity department for the last 11 years, took over yesterday (Mon.) as head of the Paramount studio publicity department, replacing Norman Siegel, who resigned.

Carle, assistant department head since 1945, entered the industry as a Paramount flack in 1927 and was with the firm until 1936, when he went to Metro for four years. He rejoined Paramount in 1940.

Eyes Other Shows

Encouraged on the b.o. possibilities of large-screen theatre tele as a result of the present fight experiments, United Paramount v.p. Robert M. Weitman believes it will not be too difficult to schedule other shows at least once weekly. Major point, he feels, is thinking ahead and getting them set well in advance.

Anxious to get away from the one-note emphasis on sports in the experiments, Weitman is looking forward to the possibility of telecasting to the theatre network a show from the stage of the Paramount, N. Y., such as that in which Dean Martin and Jerry Lewis will star next week. Weitman would also like to make an arrangement with the Rockefeller to carry at least two of the big traditional annual shows of the Radio City Music Hall, such as those at Christmas and Easter.

Frank McIntosh Named MPAA Rep in Theatre TV Hearings Due Before FCC

Washington, June 26.

Frank McIntosh, prominent Washington consulting engineer, has been chosen to represent the Motion Picture Assn. of America in next September's theatre television hearings before the Federal Communications Commission. McIntosh's appointment was set for final okay at today's (Tues.) meeting of the association's TV committee in New York.

Appointment of McIntosh is one of the natural steps in the association's preparation for its theatre TV presentation before the FCC. Whether special counsel will be retained for the chore, or whether the association's general counsel, Sidney Schreiber, who prepared the petition, will handle legal ties before the commission, was not disclosed. General procedure, however, is to employ specialists in the field.

Today's meeting of the TV committee, headed by Metro's Leopold Friedman, was for the specific purpose of mapping a preliminary campaign in the industry's efforts to secure allocations for theatre exhibition. Since individual members of MPAA, such as 20th and Paramount, will also appear at the hearings, the association is understood to be spearheading its arguments along two lines: (1) The need for theatre video as a public service; (2) to overcome opposition of the common carrier.

Reaction to last week's and tomorrow's (Wed.) experiments with closed-circuit theatre television of the fight is being closely watched by Edward Cheyfitz, association rep on the committee. Public response to the program is likely to be used in the arguments to drive home the public service aspects of theatre TV.

Arguments against the "common carrier" will center around its cost to exhibitors. Its unavailability at certain times, particularly in case of a national emergency, and its lack of high definition. Industry engineers are prepared to show that 1,000-line definition is now a possibility under the ideal conditions of theatre projection, handled as it will be, by experts.

With the Society of Motion Picture Engineers removed from the hearings because of divided loyalty between the film industry and AT&T, both of which are members of the group, MPAA will carry the ball for companies that have not filed to be heard. Hearings are scheduled for Sept. 17.

Haas Pic in Fox Deal

Twentieth-Fox has closed a deal for the outright purchase of Hugo Haas' indie production "The Bridge." Distrib will handle the pic as its own product on instead of on a distribution percentage arrangement.

This is the second film produced by Haas without a pre-production release. First was "Pickup," sold outright to Columbia.

Weitman on TV

(Continued from page 3)

he such that the public is made to understand that we are doing them a favor in making possible their seeing a fight or other event which they couldn't see at all, otherwise."

The best way to do that, Weitman feels, aside from advertising and promotional copy, is to make the special event a part of the regular theatre program, just as a stage show would be. The customer is thus still getting for free the fight he'd get for free over the air. He certainly on that basis would have no room to squawk. Weitman believes, and should actually be grateful to the exhib.

United Par exec also feels that closing of a theatre several hours before fight time, as some houses are doing in the current experiments, and then opening later just for the special event is also a bad practice.

"It is important in the long-range operation of a house," he asserted, "that its essential characteristic as a film theatre be preserved. We're not operating stadiums, but theatres that through the year depend on the good will of the little people who are our regular customers."

Weitman was insistent that he did not desire to be critical of the policy of any of the nine theatres that participated in screening of the Louis-Savold fight two weeks ago or the 11 that will show the Murphy-Jake LaMotta bout tonight (Wed.). He pointed out that the whole matter of large-screen exclusives was still in the experimental stage and theatres were justified in trying varied policies, although they didn't agree with his way of thinking.

Fabian's Palace in Albany will close its boxoffice at 3 p.m. and reopen at 8 tonight for the fight. Regular evening scale will prevail, with the film to be shown before and after the fight. Objective of the three-hour closing is to keep people from coming in during matinee and holding seats.

Shea's Fulton in Pittsburgh will again show the bout as the feature event, with all seats to be reserved and sold in advance. Price will be hyped to \$1.35 plus tax. Boxoffice will open at 9 p.m.

Pay-Control Exemptions To Be Urged by WSB Panel for Amus. Aides

Exemption from wage controls for employees of industries that are exempt from price controls will be recommended by a tri-partite panel of the Wage Stabilization Board when it meets in Cincinnati July 3. Workers benefitting from the action, if the WSB approves the panel's report, will include those in motion pictures, television and radio.

Initial hearings before the special panel were held in Washington June 8, when reps of amusement unions argued that Congress, in exempting certain industries from price ceilings, indicated that a small hike in wages would not cause inflation. Hearings shifted to New York last Wednesday and Thursday (20-21), when a majority of the panel members agreed that Congress did not intend that wage ceilings should apply on industries free from price control.

The Tri-partite panel includes two each from industry and labor, and two reping the public. The public reps are Theodore Kheel, N. Y. attorney, and Richard Lester, professor of economics at Princeton U. Labor is represented by Stanley Rutenberg, of the Congress of Industrial Organizations, and Woodruff Randolph, head of the International Typographical Union. Management members are Fred R. Rauch, exec of the Cincinnati Gas and Electric Co., and Boston attorney Irvin D. Shapiro.

Europe to N. Y.

Siren Adjemova
S. N. Behrman
Mrs. Alex Cohen
Humphrey Doulsen
Oscar Hammerstein, 2d
Dorothy Kilgallen
Richard Kollman
Andre Kostelanetz
Robert Lewis
Jean Lourel
Joseph McConville
Mrs. James Russo
Gladys Swarthout

LaMotta-Murphy's TV Test

Exclusive tele showing of the La Motta-Murphy fight tonight (Wed.) on the large screens of 11 eastern theatres is being watched by the picture industry with even more interest than the original experiment with the Louis-Savold bout two weeks ago. Exhibs hope to learn whether the turnaway hit scored by the nine houses carrying the initial fight was a one-night wonder or whether exclusive large-screen telecasting of major events is the b.o. panacea it has been touted.

Feeling is that it would be unwise to build up hopes on the basis of the success of a single trial. It has also been opined that the Louis-Savold bout was not conclusive evidence of normal audience appeal of theatre tele because of the special place held by Joe Louis in the hearts of fight fans. He has always been a draw, although battling at the age of 37 is admittedly stretching things a bit. In addition, it is thought that perhaps part of the great success of the bout on large-screen TV was due to the fact it was a first.

At any rate, response to tonight's event is expected to shed considerably more light on theatre video's value—at least so far as sports are concerned. Two houses added to tonight's loop to make 11 theatres in eight cities showing the fight are Warner Bros., Stanley in Philly and Fabian's National in Richmond. Original group comprises B&K's State-Lake and Tivoli, Chicago; RKO Keith's, Washington, and Palace, Cleveland; Low's Century and Rome's Harlem in Baltimore; Dietrich's Lincoln, Washington, Fabian's Palace, Albany, and Shea's Fulton, Pittsburgh.

WB's Stanley, Philly, Installs Big-Screen TV

Philadelphia, June 26.

The Stanley Theatre, 2,900-seat flagship of the Warner circuit here, installed RCA large-screen television over the weekend. Initial telecast to be picked up will be the Bob Murphy-Jake LaMotta fight, tomorrow (27) night. House is the first in the Warner chain to add TV, and it is understood here that Warners is making installations in 15 other theatres across the country.

Fight telecast will coincide with the premiere of Alfred Hitchcock's "Strangers on a Train" at the Stanley the same day (27).

Develop Stars in TV For Theatrical Films Is Plan of Flamingo

Initial effort by a telefilm producer to develop new stars via TV for possible later exploitation in theatrical pic is being planned by Flamingo Films. That's the video film production-distribution outfit in which are partnered Matty Fox, former Universal v.p., now one of the controlling triumvirate in United Artists, and theatreman Joseph Harris.

Low Kerner, former Goldwyn talent chief, is production head for the outfit. He was in New York recently looking over young players for five series of programs on film which will go before the cameras in the next few months.

Flamingo plan is to sign unknown actors to parts which call for their services in all media. Hope is that several of them will score clicks in the TV films, making them valuable properties for regular theatrical feature pic. Kerner is casting with that prospect in mind.

Flamingo would either make deals to produce or co-produce the theatrical films itself or lend out its players to Hollywood studios. Outfit's TV production will all be on the Coast.

N. Y. to L. A.

Pearl Bailey
Michael Bartlett
Irving Berlin
Chuck Dreyfus
Margaret Etinger
Bert Friedlob
Herman Goldfarb
Herb Gordon
Lester Gottlieb
Tony Martin
David Miller
Otto Preminger
Paul Winchell
Ed Wynn

N. Y. to Europe

Gertrude Berg
Milton Berle
Florence Eldridge
Gene Fowler
Baruch Gillon
Morris Halprin
Mrs. Francis Head
Jack Hytton
Isaac Jafe
Howard Lindsay
Ilya Lopert
Fredric March
Ellen Toby Ranson
George Sanders
Irving Schneider
Cesare Siepi
Dorothy Stickney
Lazar Wechsler

Chi Exhibs Hop On Theatre TV

Chicago, June 26.

In wake of the successful big-screening of the Louis-Savold bout at Balaban & Katz' State-Lake and Tivoli Theatres here, independent exhibitors are currently scurrying around in an attempt to latch on to the growing momentum of theatre television.

Allied Theatres of Illinois last week appointed a committee to investigate the cost of twelve installation, then turned over the complex problem of whether indie on work into International Boxing Club's two-shot deal—which includes Fabian, Low's, RKO, and United Artists—in National Allied counsel Abram F. Myers.

Balaban & Katz spokesman told VARIETY, meantime, that besides theatre-TV equipment for its Chicago theatres, it has additionally ordered apparatus for houses in Joliet, Waukegan and Aurora, Ill. Circuit's present plans are to outfit the Chicago, Uptown, Southtown, Harding and Marbro Theatres.

B&K topper expressed no alarm over what threatens to be a complete blanketing of the city with theatre-television from rival exhib groups, and the ultimate threat of a shortage of sporting events and national and local spot coverage to pay off the investment. Spokesman said that like any business it is infancy theatre-TV will have its mushrooming period, then gradually taper down and seek out its true level.

Loop State-Lake house and neighborhood Tivoli are both showing the Bob Murphy-Jake LaMotta lightweight bout tomorrow night (27), but circuit expressed doubt over any arrangements or coverage for the upcoming Louis-Charles fight.

Business Circuit revealed it has four large-screen RCA sets on order. Oriental, indie Loop rival, revealed it, too, is being wafted into video installation.

L. A. to N. Y.

Tom Brady
Jack Broder
Nicholas Brodsky
Joseph Calleia
Carroll Carroll
Lester Cowan
Frank DeVol
Nelson Eddy
Wallace Ford
Gene Fowler
Myron Hatfield
William J. Heineman
Elliott Hyman
Gunter Lessing
Al Lichtman
Arthur Loew
Joan Lorrain
Duncan McGregor, Jr.
Howard Melham
Norman Panama
Jerry Pickman
Norman Reader
Rita Ross
Russell Rouse
Andy Rubin
George Sanders
Jack Smith
Davis Stillman
Robert Taylor
Ivan Turs
Max Youngstein

BID 'COLLUSION' STIRS DISTRIBS

Here's How Telemeter Works

Telemeter, the coinbox device for subscription video, in which Paramount shares a 50% interest with David Loew, Carl Leserman and Paul McNamara, has not yet been publicly shown or described. VARIETY learned this week, however, that it comprises an approximately six-inch by three-inch by one and one-half-inch box that can be attached to the side of any tele set. It has two windows on the side of it and a coin slot at the top. In the left-hand window appears the cost of the show available at the particular moment.

The right-hand window is blank until a coin is inserted. It registers the amount of each coin dropped in this slot. When the amount equals or exceeds the figure shown in the left-hand window, the set automatically starts receiving the show.

When the channel selector dial is set for any channel other than Telemeter's, regular programs can be received off the air. As soon as it is turned to the Telemeter channel and before any coins are inserted, it shows a card telling what's on the channel, what time the program goes on and off and how much the charge is for viewing it.

Plan is for this billing to flash on shortly before the show starts and to continue right through the program until necessary coins are inserted or the viewer switches to a different channel. This feature is considered highly important by Telemeter execs, who call it their "marquee."

Telemeter rep calls at the subscriber's home once a month or at any other stipulated intervals and removes from the device a locked box holding the coins. This is replaced with an empty box.

Back at the Telemeter depot the filled box is placed in a machine which engineers are now developing. This will automatically remove and count the coins and will electronically take off a tape inside the coin box an exact record of which shows the viewers bought and how much they paid for each. It will also automatically post these, so that the producer of the show, whether it be film or live, will be automatically credited by Telemeter with the funds due him for providing the attraction.

Telemeter, Par's Subscription TV, To Begin L.A. Tests in Next Few Weeks

Telemeter, the subscription TV system in which Paramount owns a half-interest, will begin field tests of the device in Los Angeles within the next few weeks. KTLA, Par's tele station in Hollywood, will air shows in its off-hours to be picked up by the boxoffice-equipped video sets.

Field tests are scheduled for completion by Sept. 1. Where Par and its associates in ownership of the device, David Loew, Carl Leserman and Paul McNamara, will go from there is being kept under wraps. It is believed they will require, however, allocation by the Federal Communications Commission of an air channel before they can televise to subscribers on a regular commercial basis.

Paul Rabinow, Par's v.p. in charge of television, refused to reveal in New York this week whether such an allocation will be sought. He suggested, however, that Par and its partners have a plan afoot by which Telemeter will be able to go on the air regularly with its programs. What those programs will be, incidentally, is another subject on which Telemeter execs are not talking.

One of the factors influencing Par to invest \$300,000 for its half-interest in Telemeter was its research on results of the Phonovision tests in Chicago during January, February and March. Inter-

(Continued on page 18)

Trust Litigation Dents U's Net

In addition to the hefty Federal taxes, financial burden of the numerous antitrust suits versus the film companies is continuing to put a considerable dent in profits. This was pointed out by Universal, which reported earnings of \$608,563 for the 26 weeks ended April 28, 1961. The net compared with \$372,271 for the corresponding period of the previous fiscal year.

Company execs disclosed a provision of \$300,000 was made to cover costs of pending litigation, including the trust actions, and this entire amount was placed in the expense column for only the second 13-week fiscal period.

Federal taxes, at the rate of 47%, were listed at \$800,000 for the 26 weeks.

The net earnings of \$608,563 were equivalent to 50c per share.

PRACTICE SEEN IN ALARMING RISE

Growing economic pressure on exhibitors is increasing distrib suspicion of collusion among theatre-men in many competitive bidding situations. Sales execs have suspected from the start of the auction method of selling that competing exhibitors sometimes get together in advance of bidding, but it's practice now appears to be growing to major proportions.

Secondary factor encouraging theatremen to get around bidding is their general hatred of the plan. While it was idle insistence on getting a shot at better runs and better product that sent the distrib into bidding in many situations, most theatre operators now bitterly oppose the scheme.

Their belief is that distrib are pitting them against each other for the distrib's own gain. Feeling therefore is that when a bit of cooperation is possible between houses that the releasing companies think are in competition, it's the only practical thing to do to hold down film rentals. Exhibs find plenty of self-justification for what the distrib charge is "illegal collusion."

Distrib, on the other hand, aren't prone to do much talking on the subject, since there's no denying that in general they're able to extract better rentals out of a bidding situation. Bidding also helps to keep them out of lawsuits. That—and the fact that it is hard to prove—is the reason there's not much public squawking by sales execs concerning the theatremen's sub rosa agreements.

Distributors have just been doing a quiet burn at the many situations where they are positive of collusion. How long they'll continue to do so, however, is problematical. If the practice continues to grow, pressure on them from their higher-ups to extract greater film rentals may force them into action.

Collusion among exhibs is a perfectly understandable habit and easy enough to accomplish. Instead of knocking themselves out for the benefit of the producer—by bidding against each other, they simply agree on some sort of divvy of product. Then one bids obviously too low and the other one (who it has been agreed in advance will be the successful buyer) bids not much higher.

In some cases, as has happened repeatedly in Minneapolis recently, there are no bids at all. It's mighty hard for a distrib to prove collusion—if there is any. Exhibs' answer is the pretty much irrefutable one that the pic was just so poor none of them cared to pitch at getting it.

In the event of no bids or ones that are obviously too low, a distrib must attempt to sell his product by negotiation with individual exhibs. That is generally accomplished, but obviously at prices below what the market would bring in active bidding.

Defer Eagle Lion Sale Of Studio; Shows Profit

Hollywood, June 26.

Eagle Lion studios will be withdrawn from sale for the next year, William MacMillen, Jr., reported, adding he expects the board to follow his recommendations to that effect. He came here last week with authority to sell the studio for \$1,500,000. However, since going over records, he said he found that the studio, under management of Arthur Johnson, is now making money and will show satisfactory profit for year, particularly in light of rental deals now being set up by Johnson.

MacMillen feels postponing sale for year will enable company to reap profit during that period, then sell for a better price. Deal for Jack Broder to produce two theatrical pic there is virtually closed. Trans-World Pictures takes up quarters there this week to make Rupert Hughes' telepic series, bringing to a peak activity at studio.

Quick 'Fabiola' Shift to RKO Chain, After B'way Run, Hits Clearance Setup

Jack Broder's I-a-Month

Newly formed Jack Broder Productions will start two pic next month on the Coast and has mapped a schedule calling for production of one a month thereafter. Prexy Jack Broder said in New York Friday (22) that average budget per pic would be \$100,000.

Distribution arrangement for the pic remains indefinite, Broder said. Plan is to build up a backlog of product before setting up a releasing deal. Lineup may be offered to franchise-holders of Regalart, release company headed by Broder.

UA Caught Short On Franc Payoff To Indie Prods.

Recent French government edict unfreezing film funds has provided a new crisis for United Artists. Company has spent so much of the coin internally in France that it now has insufficient francs to meet demands of indie producers for funds owed them as a result of the thaw.

The major creditors include Samuel Goldwyn, to whom well over \$100,000 is due; Edward Small, who's owed about \$100,000, and Charles Chaplin. Exactly how much is coming to Chaplin, one of the owners of UA, has not been disclosed, but he's said to be the largest single creditor.

Disruption of the French balances antedates by months and years the present Arthur B. Krim regime at UA, although it is now stuck with the check. In talks with producers' reps in the past week, Krim has acknowledged the obligation, but asked for cooperation in pushing off payments until UA is in better financial position to absorb this unforeseen rap. It is expected that most producers will be cooperative—out of necessity, if nothing else.

Krim's trip to Europe during the past week is believed tied in partly with this matter of French balances. Robert B. Benjamin, his partner in control of UA, has been abroad for the past four weeks. (Continued on page 61)

Jewish Congress Files Plea in Albany for Nix Of Ban Vs. 'Miracle'

American Jewish Congress has entered the controversy over the banning of "The Miracle" in New York with a 46-page brief filed with the N. Y. State Court of Appeals in Albany, supporting the appeal from the Board of Regents' ban of the picture. Whereas other groups have protested the ban on the grounds that it violated freedom of expression, AJC takes the position that the Regents' action violated the premise of freedom of religion as set forth in the first and 15th amendments to the U. S. Constitution.

An AJC spokesman told VARIETY that, in filing the amicus curiae brief, the AJC sought to maintain the principle of separation of state and religion, which was endangered by the ban on "The Miracle." A decision on the issue is expected from the Court of Appeals on July 11. Court heard the case after the Appellate Division had sustained the action of the Board of Regents in revoking the film's license on the grounds that the pic was sacrilegious.

In its brief the AJC charged that the Regents had forbidden the showing of the film because it was offensive to a particular theology and thus violated the Constitution's "establishment of religion clause."

Breakdowns in traditional trade practices, which both Barney Balaban and Leonard Goldenson have recently fingered as contributing to diminution of the b.o., is indicated this week in the booking that sends "Fabiola" onto the RKO circuit in Metropolitan New York today (Wed.). Jules Levy import wound up a four-week run at the Victoria on Broadway only last night.

Many film men were highly critical of the quick moveover to the circuit. While admitting that it was probably a good sales tactic so far as this particular pic is concerned, their feeling is that it is destructive to grosses on a long-range basis. It naturally makes New Yorkers wary of going to a Broadway first-run when they find that with no wait at all they can see the same pic at lower prices in a nabe.

Levy and William J. Heineman, distribution v.p. for United Artists, which is handling the pic, merely took advantage of a situation as they found it. Since Maurice Maurer, operator of the Vic, had no objection, they made a deal with him for four weeks and then went right out and sold RKO.

As far as the distrib and producer are concerned, it was very helpful, since a heavy campaign was put behind "Fabiola" and it is possible this way to take maximum advantage of it before the film loses its first-run momentum. UA also gets an opportunity for circuit playing time on another of its films, Ed Gardner's "Man With My Face," by teaming it as the second feature with "Fabiola."

Maurer's feeling is that the moveover to the circuit didn't adversely affect the Broadway run (Continued on page 22)

Popkin Back In UA's Camp

Indie producer Harry M. Popkin is back with United Artists again after a series of flirtations with other distrib, mainly Columbia. UA disclosed it's releasing "The Well" this fall, plus three others which Popkin will make for distribution next year.

The producer's negotiations with Col had reached the point where the company announced it would handle "Well" though a deal actually hadn't been signed. This touched off threat of legal action by UA, claiming Popkin was committed to deliver his pic to UA and efforts would be exerted to restrain any other outfit from releasing the film-maker's product. It's apparent Col decided to relinquish its hold on Popkin rather than enter a legal skirmish with UA.

Popkin had been in N. Y. about 10 days discussing with UA execs the trio of pic he plans to deliver for '32. First will be "The Thief," from the Russell Rouse-Clarence Green production team which made "Well." He returned to the Coast last weekend.

Bank Seeks to Collect \$1,343,252 Popkin Loan

Hollywood, June 26.

Unpaid obligations of Cardinal Pictures, Inc., brought attachment proceedings by the Bank of America against the Million Dollar Theatre and three other downtown Los Angeles properties in the names of Harry M. Popkin, Mrs. Frances Popkin and Lewis P. Rosen. Bank seeks \$1,343,252 under an agreement dated Dec. 1, 1949, when trio assumed Cardinal's obligations.

Properties were put up as collateral for loans to the indie, which made several pic for United Artists release. When the distrib floundered during its reorganizational difficulties, several films were withheld from release for some months, preventing payment of bank loans when due.

Schine's July 11 Deadline

Washington, June 26.

Department of Justice has okayed a 10-day extension of the deadline on Schine Theatres to unload a group of 10 theatres under terms of the consent decree in the chain's antitrust suit.

Divestiture deadline, which had been June 23, has been pushed back to July 11.

Exhibs Oppose Day-Date Curb In 20th's Plan

Move by 20th-Fox to kill or curtail extensive day-and-date engagements in first subsequent-runs is heading for opposition by exhibs. Indications are that the opposition will not be to the practice, per se, but will stem from some exhibs' reluctance to give up a run which they've had for a long time.

It's reported that 20th-Fox will offer a compromise plan. This will call for the alternating of product among the houses now playing day-and-date. For example, in a city where 20 sub-runs now play the same pic simultaneously, 10 houses would play one picture and 10 would play another. At the conclusion of the runs, the houses would switch programs, with the 10 in Group A playing the pic which previously had played the 10 in Group B.

It's pointed out that this arrangement would give the public (Continued on page 61)

B&K, 14 Distribs Hit By \$1,380,000 Suit

Chicago, June 26.

Balaban & Katz and 14 film distrib were cleaved last week with a \$1,380,000 antitrust suit in Chi Federal Court by the Stadium Theatre in suburban Evanston.

Complain't charges majors had conspired with B&K to squeeze Stadium out of first-run bidding until after pic had been played by neighboring circuits' houses. Theatre is repped by attorney Samuel Lawton for resitor Leo Solomon.

Suit is first filed in Chi since short-lived flurry last May, during which eight cases were entered.

AND NOW



THE GOOD-WILL COMPANY PASSES THE AMMUNITION!



THE INDUSTRY'S
BIGGEST
OFFENSIVE
IS ON!

ATTACK TOGETHER!

"A strong, prosperous
exhibition means a
strong, prosperous
Twentieth Century-Fox!
And every associate in
our organization is dedi-
cated to serving you—
our partners!"

AND THIS IS WHAT WE MEAN!

PEOPLE WILL TALK

The Zanuck-Mankiewicz picture
of 1951!
Starring Cary Grant and Jeanne Crain!

TAKE CARE OF MY LITTLE GIRL

Color by TECHNICOLOR
Starring Jeanne Crain!
Dale Robertson clicks!
A sensational book!
A sensational picture!

THE FROGMEN

Uncle Sam's Underwater Commandos!
Starring Richard Widmark,
Dana Andrews, Gary Merrill!

DECISION

BEFORE DAWN

(Special Engagements Only)
Anatole Litvak's first since
"Snake Pit"! The screen
achievement of the year!

MR. BELVEDERE RINGS THE BELL

Belvedere Laugh-Time all over
the world as Clifton Webb
rings up another triumph!

THE DESERT FOX

A great best-seller!
Out of the Great African Desert...
comes the saga of Rommel!

DAVID AND BATHSHEBA

Color by TECHNICOLOR
(Special Engagements Only)
Gregory Peck and Susan Hayward in
the most awaited of all motion pictures!

THE SECRET OF CONVICT LAKE

Starring Glenn Ford, Gene Tierney,
Ethel Barrymore, Zachary Scott!
All-West saturation!

NO HIGHWAY IN THE SKY

James Stewart, Marlene Dietrich—
all the adventure of
Nevil Shute's best-seller!

There's No Business Like 20 Business!

20
CENTURY-FOX

WORLD THEATRES ON UPSWING

Exhibs Beef on Paper's Survey

First of the series of seven New York Times articles on the effect of TV on American life resulted in the relaying of a number of squawks from film industryites to the Council of Motion Picture Organizations. Initial piece by Jack Gould, Times radio-TV editor, which appeared Sunday (24), dealt largely with the damaging impact of the new medium on film boxoffices.

There was some demand from exhibs that COMPO get The Times to give an article refuting Gould the same prominent position on Page one. The all-industry public relations body feels, however, that no refutation is called for. While some of the statements, it's said, may be injurious to exhibs' feelings—and even possibly their pocketbooks—there's not much that can be seriously challenged, since Gould apparently went to pains to avoid sensationalizing.

Feeling is, however, that in pointing out that "attendance at theatres has dropped 30 to 40% since the introduction of television," The Times writer did not give sufficient weight to other factors aside from TV, although he did mention the increased cost of necessities of life. As for the number of theatre closings recently, Gould repeated what VARIETY found in a survey a few months ago—that they were mostly old, outmoded theatres and that new ones, plus drive-ins, had resulted actually in only a very small net loss of audience capacity.

Exhibs queried by Times correspondents in various cities, the paper reported, were nearly unanimous in pleading for better product from Hollywood and pointing up that some pix, such as "Great Caruso" and "Born Yesterday," were doing as much business as ever.

Argentina Continues to Stall Yanks On Import Permits; Maybe Oct. Now

Foreign department execs of major U. S. distrib are doing no bel-clicking as yet over signatur-ing by the Peron government a few weeks ago of a new pact to return Hollywood product to Argentine screens. Yanks still have seen no import permits from the Buenos Aires government as a result of the pact and they're not ready to count their dollars until they see them on the line.

Skepticism has been engendered by the long series of delays by the Argentinians in ratifying the pact that was signed in New York by Eric Johnston, Motion Picture Assn. of America proxy, and Argentine Treasury Minister Ramon A. Cereijo more than 13 months ago. Argentinians have found many different ways of keeping the pact from becoming operative.

Yank distrib have a feeling they may not actually get pix into Argentina—if at all—before October, when summer begins on the southern continent. Pressure, it is felt, may be too great from domestic producers to keep Hollywood product from cutting into the happy days they've been enjoying since competition.

Reports from South America indicate that Joaquin Rickard, MPAA's rep there, who was largely responsible for getting the agreement signed, is of the opinion new American product may be moving in by September. It will take that much time, according to him, to get through the formalities of submitting scripts and the other

(Continued on page 18)

Col. W. L. Snyder Fail To Agree on Puppet Pic

Deal for Columbia's new art pic distribution setup to handle "Emperor's Nightingale" has reportedly fallen through. It is understood that the company and William L. Snyder, who owns American rights, couldn't agree on extent of the supervision of distribution that Snyder would retain. Czechoslovakian puppet pic is now playing a highly successful extended run at the 60th St. Trans-Lux, N. Y.

Col. department, headed by Harry Kessler, has also reportedly run into difficulty in making deals on a number of Italian pix for U. S. release. Italian producers are understood to have insisted upon what Col felt was excessive guarantees. Demands are said to be inflated with the prospect of an American major handling the product.

That leaves the Col arty distrib setup with one pic currently in release, Arch Oboler's "Five," and two readying. Latter are both J. Arthur Rank British-made. They are "Clouded Yellow," starring Jean Simmons, and "Woman in Question," starring Jean Kent.

99,617 HOUSES NOW OPERATING

Washington, June 26.

The number of picture theatres and theatre seats throughout the world has been growing steadily, according to an international survey just completed by Nathan D. Golden, chief of the National Production Authority motion picture-photographic products division, and Karl H. Young, of his staff.

The Golden-Young survey estimates that on Jan. 1 last there were 99,617 theatres operating in more than 120 countries and territories, an increase of more than 8,000 since Jan. 1, 1949, when Golden last checked on the international theatre situation. Seating capacity in the theatres this year was figured at 94,107,150, compared with 49,119,891 on Jan. 1, 1949.

The largest increase in the number of theatres during the two-year period came in Europe, where 1,908 more theatres were reported in operation in 1951 than in 1949. The only drop noted was in the Atlantic islands, where 14 fewer theatres were reported to be in operation. The largest gain, percentage-wise, took place in the Far East, which registered an advance of 24.7% over the 1949 figure. This advance was almost entirely due to the expansion of theatre facilities in Japan, where there were 943 more theatres reported in 1951 than in 1949.

The U. S. continues to lead the world in number of motion picture theatres. As of Jan. 1 last, reports Golden, this country had 19,797 roofed-over theatres with a seating capacity of 12,384,150. In addition, U. S. had 3,323 drive-ins, with an estimated capacity for 2,300,000 persons. The latter figure is based on an estimated average of 700 persons to the drive-in theatre.

The Government survey showed that, despite the dive in the domestic boxoffice, this country built an additional 474 picture theatres. The same two-year period saw the number of drive-ins spiral upward from 903 to 3,323.

At the beginning of this year Canada had 1,795 film theatres, plus 66 drive-ins.

1 Seat To Every 44 People
"Indicative of the broad coverage of motion picture theatre facilities throughout the world," Golden and Young point out, "it is estimated that the percentage of theatre seats to the world's population is one seat for every 44 people. The ratio of theatre seats to population in the U. S. is one seat for every 10 people."

In the United Kingdom, the ratio is one to 12, in France it is one to 17, in Italy one to 13; while for all of Europe the average is one theatre seat to every 21 people.

"Probably the most complete theatre coverage is available in Australia and New Zealand, where there is an average of one seat for every seven people. In Canada where there had been a theatre building boom during the past two years, the ratio of seats to population was one to 13 in 1951, compared to one to 15 in 1949. In South America this ratio is one theatre seat for every 29 people."

Europe commenced 1951 with 33,050 operating theatres, with a seating capacity of 25,300,434; Hollywood product enjoyed 63% of all European playing time. Actually the theatre figure is probably a little larger. The report credits Soviet Russia with 12,614 theatres, the same figure as in 1949, because more recent figures are not available.

Next to the Soviet Union (part of whose total is in Siberia), the most theatres for any European country are the 8,000 credited to Italy, with 3,600,000 seats. The U. S. has 65% of Italian screen time, with the report admitting that it cannot find out how much time is being devoted to American pictures in Russia and other Iron Curtain countries.

In order come Germany with 6,220 theatres and a total of 3,103,800 seats; France, 5,145 theatres.

(Continued on page 18)

Major Company Chiefs Feel Time Not Yet Ripe for All-Out Tinting

Bows to Popcorn

Pittsburgh, June 26.

March of progress has finally caught up with the J. P. Harris Theatre. The only downtown house to hold out against popcorn, key site in the Harris circuit finally gave in last week to make it a clean sweep for the kernelled confection.

Harris management was a dead set in opposition to the stuff for a long time, insisting extra cleaning bills would use up all the profit. Candy, peanuts and soft drinks, yes, but no popcorn. Progress has won, however.

Despite Technicolor's contention that the public prefers all-pix in color, major company execs hold the opinion that the time is not ripe to switch to all-time programs. Dr. Herbert T. Kalmus, Technicolor's proxy, at a press parley in N. Y. last week, and in a previous statement in VARIETY in Paris recently, said that Techni's process was capable of lowering price of color prints on the basis of increased volume. But distrib top-per, when questioned on the subject this week in N. Y., expressed doubt that the industry was ready for the move, nor did they see much hope for the immediate future.

Even lowered costs would not justify color in certain types of pix, which, the execs said individually, were more suitable in black and white. These were singled out as those with interior shots exclusively. That more films in color was desirable was not questioned and that the trend toward greater use of color was pointed out in upcoming schedules. Paramount, for example, produced three in color last year, while 10 are on this year's slate.

Kalmus, in his N. Y. press conference, said Technicolor had invested and would continue to invest heavily in its own researches and in the commercial trial of all other types of color processes which the company thinks have a chance of being practicable. At the moment, he said, some are promising, but in the opinion of Technicolor, none has proved itself worthy of adoption by the company.

To meet the increasing demand for color, the company is ready to go along for the good of the business on the following lines:

(1) Technicolor is willing to make its process available to any film lab under proper license agreement and, as part of the agreement, to teach them the know-how, to act as their engineers, all to the end of making 100% color possible as rapidly as practicable.

(2) Company is willing to embrace any other color system once it reaches the point where it is found suitable under test by Technicolor on a commercial basis.

Kalmus said that the company preferred acting under alternative 1 or 2, but was ready to consider an arrangement with any of its customers under which Techni would provide the capital investment necessary to substantially increase the size of its own labs in order to provide a part of the increased capacity to produce all pix in color.

The Techni proxy added that production experiments were in progress aimed at adopting other means of photography which require no special cameras and from which regular Tech prints may be made. Meanwhile, Technicolor reps are calling on homeoffice execs and discussing expanded use of the process.

Friedlob Mulls Legit, Pre-Film, for 'Wound'

Indie producer Bert Friedlob, who arrived in New York Monday (25) from the Coast with a print of his 20th-Fox release, "A Millionaire for Christy," is mulling participation in a Broadway legit production of one of his story properties before making a film version. It's a play by Ken Englund, tentatively titled "A Deep Seductive Wound." Yarn is on Friedlob's production slate for next year.

Other story properties planned for filming by the producer include "Hot Pursuit," now being scripted by George Yates, and a biographical pic based on the life of a famous American whose identity is being kept under wraps. Latter also is being penned by Englund. Friedlob has no release deals for his future pic. He returns to Hollywood tomorrow (Thurs.).

N.Y. Builds 69 Houses Since '45

Exhibs in the New York film exchange area have built 21 new conventional theatres and 38 drive-ins since the end of World War II six years ago, according to figures compiled for the Organization of the Motion Picture Industry of the City of New York. Org points to the figures as an indication of exhibs confidence in their economic future in the area.

Using a conservative estimate of \$350 per seat building cost as a gauge, new indoor theatres have resulted in an outlay of \$9,500,750, with drive-ins repping an expenditure of \$7,600,000, for a combined investment of \$17,100,750.

Although approximately 35 pic theatres, with a seating capacity of about 50,000, closed since 1945, new theatres and drive-ins increased the seats in the area by \$9,676, for a total gain of at least 43,000 seats. Figure is arrived at by using the accepted assumption that each car in a drive-in represents three seats in an indoor theatre.

BRULATOUR HIKES RAWSTOCK PRICES

Rawstock prices were upped this week by J. E. Brulatour, Inc., distributors of Eastman film. Overall costs on all types of film went up approximately 4 1/4%, due to increased operating and production expenses.

In the 35m safety positive bracket fine grain release stock went from \$13 a thousand feet to \$13.50, while news positive was hiked from \$12.50 to \$13. East color print went to \$41.50 from the previous price of \$40. Fine grain sound-recording stock rose from \$17 to \$17.50.

On safety negative, background X-Panchromatic negative jumped from \$38.50 to \$40. Eastman color negative rose from \$120 to \$125. Fine grain duplicating negative was upped from \$38.50 to \$40, while fine grain duplicating positive went up from \$16 to \$16.50.

Prices also went up on 16mm stock. Fine grain positive was hiked from \$7 to \$7.25, with sound-recording going from \$9 to \$9.25. Fine grain duplicating negative increased from \$20 to \$20.75 and duplicating positive to \$20.25 from \$9. Reversal duplicating stock was upped from \$20 to \$20.75. Kodachrome duplicating 16mm safety color stock rose from \$35.50 to \$38.

Flacks Re-elect Carter

Hollywood, June 26.

Proxy Kenneth Carter and treasurer Homer Davies were re-elected at the annual election meeting of the Publicists Guild. New officers named were Roy Craft, vice-president, and Betty Mitchell, secretary.

Nat James, Sewell Clark and Don Beutys were elected trustees. Members also voted to hold quarterly rather than monthly meetings hereafter.

WESTERN UNION

**LOOK FORWARD!
GO FORWARD!
WITH
WARNER BROS!**

1NY K DL PAID FT WORTH TEX JUN 14 607A

JACK L WARNER

WARNER BROS STUDIO BURBANK CAL

WE MADE HISTORY. ONLY IN ONE CASE BEFORE DID WE HAVE OPENING THREE THEATRES. NOW ALL RECORDS WERE EXCEEDED AND IT WAS NECESSARY TO INTERRUPT THE REGULAR PROGRAM OF A FOURTH THEATRE TO PRESENT TO AN OVERFLOW AUDIENCE WARNER BROS GREAT PICTURE "FORT WORTH". THE ENTIRE OVER-ALL-EFFECT IN THE REACTION OF THE PEOPLE PRESENT WAS A GRAND JOB OF PUBLIC RELATIONS FOR THE INDUSTRY. MORE THAN SEVEN THOUSAND PAID ADMISSIONS ESTABLISHED AN ALL TIME RECORD AND WE FEEL THAT YOUR PICTURE "FORT WORTH" WILL EXCEED YOUR TREMENDOUSLY SUCCESSFUL "DALLAS". CONGRATULATIONS.

R J "BOB" O'DONNELL

RANDOLPH SCOTT FORT WORTH

And that's the way it is in over 900 hand-booked houses



DAVID BRIAN · PHYLLIS THAXTER



Secret of Convict Lake

Adult, pioneer-days melodrama, based on actual early-California incident. Medium b.o.

Hollywood, June 23.

20th-Fox release of Frank P. Rosenberg production. Stars Glenn Ford, Gene Tierney, Ethel Barrymore, Zachary Scott, George E. Stone, Robert Strauss, Harry Carey, Jr., Robert Montgomery, Helen Westcott, Jeanette Nolan, Ruth Donnelly, Harry Carter. Directed by Michael Gordon. Screenplay by George Zuckor, based on story by Anna Wheeler and Jack Follenberg. Camera, Leo Tover. Music by Sol Kaplan. Editor, James B. Clark. Trade shown June 19, '51. Running time, 85 mins.

Cast: Glenn Ford, Gene Tierney, Ethel Barrymore, Zachary Scott, George E. Stone, Robert Strauss, Harry Carey, Jr., Robert Montgomery, Helen Westcott, Jeanette Nolan, Ruth Donnelly, Harry Carter, Leo Tover, Sol Kaplan, James B. Clark, Trade shown June 19, '51. Running time, 85 mins.

An actual incident in early-California history provides the story groundboard for "The Secret of Convict Lake." It is a western drama, slanted along adult lines, that has been completely welded. Boxoffice payoff should be fairly satisfactory, helped by excellent star names and exploitation possibilities to offset the awkward title.

Emotions involved in the tale are mostly elemental and raw. A group of convicts escape from prison, scale the Sierras in a blizzard and descend on a small settlement at the then-titled Diablo Lake. Only women are in the settlement, the menfolk being away at a silver strike. For a time the women are able to keep the convicts under control, but in the battle of sexes that ensues, the criminals get the upper hand and keep it until the prospecting party returns for the gun-battle finale that sees only one of the convicts still alive and cleared of the charges that had put him in prison.

On Saul's script, based on a Victor Trivas' adaptation of the Anna Hunger-Jack Pollexfen story, tells a compact tale and provides well-balanced characters that are delivered strongly and convincingly by the cast. Glenn Ford is fine as the convict seeking revenge on the man whose false testimony had caused him to be jailed. Gene Tierney is good opposite him and their romance is the one clean emotional involvement. Zachary Scott, representing the cunningly evil type of criminal, and Ann Dvorak, as a sexually-starved woman, project the more basic emotions in the clash between male and female, and do it convincingly.

Ethel Barrymore delivers strongly, as expected, as the crippled, elderly woman who shepherds the females against the convicts. Barbara Bates is excellent as a young girl whose emotional curiosity has near-fatal results when she centers her interest on Richard Hylton, youthful sex maniac. Hylton, Cyril Cusack, Helen Westcott, Jeanette Nolan, Ruth Donnelly, Harry Carter and Jack Lambert are among others who realize on their assorted characters.

Producer Frank P. Rosenberg, in his initial effort at 20th-Fox, provides top-notch outdoor values to frame the story, and Michael Gordon's direction is dramatically sure. Leo Tover handles his cameras expertly, the Sol Kaplan music score never intrudes, and other technical contributions are assets. Drop.

Mask of the Avenger (COLOR)

John Derek in adventure thriller; strong b.o. in most spots.

Columbia release of Hunt Stromberg production. Stars John Derek, Anthony Quinn, Robert Strauss, Harry Carey, Jr., Robert Montgomery, Helen Westcott, Jeanette Nolan, Ruth Donnelly, Harry Carter. Directed by Michael Gordon. Screenplay by George Zuckor, based on story by Anna Wheeler and Jack Follenberg. Camera, Leo Tover. Music by Sol Kaplan. Editor, James B. Clark. Trade shown June 19, '51. Running time, 85 mins.

Cast: John Derek, Anthony Quinn, Robert Strauss, Harry Carey, Jr., Robert Montgomery, Helen Westcott, Jeanette Nolan, Ruth Donnelly, Harry Carter, Leo Tover, Sol Kaplan, James B. Clark, Trade shown June 19, '51. Running time, 85 mins.

Despite a dearth of boxoffice names, "Mask of the Avenger" is a fast-moving, exciting swash-buckler that is reminiscent of Douglas Fairbanks, Sr. at his agile best. Done in excellent color, nicely directed

and given elegant production values by Hunt Stromberg, the shapes as a big bonafide bet where given adequate ballyhoo.

While leaning on John Derek's name almost exclusively for the marquee, there are also Anthony Quinn and Jody Lawrence, among others, for playing values. Then, too, the production boasts a big supporting cast and hundreds of extras to give it superb background.

Yarn of an aristocrat's son who swears to avenge his father's slaying, backgrounded by Italy in 1449, is unfolded with emphasis on continuous action. Only in the final scene, a thrilling sword duel, is the production carried away by implausibility.

Derek, as the young aristocrat in disguise, seldom has a dull moment between tracking down the traitors in the government and keeping the fires of romance blazing. He fits into the characterization easily. Quinn makes a realistic heavy as the traitorous military governor, while Miss Lawrence, attractive blonde, portrays Derek's romance. She indicates good potentialities.

Arnold Moss is lively villainous, and convincing, as Quinn's right-hand man and chief protector. Eugene Iglesias, Dickie LaRoy and Harry Corring head the strong support.

The original screenplay by Jesse L. Lasky, Jr., as well as its adaptation by Ralph Bettinson and Philip MacDonald, is tightly written; ditto Jerome Thoms' editing. Much credit goes to director Phil Karlson for his breath-taking pace. Technical editing is topnotch. Musical score by George Duning is nicely fitted to the story development, with a fine sound job to make it come through effectively. Wear.

St. Benny the Dip

Dick Haymes, Nina Foch, Roland Young, Lionel Stander in unusual comedy-drama; nice big-getter.

United Artists release of Doninger Bros. production. Stars Dick Haymes, Nina Foch, Roland Young, Lionel Stander, Freddie Bartholomew, Oscar Karweis. Directed by Edgar Ulmer. Screenplay by John Roebuck, from original by George Auerbach. Camera, Don Heston. Music, Arthur Heister. Trade shown June 21, '51. Running time, 80 mins.

Cast: Dick Haymes, Nina Foch, Roland Young, Lionel Stander, Freddie Bartholomew, Oscar Karweis, John Roebuck, George Auerbach, Don Heston, Arthur Heister, Trade shown June 21, '51. Running time, 80 mins.

"St. Benny the Dip" is a sleeper that should turn in solid biz. This crook-saint yarn, with Dick Haymes, Nina Foch, Roland Young, Lionel Stander and Freddie Bartholomew as name values, should benefit from word-of-mouth. Produced in N. Y., it has real merit and exploitable values, particularly in Greater New York.

Premise of three confidence men being forced, by accident, to live up to their ecclesiastical vestments, which they donned to escape the cops, is nicely developed with a minimum of implausible angles. Story shows the trio running an old Bowery mission because the gendarmes mistake them for young ministers and install them in the mission. Plot stresses the gradual reformation of the three crooks, one emerging as a chaplain, a second in his old job as a taxi driver, and the third as a happily married man.

This Doninger Bros. production includes post direction by Edgar Ulmer, a tight script by John Roebuck from an interesting original by George Auerbach. And it has a well chosen cast. Don Malkames has contributed a deft camera job.

Haymes, as the youngest of the con men, surprises with a smooth performance. Haymes has one song, "I Believe," which he delivers as volunteer soloist at the mission. It stands out more forcefully as a consequence, being done with real verve. Young contributes another of his excellent suave characterizations as the oldest of the trio, while Stander does well as the more low-down member of the conmen.

Miss Foch is excellent as the romantic interest who finally reforms Haymes through marriage. She's the only important female in the cast. Oscar Karweis makes the father role a vivid one even though a minor part. Bartholomew, as the young minister, makes it a deft characterization, without overdoing a role that easily could have been mishandled. Richard Gordon is equally facile as the pastor who sets up the odd string of adventures by permitting the conmen to walk off with the stolen church garments. Dori Clark and Will Lee head a fine supporting cast.

Wear.

Bandits of El Dorado (SONGS)

Routine cater for lower half of dealers.

Columbia release of Collier Clark production. Stars Charles Starrett, Frances Barry, George J. Lewis, Fred MacMurray, George J. Lewis, Fred MacMurray. Screenplay by Ray Harroun. Camera, Ray Harroun. Music, Ray Harroun. Trade shown June 21, '51. Running time, 84 mins.

Cast: Charles Starrett, Frances Barry, George J. Lewis, Fred MacMurray, Ray Harroun, Trade shown June 21, '51. Running time, 84 mins.

Columbia entry in the Charles Starrett sagebrush series dishes out run-of-the-mill yarn interspersed with enough stunts and gunplay to please the howl-loving clientele. Same any femme appeal to detract from plot action. "Bandits of El Dorado" gallops along at clip-clop pace, allowing Starrett to bring justice to a speedy triumph.

Doubleing as the Durango Kid and a Texas Ranger who is posing as an outlaw, Starrett's trail leads him across the border into Mexico in search of the leader of an outlaw underground. He finds his man in El Dorado and captures the ring that has been smuggling outlaws out of the U. S. for big money and murdering them when they get to Mexico. Starrett is handler with his fists and guns than he is with his lines and displays effective agility as he scales walls and jumps over roof tops. Smiley Burnette does the comedies in okay style with a slight assist from Mustard and Gravy, a pair of beefy comics. Burnette and his stooges sock across a number of comic tunes nicely. Other cast members meet script's demands adequately.

Overall production values reflect pic's low budget.

Laughter in Paradise (BRITISH)

Alastair Sim in bright British comedy; looks good for some American situations.

Associated British-Pathe release of ABC-Marlo production. Stars Alastair Sim, Fay Compton, Beatrice Campbell, Victor Maddern, A. E. Matthews, George Granger, Eleanor Summerfield, John Laurie. Directed by Mario Zampi. Screenplay by Michael Portner, Jack Leslie, Norman, Walter. Camera, Jack Leslie. Music, Stanley Black. Trade shown June 18, '51. Running time, 84 mins.

Cast: Alastair Sim, Fay Compton, Beatrice Campbell, Victor Maddern, A. E. Matthews, George Granger, Eleanor Summerfield, John Laurie, Michael Portner, Jack Leslie, Norman, Walter, Stanley Black, Trade shown June 18, '51. Running time, 84 mins.

Producer-director Mario Zampi very nearly succeeds in bringing off an outstanding comedy with "Laughter in Paradise." Although it is not 100% as a nonstop laughter-maker, it rates very high as a boxoffice attraction and should do substantial gross in the home market. Film also has distinct potentialities for American exhibitors who are in search of original escap-let offerings.

The story is adapted from their own original by Michael Portner and Jack Davies. Their screenplay displays a keen sense of fun and a flair for comedy timing. Picture has been ably directed by Mario Zampi who has used his talented cast with credit.

Plot describes what happens after a practical joker leaves \$140,000 to each of four relatives provided they fulfill certain stipulated conditions. His sister (Fay Compton), who has always been tough on housemaids, has to hold a job as a domestic for 28 days. A cousin (Alastair Sim), who secretly writes trashy thrillers, has to get himself sentenced to 28 days in jail. A distant relative (George Cole), a timid bank clerk, has to hold up his bank manager, while another relation (Guy Middleton), who is something of a philanthropist, has to marry the first single girl he meets.

Comedy potentialities of the script are obvious. They are particularly well sustained in three of the four sub-plots. The sequences showing Miss Compton as the domestic drudge do not click in the same easy style, being unnecessarily sentimental and emotional. The plum comedy part is undoubtedly Sim's, his endeavors to land in jail being loaded with chuckles.

An excellent cast has been lined in support and each role is filled with finesse. Beatrice Campbell shines as the goldfinger who hooks Middleton. A. E. Matthews does a standout job as Sim's potential father-in-law, who, as a magistrate,

puts him in jail, and Joyce Grenall scores another success as his daughter. Excellent supporting characterizations are also given by Eleanor Summerfield as Sim's enthusiastic secretary, John Laurie as Miss Compton's testy employer, and Veronica Hurst as his daughter who marries Anthony Steel, a private inquiry agent. Myra.

White Corridors (BRITISH)

Tense English hospital drama, with Godfrey Tearle. For special U. S. situations.

GPO release of Vito Films production. Stars George Winters, James Donald, Godfrey Tearle, features Petula Clark, Moira Lister, Jack Waddington. Screenplay by Pat Jackson. Camera, C. Pennington. Music, Robert Harris. Trade shown June 18, '51. Running time, 101 mins.

Cast: George Winters, James Donald, Godfrey Tearle, Petula Clark, Moira Lister, Jack Waddington, Robert Harris, Trade shown June 18, '51. Running time, 101 mins.

The hospital background of "White Corridors" provides the setting for a tense, emotional drama which has been handled on adult lines. It is occasionally scrappy in its characterizations, but is basically a sincere intelligent study of surgical life. It's in the strong-meat class as entertainment, and although it may have a none-too-easy time at the boxoffice, it merits specialized booking in America.

Yarn is adapted from Helen Ashton's novel, "Yeomen Hospital," and script was written by Jan Read and Pat Jackson. The latter has directed crisply and economically, confining the action entirely to hospital interiors.

There is no straightforward plot in the conventional sense; instead, the script spotlights a few of the hospital characters, doctors, nurses and patients. Running through the film is a vivid description of the attempts of a research pathologist to perfect his experiments in penicillin-resisting infections.

By its very treatment, much of the characterization is inconclusive, but the fault is a minor one and the film stands on its powerful emotional appeal. This atmosphere is heightened by sterling performances by James Donald, as the pathologist, and George Winters, as a hospital surgeon in love with him. There is a moving incident as the climax when the pathologist, who failed to save the life of a young boy, is himself saved by injection of a serum which is still in the experimental stage.

Godfrey Tearle gives another distinguished performance as the hospital's senior surgeon, and handles with feeling a scene in which he dismisses his son for neglect of duty. Barry Jones, the chief medic, makes a warm, vigorous contribution to the story, while Petula Clark, as a probationary nurse, reveals what the horrors of a surgical ward might mean to a teenager. It's left to Basil Radford as a guest artist to provide most of the few humorous touches, and to Moira Lister to fill an unrelieved role as the nurse who is discarded by a young doctor, played by Jack Waddington. Faithful cameo cameos from Lyn Evans as a patient, Megs Jenkins as the mother of the boy who dies, and Brand Inglis as the kid.

Camera work by C. Pennington-Richards maintains good all-round standard, and Maurice Carter's settings are excellent. Editing could be tighter and clipping of a few minutes' screentime would help. Myra.

Les Amants De Brasmart (The Lovers of Brasmart) (KENECH)

Pathe-Cammarum release of Alpha production. Stars Frank Villard, Nicole Courcel, Henri Genes. Screenplay by Marcello Pagliaro. Camera, Jacques Davone. Music, Roger Hubert. Editor, Nicole Courcel. Trade shown June 18, '51. Running time, 84 mins.

Cast: Frank Villard, Nicole Courcel, Henri Genes, Roger Hubert, Trade shown June 18, '51. Running time, 84 mins.

This film is a realistic story of lives, loves and business ups and downs of the people who run the barges on the Seine River. Film unfolds as slowly as the barges flow down the river. In spite of fine acting and brilliant lensing, the pic never gets into dramatic stride and is too verbose and monotonous for American tastes. There are some exploitation peep vis its earthiness.

Who concerns a young barge captain who is the victim of his rap-

acious uncle who is trying to take over all boat operations. He tries to fight back against the combine. After some barge chases, terrific love scenes and some sticuffs, there is the usual happy ending.

Roger Hubert has captured the murky atmosphere with his camera but Marcello Pagliaro has let the pic unfold too slowly. As a result of his direction the clashes and decisions never have much bite. Frank Villard and Nicole Courcel play down the role of the lovers for good returns. Henri Genes manages to give a nice comic lift. Mock.

Cristo Proibito (Forbidden Christ) (ITALIAN)

Genoa, June 9.

Monaco release of Biondo Film production. Stars Rita Valente, Eleanora Vero, Aloisio, Rita Valente. Screenplay by Carlo Malaparte. Camera, Gabor Pogany. Music, Carlo Malaparte. Editor, Giancarlo Caporali. Trade shown June 9, '51. Running time, 84 mins.

Cast: Rita Valente, Eleanora Vero, Aloisio, Rita Valente, Trade shown June 9, '51. Running time, 84 mins.

Italian writer Curzio Malaparte puts on a one-man show in practically monopolizing credits for this, his first film effort, and an impressive one. His name and related bally will help raise this uneven, often gripping pic above the average classification in Europe. In the U. S., chances are no better than average on art bookings, unless it gets a boost from press support.

To put over its plea against violence and hatred, film tells about the return of a war vet to his village. There he finds that his partisan brother, denounced by a fellow-villager, was shot by Germans. He swears revenge, but some will name the traitor, believing that violence must end somewhere. A man who years before had been guilty of murder tricks the vet into believing him the traitor and killing him. Before dying, however, he tells him the truth asks him to avoid further bloodshed, now that someone has paid with his life.

Story is told in bold strokes, in a sometimes overstylized, rhetorical manner which results in a slowed-down tempo. Trimming may help in spots. Otherwise, film has many brilliantly rendered scenes. Production-wise, it is an elegant job, well acted and splendidly photographed by Gabor Pogany. Malaparte's musical score is appropriate. Hank.

Une Fille a Croquer (Good Enough to Eat) (FRENCH)

Paris, June 19.

Marcello release and production. Stars George Reggiani, Gaby Morlay, Louise Carletti. Directed by René Andre. Screenplay, Francis Bianchi camera, Henri Lecoq. Al Avenue, Paris. Running time, 84 mins.

Cast: George Reggiani, Gaby Morlay, Louise Carletti, Trade shown June 19, '51. Running time, 84 mins.

This is an attempted modernistic comedy takeoff on the old nursery tale of "Little Red Riding Hood." Stale comedy routine, dragging pace and general lack of humor militate against this for any U. S. spots. This is strictly for the home market.

All the ingredients of the old tale are here but too much palaver and mugging give this none of the freshness and novelty so sorely needed. Here the wolf is a con man trying to do the modern Red Riding Hood out of the family jewels. Direction is slow. Serge Reggiani and Louise Carletti are much too arch in the lead roles. Lensing and editing are ordinary, and the remainder of the cast only fair. Mock.

French Pathe Continues To Map U. S. Distrib

Plans of French Pathe to set up its own distributing organization in the U. S. are reportedly moving ahead. Duncan McGregor, Jr., general manager of the Pathe interests in America, has been in Paris for the past four weeks discussing the project with the company's toppers. He's due back by plane Sunday (1).

Pathe idea is to establish under McGregor's management, an agency to distribute its own product primarily. It would also be open to handle, however, foreign pic of other producers.

Arnold Siegel last week was named manager of Pathe's New York showcase the Paris Theatre. He replaces Edgar Van Blohm, who resigned. Siegel was previously with the Loew's and Five Boroughs circuits.

*The Screen's Sensational
New Young Star Discoveries...*

**TONY CURTIS
PIPER LAURIE**

*co-starred in answer
to the public's
overwhelming demand
(ask your teen agers)*



THEODORE DREISER'S
The **PRINCE** who
was a **THIEF**

*All the wild excitement
...of an Arabian
Night's Adventure!*

COLOR BY
TECHNICOLOR

The dancing slave girls of Tangier!

with **EVERETT SLOANE • JEFF COREY • PEGGIE CASTLE**
Screenplay by **GERALD DRAYSON ADAMS** and **AENEAS MACKENZIE** • Directed by **RUDOLPH MATÉ** • Produced by **LEONARD GOLDSTEIN**

Based Upon The Story by Theodore Dreiser • A UNIVERSAL-INTERNATIONAL PICTURE

Chi Okay; Fabiola' Mighty \$32,000, 'Folsom' Fat 13G, 'Prowler' Bright 18G; 'Riviera' Cole Smooth 40G, 2d

Chicago, June 26.
Loop first-runs are holding steady near the high level prevailing for last four weeks. Topper is State - Lake's "Fabiola," giving house powerful \$32,000 and biggest session at spot this year. Oriental, with "Dear Brat" and Al Morgan onstage, is holding over for second week. Combo was lean \$23,000 on first stanza.
Combo of "Folsom Prison" and "Chain Gang" is crisp \$13,000 at Grand. United Artists, with "Prowler" and "House on Telegraph Hill," looks bright \$18,000. Chicago, with "On Riviera" and Nat Cole topping stage bill, is pacing holdovers with sturdy \$40,000. "Goodbye, My Fancy" is shaping steady \$9,000 in second frame at Palace. "Last Outpost" and "Texas Rangers" loom nice \$11,000 at Roosevelt. Woods, with "Thing," is hefty \$24,000 in third week.

Estimates for This Week
Chicago (B&K) (3,900; 50)—"On Riviera" (20th) plus Nat Cole and Blackburn Twins onstage (2d wk). Sturdy \$40,000. Last week, \$30,000.
Grand (RKO) (1,200; 50-55)—"Folsom Prison" (WB) and "Chain Gang" (Col). Nice \$13,000. Last week, \$11,000.
Chicago, with "On Riviera" (Indie), \$17,000.
Oriental (Indie) (3,400; 90)—"Dear Brat" (Par) and Al Morgan topping stage show. Lean \$23,000. Last week, \$20,000.
Palace (RKO) (2,500; 55-58)—"Goodbye, My Fancy" (WB) and "China Corsair" (Col) (2d wk). Possible \$9,000. Last week, \$14,000.
Roosevelt (B&K) (1,500; 55-58)—"Last Outpost" (Par) and "Texas Rangers" (Col) (3d wk). Firm \$11,000. Last week, \$14,000.
State-Lake (B&K) (2,700; 55-58)—"Fabiola" (UA). Soak \$32,000. Last week, \$30,000.
United Artists (B&K) (1,700; 55-58)—"Prowler" (UA) and "House on Telegraph Hill" (20th). Fast \$18,000. Last week, \$17,000.
Woods (Kansans) (1,875; 90)—"Thing" (RKO) (3d wk). Loud \$24,000. Last week, \$23,000.
World (Indie) (547; 80)—"Ballerina" (Indie) (2d wk). Good \$4,000. Last week, same.
Ziegfeld (Lopert) (434; 90)—"Tales of Hoffmann" (Indie) (10th wk). Stout \$4,000. Last week, \$4,800.

K.C. Picks Up; 'Fabiola' Fast \$10,000, 'Fat Man' NSG 14G, 'Teresa' 10G

Kansas City, June 26.
Biz has perked a bit from last week's low levels. Paramount is doing solid biz with "Fabiola," best money at house in recent weeks. Kimo Theatre returns to operation after facilitating with upped admission scale. "Fat Man" is average. Weather continues heavy with rain of past few weeks blamed for poor biz.

Estimates for This Week
Kinsale (Fox Midwest) (830; 45-55)—"I Couldn't Marry" (Indie) and "Man's Paradise" (Indie). Light \$2,000. Last week, "Rogue River" (UA) and "Sun Sets at Dawn" (UA). \$1,500 in 8 days.
Kimo (Dickinson) (504; 75-95)—"Last Holiday" (Indie). Reopens house with new price policy. Sprightly \$2,000.
Midland (Loew's) (3,500; 50-55)—"Teresa" (M-G) and "Operation X" (Col). Average \$10,000. Last week, "Soldiers Three" (M-G) and "Brave Bulls" (Col). \$9,000.
Missouri (RKO) (2,650; 50-75)—"Hard, Fast, Beautiful" (RKO) and "Deported" (U). Topping average week with \$9,000. Last week, "Best of Badmen" (RKO) and "Footlight Varieties" (RKO). \$8,000 in 8 days.
Paramount (Tri-State) (1,200; 50-60)—"Fabiola" (UA). Sturdy \$10,000, and best here recently. Last week, "Walls Folsom Prison" (WB). \$7,500.
Tower-Uplown-Fairway-Granada (Fox Midwest) (3,100; 2,043; 700; 1,217; 50-75)—"Fat Man" (U) and "Double Crossbones" (U). Modest \$14,000. Last week, "In Navy Now" (20th) and "14 Hours" (20th). \$17,000.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net, i.e., without the 20% tax. Distributors share on net take, when playing percentage hence the estimated figures are net income.
The parenthetical admission prices, however as indicated, include the U. S. amusement tax.

Teresa' Tasty \$14,000, Philly

Philadelphia, June 26.
"Teresa," at the Midtown, is getting the heaviest boxoffice play here currently despite the influx of thousands away from city over the weekend. "House on Telegraph Hill" is only fair at the Fox. "Air Cadet" coupled with new stage show is disappointing at the Earle. "As Young as You Feel" is rated very dull at the Randolph. "Two of a Kind" looms weak at the Stanley.

Estimates for This Week
Areadia (Indie) (825; \$1.20-\$2.40)—"Tales of Hoffmann" (Indie) (9th wk). Sturdy \$4,000. Last week, \$4,500.
Boyd (WB) (2,700; 50-55)—"Great Caruso" (M-G) (7th wk). Big \$15,500. Last week, \$18,000.
Earle (WB) (2,700; 50-55)—"Air Cadet" (U) plus Orioles, Ruth Brown, Willis Jackson, arch onstage. Fair \$18,000. Last week, "Fat Man" (U) plus Dinah Washington, others, onstage, good \$21,000.
Fox (20th) (2,250; 50-55)—"House on Telegraph Hill" (20th). Oke \$17,000. Last week, "Half Angel" (20th). \$18,000.
Goldman (Goldman) (1,200; 50-55)—"Appointment Danger" (Par). Stout \$12,000. Last week, "Go For Broke" (M-G) (5th wk). \$7,000.
Madison (WB) (4,300; 50-55)—"Best of Badmen" (RKO). Punny \$16,000. Last week, "Sealed Cargo" (RKO) (2d wk). \$12,000.
Midtown (Goldman) (2,500; 50-55)—"Teresa" (M-G). Nice \$14,000. Last week, "Fabiola" (UA) (3d wk). Off to \$7,000.
Randolph (Goldman) (2,500; 50-55)—"As Young as You Feel" (20th). Lean \$10,000. Last week, "Excuse My Dust" (M-G) (2d wk). \$8,000.
Stanley (WB) (2,000; 50-55)—"Two of a Kind" (Col). Weak \$12,000. Last week, "Folsom Prison" (WB) (2d wk). \$11,500.
Stanton (WB) (1,473; 50-55)—"American Spy" (Mon). Stout \$10,000. Last week, "Lorna Doone" (Col). \$12,000.
Trans-Lux (T-L) (500; 50-55)—"Tony Draws a Horse" (YA). Good \$4,000. Last week, "Circle of Danger" (UA) (2d wk). \$2,000.

INDPLS. STILL SKIDS; 'TERESA' FAIR \$8,000

Indianapolis, June 26.
Biz is generally dull at first-runs here this stanza, new bills not drawing well as outdoors is attracting many. Best grosser is "Teresa," with a slender figure at Loew's. Both "Sealed Cargo" at Circle and "Fighting Coast Guard" at Indiana are disappointing.
Estimates for This Week
Circle (Cockrill-Dolle) (2,800; 44-55)—"Sealed Cargo" (RKO) and "Father Takes Air" (Indie). Tepid \$7,500. Last week, "Half Angel" (20th) and "13th Letter" (20th). oke \$9,500.
Indiana (C-D) (3,200; 44-55)—"Fighting Coast Guard" (Rep) and "Circle of Danger" (UA). Thin \$7,000. Last week, "Last Outpost" (Par) and "Great Plane Robbery" (Indie). \$7,500.
Loew's (Loew's) (2,427; 44-55)—"Teresa" (M-G) and "Gasoline Alley" (Col). Fair \$8,000. Last week, "Lorna Doone" (Col) and "Texas Rangers" (Col). \$7,500.
Lyrie (O-D) (1,800; 44-55)—"Walls Folsom Prison" (WB) and "Badman's Gold" (UA). Modest \$5,000. Last week, "Oh, Susanna" (Rep) with Grand Ole Opry Jamboeree onstage, poor \$7,500 at 50-55c scale.

'Rawhide' Leads Buff, Fair \$11,000; 'Drums' 8G

Buffalo, June 26.
Boxoffices are taking it on the nose here this week, with real summer weather blamed the most. "Rawhide" is getting most of the coin but only is mild at the Buffalo. "Apache Drums" looks so-so at the Lafayette.
Estimates for This Week
Buffalo (Loew) (3,500; 40-70)—"Rawhide" (20th) and "Cause for Alarm" (M-G). Mild \$11,000. Last week, "Night Into Morning" (M-G) and "Soldiers Three" (M-G). \$8,500 in 5 days.
Paramount (Par) (3,000; 40-70)—"House on Telegraph Hill" (20th) and "Circle Danger" (UA). Fair \$9,000. Last week, "Fabiola" (UA) and "Kentucky Jubilee" (Lip) (9 days). \$11,500.
Center (Par) (2,100; 40-70)—"The Scar" (UA) and "Long Dark Hall" (UA). Soft \$8,000. Last week, "Dear Brat" (Par) and "Shipaloo Hootenaboo" (UA). \$7,000.
Lafayette (Basil) (3,000; 40-70)—"Apache Drums" (U) and "Wicked City" (UA). So-so \$8,000 or near. Last week, "Smuggler's Island" (U) and "Hollywood Story" (U). \$6,500.
Century (20th Cent) (3,000; 40-70)—"Best of Badmen" (RKO) and "Tokyo File" (RKO). Sluggish \$7,500. Last week, "Folsom Prison" (WB). \$8,500.

'Fabiola' Lofty \$18,000, Denver

Denver, June 27.
Lure of outdoors cut into biz at first-runs over the weekend with nearly every seat suffering. "Lorna Doone" is setting top coin playing at three theatres. "Fabiola" is virtually as strong with nice showings in two houses. "Oliver Twist" looms okay at Denham.
Estimates for This Week
Aladdin (Fox) (1,450; 40-50)—"Lorna Doone" (Col) and "When Redskins Ride" (Col). day-date with Taber, Webber. Nice \$9,000. Last week, "Follow the Sun" (20th) and "Stop That Cab" (Lip). \$8,500.
Broadway (Wolfberg) (1,500; 40-50)—"Sealed Cargo" (M-G) (2d wk). Fair \$8,000. Last week, \$7,000.
Denham (Cockrill) (1,750; 40-50)—"Oliver Twist" (U). Okay \$9,000. Last week, "Walls Folsom Prison" (WB). \$7,500.
Denver (Fox) (2,250; 40-50)—"Fabiola" (UA) and "Father Takes Air" (Mono). day-date with Esquire. Nice \$14,000. Last week, "Best of Badmen" (RKO) and "Casa Manana" (Mono). \$7,500 in 6 days.
Esquire (Fox) (742; 40-50)—"Fabiola" (UA) and "Father Takes Air" (Mono). also Denver. Solid \$4,000. Last week, "Best of Badmen" (RKO) and "Casa Manana" (Mono). \$1,000 in 6 days.
Orpheum (RKO) (2,800; 40-50)—"Great Caruso" (RKO) and "Man From Planet X" (UA) (4th wk). Down to \$8,000. Last week, fancy \$12,500.
Rialto (Fox) (581; 40-50)—"Bitter Rice" (Lax) and "Murder in Reverse" (Indie). Good \$3,500. Last week, "M" (Col) and "Ben-on-to Town" (Col). big \$3,500.
Taber (Fox) (1,947; 40-50)—"Lorna Doone" (Col) and "When Redskins Ride" (Col). also Aladdin, Webber. Fine \$8,500. Last week, "Follow the Sun" (20th) and "Stop That Cab" (Lip). same.
Webber (Fox) (750; 40-50)—"Lorna Doone" (Col) and "When Redskins Ride" (Col). also Aladdin, Taber. Nice \$4,500. Last week, "Follow the Sun" (20th) and "Stop That Cab" (Lip). \$4,000.

'In Navy' Trim \$13,000 In Port; 'Drums' 9 1/2 G

Portland, Ore., June 26.
Hot weather and below-par biz are hurting trade here this week. "Caruso" is still going great with fifth week attendance record at United Artists. "In Navy Now" at the Oriental and Paramount may shape well. "Apache Drums" looks well.
Estimates for This Week
Broadway (Parker) (1,800; 65-80)—"Apache Drums" (U) and "Try and Get Me" (U). Good \$9,500. Last week, "Go For Broke" (M-G) and "Home Town Story" (M-G) (11 days). \$9,000.
Mayfair (Parker) (1,500; 65-80)—"Man From Planet X" (UA) and "Kangaroo Kid" (UA). Nice \$5,000. Last week, "The Thing" (RKO) and "Fort Quebec" (Par) (M.G.). \$3,500.
Oriental (Evergreen) (2,000; 65-80)—"In Navy Now" (20th) and "Stop That Cab" (Lip). (Continued on page 22)

Heat Wilts B'way But 'He Ran' Plus Cavallaro-Juanita Hall Nice 60G, 'Angel'-Andrews Sis 58G, 'Samson' NG

Torrid weather the past week and the dearth of new, top pictures are putting a crimp in Broadway first-runs this season. There are also too many holdovers, most of them taking a bad beating. Debuters doing business are the exceptions instead of the rule.
"He Ran All the Way," with Carmen Cavallaro, band and Juanita Hall topping the stage show, is getting a nice \$60,000 at the Paramount on the first week despite the heat. "Samson and Delilah" is disappointing at \$9,000 on first session of two-week pop-sicle run at the State. "Miracle of Morgan's Creek" and "Star Spangled Rhythm" two oldies, also are mild at \$7,000 on first week in the Mayfair.

"Great Caruso" continues big among the first-runs with an eighth week at the Music Hall. The seventh session winding up today (Wed.) is holding at a tall \$128,000, which gives "Caruso" and the same stage show that started seven weeks ago a total of \$998,000 for seven weeks.
The Roxy, with "Half Angel" and Andrews Sisters topping the stage bill, is off to a barely okay \$24,000 or less in the second stanza. "Sirocco," plus stage show headed by Ethel Waters, Teddy Powell band and George Kaye, dropped to a slim \$22,000 in initial holdover frame at the Capitol despite help of previews on the final day.
"Native Son" sagged to a mild \$4,000 or near in second Critterion week. "Fabiola" still is showing plenty of stamina in its fourth week at the Victoria with a big \$14,000, but is not being held. "Mach of Avengers" opens there today (Wed.).

The Capitol, Roxy, Globe, Critterion and several other houses are bringing in new bills this week to take advantage of the holiday (July 4). The Paramount brings in its next show on the Fourth of July, next Wednesday, with Martin & Lewis heading stage show coupled with "Dear Brat."

Estimates for This Week
Astor (City Inv.) (1,300; 55-\$1.50)—"Valentino" (Col) (10th wk). Week ending today looks about \$4,500 after \$8,000 last session. Stays two extra days, with "Hard, Fast, Beautiful" (RKO) opening Saturday (30).
Bijou (City Inv.) (580; \$1.20-\$2.40)—"Tales of Hoffmann" (Indie) (13th wk). The 12th stanza ended last night (Tues.) picked up slightly to \$12,000 after \$11,500 in week ahead, both very big. Stays on.
Capital (Loew's) (4,830; 55-\$1.50)—"Excuse My Dust" (M-G) with Margaret Whiting, Jack Smith, Frank De Vol orch heading stage show. Opens today (Wed.). Last week, "Sirocco" (Col), with Ethel Waters, Teddy Powell orch, George Kaye topping stage bill (2d wk), down to lean \$22,000 or near after fair \$41,000 opening week.
Critterion (Mon) (1,700; 50-\$1.75)—"Native Son" (Indie) (2d wk). Off to about \$8,000 in initial hold-over frame after fairly good \$15,000 opener. "The Prowler" (UA) opens Saturday (30).
Globe (Brandt) (1,500; 50-\$1.20)—"M" (Col) (2d wk). Off to \$4,500 after oke \$7,500 in second round. "Ace in Hole" (Par) opens Friday (29).
Holiday (Zatkin) (850; 50-\$1.50)—"Goodbye, My Fancy" (WB) (5th-6th wk). Down to dull \$6,000 in fourth session that ended Monday (23) night. Previous week was mild \$7,200. Stays a fifth to bring in "I Was an American Spy" (Mono) on July 2.
Mayfair (Brandt) (1,730; 50-\$1.20)—"Miracle Morgan's Creek" (Par) and "Star Spangled Rhythm" (Par) (reissues). Doing only mildly on first frame ending tomorrow night (Thurs.) at \$7,000 or less. In ahead, "Maltese Falcon" (WB) and "Dark Victory" (WB) (reissues) (4th wk). \$8,000.
Palace (RKO) (1,700; 55-\$1.20)—"Last Outpost" (Par) with vaude. Heading for mild \$15,000. Last week, "Man With My Face" (UA) and vaude, okay \$17,500.
Paramount (Par) (3,004; 70-\$1.50)—"He Ran All the Way" (UA) plus Carmen Cavallaro orch, Juanita Hall, Cy Reeves, four Evans onstage (2d wk). First session ended last night (Tues.) hit nice \$80,000 in ahead, "Hollywood Story" (U)

with Ames Bros. Gracie Harrio, Herbie Fields orch (3d wk), mild \$42,000.
Park Avenue (Reade) (583; 90-\$1.50)—"Tony Draws a Horse" (Indie) (7th wk). Sixth round ended Sunday (24) was \$7,200 after nice \$7,400 for fifth week.

Radio City Music Hall (Rockefellers) (3,945; 80-\$2.40)—"Great Caruso" (M-G) and stage show (7th wk). Held to tall \$178,000 after big \$134,500 for sixth frame. Holds an eighth week. "Show Boat" (M-G) due in next but opening not definitely set since "Caruso" run past the eighth session is possible.

Roxy (20th) (5,800; 80-\$1.50)—"Half Angel" (20th) plus Andrews Sisters heading stage bill (3d-final wk). Heat wilting this seriously, with only \$54,000 this round. First week was fine \$78,000 albeit a bit below hopes. "The Frogmen" (20th) opens Friday (29), with leechow resumed as feature of stage layout.

State (Loew's) (3,450; 55-\$1.50)—"Samson & Delilah" (Par) (3d wk). First week ended last night (Tues.) was disappointing with about \$9,000 on pop-scale run here, only booked for two weeks, as "Prince Who Was Thief" (U) opens July 3.

Sutton (Rialto) (561; 90-\$1.50)—"Ken-Tiki" (RKO) (13th wk). The 12th round ended Monday (25) held nicely at \$8,800, same as last week.

Trans-Lux 60th St. (T-L) (458; 74-\$1.50)—"Emperor's Nightingale" (Indie) (7th wk). Still doing okay at \$5,800 after \$5,200 last week.

Trans-Lux 82nd St. (T-L) (540; 90-\$1.50)—"Teresa" (M-G) (12th wk). Still showing, profit with \$3,200 after \$3,500 last week.

Victoria (City Inv.) (1,000; 55-\$1.50)—"Mach of Avengers" (Col). Opens today (Wed.). Last week, "Fabiola" (UA) (4th wk), wound up highly profitable run with strong \$14,000 after solid \$18,500 for third session. Could have stayed longer but pic goes out on RKO circuit houses this week.

'Dust' Paces Frisco With Rousing \$20,000, 'Groom' Hefty 11G, 'New Mex' 14G

San Francisco, June 26.
"Excuse My Dust" is sparking biz at first-runs here this season, with big total at Warfield. "Groom Wore Spurs" looks strong at United Artists with novel ad campaign helping. "Tales of Hoffmann" is going to house record at small Stagedoor, playing 17 shows first week at this 370-seater and beating "Red Shoes" mark. "Take Care of My Little Girl" shapes fair at Fox.

Estimates for This Week
Golden Gate (RKO) (2,850; 60-65)—"Tokyo File 212" (RKO) and "Atrocities Gestapo" (Lip). Thin \$9,500. Last week, "Fars and Spars" (Col) and "Thousand and One Nights" (Col) (reissues). \$9,700.
Fox (FVC) (4,851; 60-65)—"Take Care My Little Girl" (20th) and "Yukon Mammoth" (Mono). Fair \$17,000 or near. Last week, "Half Angel" (20th) and "Golden Salamander" (UA). \$15,500.
Warfield (Loew's) (2,656; 60-65)—"Excuse My Dust" (M-G). Big \$20,000. Last week, "Go For Broke" (M-G) (3d wk). \$12,000.

Paramount (Par) (2,648; 60-65)—"New Mexico" (UA) and "Painted Hills" (M-G). Good \$14,000 or over. Last week, "The Prowler" (UA) and "Cattle Queen" (UA). \$18,500.

St. Francis (Par) (1,400; 60-85)—"Oliver Twist" (UA) (3d wk). Fair \$8,500 in 8 days. Last week, \$9,500.
Orpheum (No. Coast) (3,448; 55-65)—"Texas Rangers" (Col) and "The Big Gusher" (Col). Okay \$12,500. Last week, "Smuggler's Island" (U) as a "Hollywood Story" (U). \$15,500.
United Artists (No. Coast) (1,207; 55-65)—"Groom Wore Spurs" (U), and "Katie Did It" (U). Strong \$11,000. Last week, "Second Woman" (UA) and "Paper Gallows" (UA) (2d wk). \$7,000.

Stagedoor (A-R) (370; \$1.80-\$2.40)—"Tales of Hoffmann" (Indie) (3d wk). Soak \$8,500. Last week, \$7,200.
Vogue (S. F. Theatres) (354; 65)—"Ken-Tiki" (RKO) (8th wk). Held at \$4,500. Last week, fast \$5,200.

Francis SEZ...

"Get that moose out of the balcony, boys. You'll need every seat in the house when you play my new picture..."



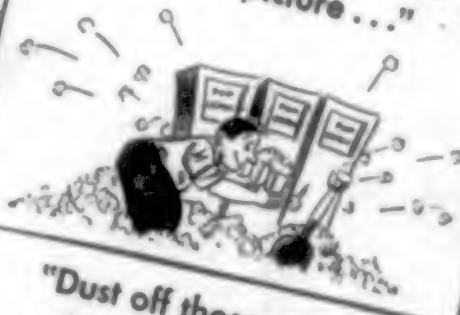
"Drop whatever you're doing... something more important is coming to your theatre... it's my new picture!"



"Calling all cars... armored that is! Get 'em ready for the terrific 'take' to the bank when you play my new picture."



"You'd better order PLENTY of extra popcorn... you're gonna need every kernel when you play my new picture..."



"Dust off those extra ushers, fellers. You'll need plenty of help to handle the crowds when you play my new picture."



"FRANCIS GOES TO THE RACES"

DONALD O'CONNOR · PIPER LAURIE
FRANCIS

CECIL KELLAWAY · JESSE WHITE

THE BEST FRIEND YOUR BOX-OFFICE EVER HAD!... **U-I**

Josie Ups 'Story' to Tall \$35,000,
Hub, 'Cargo' Slight 14G, 'Girl' 12G

Boston, June 26.
Firstruns are mainly not doing well, but on Sunday hurting this season. However, the Boston is doing well with stage show headed by Josephine Baker. Paired with "Hollywood Story," should get big \$25,000. "Sealed Cargo" at Memorial is mild while "Take Care of My Little Girl" at Met looks light. "Lorna Doone" at Paramount and Fenway are about average. "Long Dark Hall" at Astor shapes so-so.

Estimates for This Week
Astor (B&G) (1,200; 50-95)—"Long Dark Hall" (UA). So-so \$5,000. Last week, "Mating Season" (Par) and "Furies" (Par), \$3,800.
Boston (RKO) (3,200; 60-81-10)—"Hollywood Story" (U) with Josephine Baker topping stage show, big \$35,000 in 9 days. Last week, "Man From Planet X" (UA) and "Unknown Island" (UA), not bad \$9,000.
Fenway (NET) (1,373; 40-85)—"Lorna Doone" (Col) and "Texas Ranger" (Col). Mild \$3,800. Last week, "Appointment Danger" (Par) and "Trio" (Par), \$4,500.
Majestic (Shubert) (1,100; \$1,200)—"Tales of Hoffmann" (Indie) (11th wk). Nice \$3,000. Last week, \$3,400.
Memorial (RKO) (3,200; 40-85)—"Sealed Cargo" (RKO) and "The Hoodlum" (UA). Not too robust at \$14,000 or near. Last week, "On Rivers" (20th) and "China Corral" (Col) (2d wk), ok \$14,000.
Metropolitan (NET) (4,367; 40-85)—"Take Care of My Little Girl" (20th) and "Secrets Monte Carlo" (Rep). Slight \$12,000. Last week, "Samson & Delilah" (Par), \$11,800.
Orpheum (Loew) (3,000; 40-85)—"Go For Broke" (M-G) and "Home Town Story" (M-G) (2d wk). Off to about \$11,500 after next \$20,000 for first week.
Paramount (NET) (1,700; 40-85)—"Lorna Doone" (Col) and "Texas Ranger" (Col). Modest \$11,000. Last week, "Appointment Danger" (Par) and "Trio" (Par), \$13,000.
State (Loew) (3,200; 40-85)—"Go For Broke" (M-G) and "Home Town Story" (M-G) (2d wk). Not too strong at \$4,500. Last week, \$10,200.

St. Loo Holds Up Well;
Teresa' OK at \$13,000,
'Fl. Worth' Solid 14G

St. Louis, June 26.
Wicket activity at mainstem houses picked up a bit over the past weekend despite a fair, warm Sunday and first telecast of big league ball game. "Teresa" shapes okay at Loew's as does "Fl. Worth" at the Fox. "Take Care of My Little Girl" is not so strong at the Missouri.

Estimates for This Week
Ambassador (F&M) (3,000; 60-75)—"Appointment Danger" (Par) and "Redhead and Cowboy" (Par). Nice \$11,000. Last week, "Half Angel" (20th) and "Mating Season" (Par) (2d wk), \$10,800.
Fox (F&M) (5,000; 60-75)—"Fort Worth" (WB) and "Best of Badmen" (RKO). Good \$14,000 or near. Last week, "Folsom Prison" (WB) and "Raton Pass" (WB), \$10,000.
Loew's (Loew) (3,172; 50-75)—"Teresa" (M-G) and "Inside Straight" (M-G). Okay \$11,000. Last week, "Night Into Morning" (M-G) and "It This Be Sin" (UA), \$11,000.
Missouri (F&M) (3,200; 60-75)—"Take Care of My Little Girl" (20th) and "House Telegraph Hill" (20th). Pannable \$11,000. Last week, "Appointment Danger" (Par) and "Redhead and Cowboy" (Par), \$13,500.
Papyrus (St. Louis Amus. Co.) (1,000; 50-80)—"Latake" (Indie) (6th wk). Down to \$2,500 after ok \$3,000 last week.

'Valiant' Hot \$17,000,
Toronto; 'Island' 13½G

Toronto, June 26.
Popularity of action films is reflected in an all-round upbeat of current biz. Leading in the upper revenue brackets are "Only the Valiant" and "Smuggler's Island." "Great Caruso" continues standard holdover in sixth week.
Estimates for This Week
Downtown, Glendale, Mayfair, Seaboard, State (Taylor) (1,069; 903; 470; 600; 604; 35-60)—"Smuggler's Island" (U) and "Dollar Pursuit" (Rep). Good \$13,500. Last (Continued on page 22)

Key City Grosses

Estimated Total Gross
This week \$1,981,000
(Based on 24 cities, 195 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year \$1,974,500
(Based on 22 cities, and 194 theatres)

Fabiola' Fancy
\$7,000 in Mpls.

Minneapolis, June 26.
Most sensational boxoffice performer here in several years is "Great Caruso," piling up a recent record for straight-films. In its second Radio City week, it's still keeping turnstiles heavily greased. Among the newcomers, "Fabiola" stands out as the best money bet at Lyric. Other fresh entries, "Folsom Prison" and "Apache Drama," are disappointing.

Estimates for This Week
Century (Par) (1,800; 50-75)—"Friend Flicka" (20th) and "Thunderhead" (20th) (reissues). Oldies kicking up some dust on twin bill. Sad \$2,000. Last week, "Bullfighter and Lady" (Rep), slow \$3,000.
Gopher (Berger) (1,000; 50-75)—"In Navy Now" (20th) (2d wk). Light \$3,000. Last week, okay \$4,800.

Lyric (Par) (1,500; 50-75)—"Fabiola" (UA). Well sold and coming through with fancy \$7,000. Last week, "Inside Straight" (M-G), \$4,200.
Radio City (Par) (4,000; 50-75)—"Great Caruso" (M-G). Has hit sizzling pace. Reaching heights here no longer thought attainable for straight pic. Fine \$10,000 after huge \$18,000 initial stanzas, latter being substantially over expectancy.

RKO-Orpheum (RKO) (2,800; 40-75)—"Apache Drama" (U). This one well-liked, but only light \$3,000 looms. Last week, "Hollywood Story" (U) and "Fat Man" (U), \$4,000.
RKO-Pan (RKO) (1,900; 40-75)—"Planet X" (UA) and "Try and Get Me" (UA). Anemic \$3,000. Last week, "Salerno Beach" (Indie) and "Fighting Sullivan" (Indie) (reissues), \$2,800.

State (Par) (2,200; 50-75)—"Folsom Prison" (WB). Absence of cast names holding down takings to lean \$5,000. Last week, "Last Outpost" (Par), \$5,800.
World (Mann) (400; 50-90)—"Last Holiday" (Indie) (2d wk). So-so \$2,000, about same as first cast.

'BADMEN' LIVELY 10G,
PROV: 'NIGHT' NG 7G

Providence, July 26.
RKO Alber is the only stand here boasting nice trade, its "Best of the Badmen" doing very well. Other spots are moderate to dull. Strand had fairly nice opening with "M" yesterday (Mon.).
Estimates for This Week
Albee (RKO) (2,200; 44-65)—"Best of Badmen" (RKO) and "Fighting Racketeers" (Indie). Nice \$10,000. Last week, "Get It Wholesale" (20th) and "Murder Without Crime" (Monol), \$9,000.
Majestic (Fay) (2,200; 44-64)—"Ma, Pa Kettle Back on Farm" (U) and "Katie Did It" (U). Meek \$4,000. Last week, "Great Divide" (WB) and "Father Takes Air" (Monol), big \$12,000.
Metropolitan (Snider) (1,100; 44-65)—"Jungle Headhunters" (RKO) and "Stardust and Sweet Music" (Rep) (reissue). Mild \$3,500. Last week, "House Telegraph Hill" (20th) and "Forced Landing" (Indie), \$4,000.
State (Loew) (3,200; 44-65)—"Night Into Morning" (M-G) and "Bullfighter and Lady" (Rep). So-so \$7,000 in 5 days. Last week, "Go for Broke" (M-G) and "Smuggler's Gold" (Col), nice \$14,000.
Strand (Silverman) (2,200; 44-65)—"M" (Col) and "China Corral" (Col). Opened Monday (25). Last week, "When Redskins Rode" (Col) and "Her First Romance" (Col). NSH \$4,500.

'Horn' Robust \$7,000,
Seattle; 'My Fancy' 8G

Seattle, June 26.
Biz news is plenty and here this week. "Little Big Horn" shapes okay at Liberty while "Goodbye, My Fancy" looks fairly good at Music Hall. Otherwise trade is way off.

Estimates for This Week
Columbia (Evergreen) (1,577; 80-90)—"When Men are Beasts" (Indie) and "Gypsy Fury" (Monol). Good \$9,000. Last week, "Teresa's Peril" (RKO) and "Jiggs, Maggie Out West" (Monol), \$4,300.
Fifth Avenue (Evergreen) (2,349; 60-90)—"In Navy Now" (20th) and "Her First Romance" (Col). Big \$10,000. Last week, "Half Angel" (20th) and "Father Takes Air" (Monol) (2d wk-5 days), \$4,000.

Liberty (Hamrick) (1,650; 60-60)—"Little Big Horn" (Lip) and "Savage Drama" (Lip). Okay \$7,000. Last week, "Smuggler's Island" (U) and "Hollywood Story" (U), \$7,300.
Music Box (Hamrick) (850; 60-60)—"No Orchids" (Indie) and "Waterloo Road" (UA) (2d wk). Off to \$2,800 in 6 days. Last week, big \$5,000.
Music Hall (Hamrick) (2,200; 60-90)—"Goodbye, My Fancy" (WB) and "Long Dark Hall" (UA). Good \$8,000. Last week, "Caruso" (M-G) (20th), ended on high note with \$3,700 in final 4 days.

Orpheum (Hamrick) (3,000; 60-90)—"Best of Badmen" (RKO) and "Secrets Monte Carlo" (Rep). Light \$4,000. Last week, "Folsom Prison" (WB) and "Stardust, Sweet Music" (Rep), \$7,200.
Folcom (Sterling) (1,250; 60-60)—"Brave Bulls" (Col) and "Santa Fe" (Col) (2d runs). Mild \$3,300. Last week, "Up in Arms" (RKO) and "Got Me Covered" (RKO) (2d wk), big \$3,700.

Paramount (Evergreen) (3,000; 60-90)—"Man Planet X" (UA) and "Big Gusher" (Col). Brutal \$3,000. Last week, "Texas Rangers" (Col) and "China Corral" (Col), \$3,300.

'Little Girl' Trim
\$11,000 in Omaha

Omaha, June 26.
Surprising smash openings at two major Tristates houses may mean better times at first-runs here. Paramount, which has been in doldrums for some time, is doing ok with "Take Care of My Little Girl." Orpheum looks in for resounding week with the Bob Crosby stage show plus "Mr. Universe." Both houses had turn-aways opening nights. Other spots are mostly so-so.

Estimates for This Week
Paramount (Tristates) (2,800; 10-70)—"Take Care of My Little Girl" (20th). Best gross in weeks being nice at \$11,000. Last week, "Last Outpost" (Par), \$7,000.
Orpheum (Tristates) (3,000; 25-60)—"Mr. Universe" (EL) and Bob Crosby-Moderates stage revue. Stout \$19,000. Last week, "Fighting Coast Guard" (Rep) and "Showdown" (Rep) fair \$9,000, at 14-70 scale.

Brands (RKO) (1,500; 14-70)—"Santa Fe" (Col) and "Stage to Turpin" (Col). Okay \$4,000. Last week, "Brave Bulls" (Col) and "Pygmy Island" (Col), \$3,000.
State (Goldberg) (800; 25-75)—"Painted Hills" (M-G) and "Trigger, Jr." (Rep). Hefty \$3,000. Last week, "14 Hours" (20th), \$4,000.

Omaha (Tristates) (2,100; 14-70)—"Smoky" (20th) and "Thunderhead, Son of Flicka" (20th) (reissues). NSH \$4,000. Last week, "Katie Did It" (U) and "Rhythm Inn" (Monol), \$7,500.

Cincy So-So Albeit 'Dust' Lusty
\$12,500; Teresa' Nice 8G, 'Badmen' 9G

Cincinnati, June 26.
Film trade is so-so this round. "Excuse My Dust" is leading newcomer and bright at flagship Albee after wowed his last week that was hyped by Josephine Baker stage show. "Teresa" is in winning stride at Grand and "Best of Badmen" is fair at Palace. Hot weather was an outdoor lure over weekend.
Estimates for This Week
Albee (RKO) (3,100; 55-75)—"Excuse My Dust" (M-G). Bright \$12,500. Last week, "No Questions Asked" (M-G) plus Josephine Baker's stage show at 70-81.10 scale sock \$27,000, for town's biggest in months.
Capital (Mid-States) (2,000; 55-75)—"Mutiny on Bounty" (M-G) and "Day At Races" (M-G) (reissues). Mild \$6,000. Last week,

L.A. Ahead of '50; 'Drums'-'Story'
Aces at Lusty \$26,000, 'Guy' Slow
24½G, 'Ran All Way' Torrid \$25,000

Broadway Grosses

Estimated Total Gross
This Week \$374,000
(Based on 17 theatres.)
Last Year \$419,500
(Based on 17 theatres.)

Fabiola' Strong
\$9,000 in Pitt

Pittsburgh, June 26.
Blistering hot weather is keeping Golden Triangle rather empty this week. "Teresa" at Penn, on strength of some rave notices, is doing passably good. Surprise click, however, is the double bill of "Little Big Horn" and "Savage Drama" at Warner, with fine session. Also a hit is "Fabiola," doing strongly. "Young As You Feel" is very lightweight at Fulton.

Estimates for This Week
Fulton (Shoe) (1,700; 30-85)—"Young As You Feel" (20th) and "Under Gun" (U). Never got started, drab \$3,500. Last week, "Operation Disaster" (U) and "Target Unknown" (U) about same in 6 days.
Harris (Harris) (2,200; 50-85)—"Fabiola" (UA). First single feature here in several weeks and heading for strong \$9,000. Last week, "Hollywood Story" (U) and "Double Crossbones" (U), \$4,000.

Penn (Loew's) (3,300; 30-85)—"Teresa" (M-G). Splendid notices lifting this to okay \$11,500. Last week, "Soldiers Three" (M-G), \$10,000.
Stanley (WB) (3,800; 50-85)—"Inside Walls Folsom" (WB). Very slim \$8,500. Last week, "Forbidden Sin" (RKO), \$12,000.

Warner (WB) (2,000; 50-85)—"Little Big Horn" (Lip) and "Savage Drama" (Lip). Best double feature here in 6 months. Fine \$7,500. Last week, "Along Great Divide" (WB) (m.o.), \$4,000.

'QUESTIONS'-CARSON
SOLID \$25,000, D.C.

Washington, June 26.
Biz looms brighter here this session. "No Questions Asked," with boost from Jack Carson heading stage show, is giving Capitol a solid take. "On Rivers" shapes sturdy at Palace though hurt by crisis pans. "Folsom Prison" is okay at the Warner.

Estimates for This Week
Capitol (Loew's) (2,434; 44-90)—"No Questions Asked" (M-G) plus Jack Carson show onstage. Solid \$25,000, thanks mainly to vaude show. Last week, "House Telegraph Hill" (20th), \$14,000.
Dupont (Lopert) (375; 50-85)—"Brave Bulls" (Col). Big \$5,000 for small-seater, and holds. Last week, "Odette" (UA) (2d wk), nice \$3,200.

Kelth's (RKO) (1,930; 44-80)—"Hard, Fast, Beautiful" (RKO). So-so \$7,500. Last week, "Apache" (Continued on page 22)

Los Angeles, June 26.
Firstrun biz page this week, although spotty on overall basis, continues ahead of the same week a year ago. Gain over 1950 now has stretched out into the fourth consecutive week. Sturdiest new bill this frame is the combo of "Apache Drama" and "Hollywood Story," with a fine \$26,000 in five theatres. A slow \$24,500 is seen for "The Guy Who Came Back," also playing in five houses but larger ones.

"He Ran All the Way" shapes good \$25,000, playing in two locations. Small \$17,000 is expected for "Dear Brat" in two Paramount theatres. Release combo of "Dark Victory" and "Maltese Falcon," in three spots, is okay \$21,000 although not hefty.

Holdovers are still dominated by "Great Caruso," with big \$31,000 in fourth round, two houses. It stays at least five weeks. "Caruso" hit all-time high for first biz in three weeks, and made two other new records by reaching new peaks on both the second and third rounds.

Estimates for This Week
Los Angeles, Chinese, Uptown, Loyola, Whittier (F&M) (2,097; 3,048; 1,719; 1,248; 2,390; 70-81-10)—"Guy Who Came Back" (20th) and "Teresa's Peril" (RKO). Slow \$24,500. Last week, "Young As You Feel" (20th) and "Secrets Monte Carlo" (Rep), \$23,300.

Hollywood, Downtown, Wilshire (WB) (2,750; 1,757; 2,344; 70-81-10)—"Dark Victory" (WB) and "Maltese Falcon" (WB) (reissues). Okay \$21,000. Last week, "Walt's Folsom Prison" (WB) (2d wk-5 days), \$11,000.

Loew's State, Egyptian (UA) (2; 404; 1,533; 70-81-10)—"Caruso" (M-G) (4th wk). Big \$31,000. Last week, large \$34,700.

Hillstreet, Pantages (RKO) (2; 890; 2,812; 90-81)—"Ran All the Way" (UA) and "Her First Romance" (Col). Good \$25,000. Last week, "Best of Badmen" (RKO) and "True Story" (Col), \$21,000.

Los Angeles, Hollywood, Paramounts (F&M) (3,390; 1,430; 60)—"Dear Brat" (Par) and "Gypsy Fury" (Monol). Light \$17,000 or near. Last week, "Last Outpost" (Par) and "Thunder God's Country" (Rep) (L.A. only) (9 days), \$15,000.

United Artists, Rita, Vogue, Studio City, Culver (UA-F&M) (2; 100; 1,370; 883; 980; 1,145; 70-81-10)—"Apache Drama" (U) and "Hollywood Story" (U). Fine \$26,000. Last week, "Fabiola" (UA) and "Forbidden Jungle" (UA) (2d wk-4 days), \$19,300.

Four Star (UA) (900; 70-90)—"Ace in Hole" (Par) (2d wk). Near \$4,000. Last week, fancy \$4,000.

Beverly Canon (ABC) (520; 81)—"Kon-Tiki" (RKO) (9th wk). Steady \$2,500. Last week, \$2,800.

Laurel (Roemer) (948; \$1,200)—"Tales Hoffmann" (Indie) (4th wk). Into fourth frame yesterday (25) after big \$15,000 last week.

Heat Hits L'ville Biz;
'In Navy' Mild \$8,000,
'Planet X' Modest 4G

Louisville, June 26.
Returns this week are on slow side, with hot weather, vacations and summer diversions luring patrons from film houses. Mary Anderson is making a bid for biz with "One Foot in Heaven," an oddie which is pulling some of elderly trade and churchgoers. "In Navy Now" at the Rialto is mild. "Man From Planet X" looks moderate at Strand.

Estimates for This Week
Mary Anderson (People's) (1,200; 45-65)—"One Foot in Heaven" (WB) (reissue). House went way back for this one. Likely fairish \$8,000. Last week, "Inside Folsom Prison" (WB) neat \$7,500.

Rialto (Fourth Avenue) (3,000; 45-65)—"In Navy Now" (20th) and "Perfect Woman" (20th). Mild \$8,000. Last week, "Last Outpost" (Par) and "Sun Sets at Dawn" (UA), \$8,500.

State (Loew's) (3,000; 45-65)—"Inside Straight" (M-G) and "Soldiers Three" (M-G). NSG \$7,500. Last week, "Lorna Doone" (Col) and "Texas Rangers" (Col), \$9,000.

Strand (FA) (1,200; 45-65)—"Man From Planet X" (UA) and "Skipalong Rosenbloom" (UA). Modest \$4,000. Last week, "Venetia" (RKO) and "Gunplay" (RKO), \$3,500.



POEM FOR SHOWMEN

For easy sailing, please take note
 Of Leo's Hits! "Don't miss the boat!"
 "The Great Caruso's"* noble voice
 Makes M-G-M the nation's choice,
 There's "Go For Broke!", "Excuse My Dust"*
 "Rich, Young and Pretty"* is a must
 The asterisks* convey to you
 Those films with Technicolor, too!
 You need the best at summertime
 So here are more (without a rhyme):

*"Strictly Dishonorable," "The People Against O'Hara," "The Law and the Lady,"
 "Teresa," "The Tall Target," "The Strip," "Angels in the Outfield"—and "An
 American in Paris,"* "Pandora and the Flying Dutchman"* (both Fall releases), etc.*

P.S.

And let us not forget this Fall
 "QUO VADIS" comes to top them all!



British Exhibs to Get \$5,000,000 On Compromise Admission Tax Plan

London, June 28.

Details of the compromise deal between Hugh Galtshell, Chancellor of the Exchequer, and the exhibiting industry, covering the new admission tax scale (revision of the Eady Plan) which operates from Aug. 3, were announced in the House of Commons on Friday (22) in a written Parliamentary answer. The terms of the pact will come up in the Commons for endorsement on Thursday (28) during the Report Stage of the Finance Bill.

The proposals, which have already been endorsed by an emergency meeting of the Cinematograph Exhibitors Assn., general council, will yield something like \$1,000,000 a year to theatre operators to meet rising overheads. It will more than double the present Eady fund which remits boxoffice coin to aid British production. This part of the scheme is subject to endorsement by distributors, and American companies here are seeking advice from the Motion Picture Assn. of America before announcing their decision.

American company proxies and foreign managers met in New York under the Motion Picture Export Assn. banner last week to discuss U. S. policy on the Eady Plan. They came to no final conclusion, but determined they would okay it only if there was an adequate quid pro quo. This compensation was originally set as removal by Britain of all restrictions on conversion of sterling to dollars, but it is now understood that the MPEA is ready to offer other alternatives.

Under the compromise, admissions up to sevenpence (8c) are exempt from duty and there will be no change in the rate for admissions of ninepence and tenpence (10c and 12c). The shilling (14c) admission remains unchanged, but the tax is reduced by one penny. This is a concession designed to aid the small exhib.

The increase in admission scale will start on the one and threepenny seat (18c), which will be halved by threepence, of which one-half will be additional duty and the other half will be kept by theatres. All seats of two and tenpence or over (40c) will go up fourpence (5c), most of which will be additional taxation.

The CEA, it is understood, is pledged to give continued support to the Eady fund for at least three years and under the new deal, will pay a halfpenny on each admission of one and threepence and over. The current levy of a farthing per admission applies for all admissions of fourpence (5c) and over. Theatres exempted under the original scheme continue to be exempt.

Ex-UFA Topper Seen In Comeback Attempt; Bonn Govt. Nixes Deal

Berlin, June 19.

Probably the biggest story developing during the International Film Festival here concerned the attempted comeback of former UFA deputy chief, Ludwig Kiltzsch. It was learned that the former UFA boss had recently approached the Bonn government with a plan to reorganize the German film industry and had come to Berlin to report on his efforts to associates.

Although the Bonn government had turned thumbs down on his proposition, Kiltzsch told VARIETY he would continue his efforts but would not enter the film biz actively until he was sure that his plans would be carried out. Coinciding with the Kiltzsch interview was an announcement by William Karol, former Austrian film exec, who is now chief of the Mexican Motion Picture Assn., that he would give up his present position and accept one for half his present income if he could team up with Kiltzsch and organize another UFA in Germany.

Italian producer and director Curzio Malaparte said he intends to do his next picture in the Ruhr area. Title is tentatively listed as "Hand of the Man." It will deal with the problems arising in a Marxist society once the Russians pull out and leave the dominated people to themselves. Script has not been started yet but Malaparte plans to start shooting this fall.

'Live With Me' Looks Modest London Entry

London, June 28.

Playwrights, Ltd., presented "Come Live With Me," a new comedy by Dorothy and Campbell Christie, at the Vaudeville theatre, June 21. It is an entertaining story of a retired opera singer, starring Jessie Royce Landi, whose first husband materialized after 18 years, proving that they were never divorced. Francis Lister, her co-star, makes the most of his limited opportunities with excellent supporting cast.

Roy Rich ably directs the piece which had a warm reception, but lacks dramatic force and the polish of authors' two previous successes, "Grand National Night" and "His Excellency." Chances of lengthy run are slim.

Chevalier Among Stars Due in Arg.

Buenos Aires, June 19.

Among the big names likely to hit Buenos Aires before the end of the year is Maurice Chevalier, who is dickering for a three-week engagement at the Casino Theatre, now under the management of Pablo Williams. Chevalier is an old friend of Argentina since he visited the country twice in the '30s. Just prior to World War II he had contracts to do personal appearances again, and also do broadcasts on a big network.

Yesterday the local entertainment union signed a labor contract at the Labor Ministry with members of the Association of Empresarios, which binds the latter to pay minimum wages of \$45 monthly to all actors and actresses employed by central city theatres. Chorus members will get minimum wages of \$65 while \$70 is actor - singers minimum. When on tour companies must pay supplementary wages of \$50 and \$45 monthly to principals and cast members respectively. All companies must use at least 50% Argentine talent.

Niteties have to comply with a similar irksome rule binding them to include 90% national acts in all floor-shows. Apart from increasing the cost of nitery operation, these acts often have the effect of sending patrons out looking for some other spot where the national acts are not laying at the moment. Nevertheless, niteries are doing terrific biz and profiteering mightily. They charge \$1 for each thimble-full of (nationally distilled) "Scotch" or sherry, whereas the price of a full bottle may be exactly \$1.

WB THEATRE CHAIN IN AUSSIE UP AGAIN

Sydney, June 28.

That old hassle about Warners renewing product contract with Hoyts' pic chain, preferring to form its own loop is up again here. Stanley Higginson, Warner Aussie chief, said however that negotiations were proceeding smoothly between Hoyts and his company for on product renewal deal. He anticipated no hitch on contract greenlight.

Hoyts still has some product yet to play under the old contract, Higginson stated, but would not divulge how long the new contract is for.

Also Higginson emphatically denied that WB had plans presently to buy or lease theatres Down Under to operate a circuit similar to that of Metro.

Swiss TV in '52

Zurich, June 19.

Swiss Federal Council has announced that the first Swiss TV studio is due to go into action here early in 1953 for a tryout period of three years. For the time being, these will be held here because of the city's best suit conditions for the purpose.

First few months of the trial period will see two or three telecast hours per week.

ACAT-NFFC Row to MP's

London, June 28.

The row between the Assn. of Cine & Allied Technicians and the National Film Finance Corp. is to be taken to the House of Commons. It started when the NFFC, in its annual report, charged the union with insisting on a donation to its benevolent fund of \$1,400 as a condition to withdrawing a demand for employment of four extra sound technicians.

Sir Hartley Shawcross (Board of Trade proxy) refused to conduct a probe in being challenged in an adjournment debate in the House of Commons, which will be initiated by Michael Foot, MP.

London Legits Find Festival Boxoffice Dud

London, June 28.

Theatrical managements who expected a golden London season are having to swallow a bitter pill. The Festival of Britain has brought no new prosperity to the theatre here. Large crowds, now packing the city, are choosy in their theatre-going. The accepted hits continue to capacity biz but many others linger on, often with short runs.

The first two months of the Festival has seen the normal slack of closings. Since the first week in May when the junketing began, at least 12 shows have shuttered, and seven didn't get to double figures in weeks. Two shows lasted only a fortnight, a third ran three weeks and two others, including the Festival production of "Hamlet," stayed only a month.

The major disappointment is "Hamlet," which folds next Saturday (30) after six weeks.

But while the generally depressed state of West End theatre remains unaltered, a limited number of productions are doing stand-out trade. "Seagulls Over Sorrento," "The Little Hut" and "Ring Round the Moon" are long runs still holding their own. "Kiss Me Kate," with an American trio, and "Gay's the Word," British musical starring Cleo Courtneidge, are also beating the doldrums.

Newcomers during the Festival season are topped by the two Olivier productions, "Antony & Cleopatra" and "Caesar & Cleopatra," which have the staid limit nightly. "Waters of the Moon," at the Haymarket, and "Three Sisters" at the Aldwych are also well in the black. In the vaude field, the Palladium has been sensational in the two-month Danny Kaye season which ends June 30.

Hoyts Eyes Sydney House

Sydney, June 19.

Hoyts, major film circuit, is reported making a deal for the takeover of the 950-seat Tatler here. It is now an indie-owned house.

House, presently shuttered, has had a varied career with pix and vaude-revue. Deal consummation would give Hoyts an additional spot for action films.

Current London Shows

(Figures show weeks of run)

London, June 28.

- "Anthony"-Caesar, St. Jan. (8).
- "Blue for Bay," Majesty's (30).
- "Carousel," Drury Lane (35).
- "Come Live," Vaude (2).
- "D'Oyly Carte, Savoy (8).
- "Fanny Free," Fr. Wales (7).
- "Folies Bergere," Hipp. (16).
- "Gays the Word," Saville (19).
- "Hamlet," New (7).
- "Happy Family," Duch's (8).
- "Hello," Fortune (4).
- "King's Rhapsody," Palace (92).
- "Kim Me, Kate," Coliseum (16).
- "Knight's Mad'n," Vic Pal (67).
- "Latin Quarter," Casino (16).
- "Little Hut," Lyric (44).
- "Love & Colonel," Wyndham (6).
- "Man & Supra's," Prince's (19).
- "Merry Wives," Old Vic (5).
- "Reluctant Heroes," Wh'lt. (41).
- "Ring Round Moon," Globe (65).
- "Seagulls Sorrento," Apollo (54).
- "Take It From Us," Adelphi (34).
- "Three Sisters," Aldwych (9).
- "To D'ry a Son," Garrick (31).
- "Waters of Moon," Haym'n (3).
- "Who Is Sylvia," Criterion (30).
- "Will Gentleman," Strand (42).
- "Worm's View," Comedy (218).
- "Who Goes There," York (13).

OPENING THIS WEEK

- "Penny Plain," St. Martin's.
- "Winter's Tale," Phoenix.

London Film Biz Sags; 'Corridors' Fine \$9,500, 'Ace in Hole' Big 4G, 1st Weekend; 'Riviera' Loud 10G, 2d

London, June 19.

Film Biz Slump Has Mex Exhibs Worried

Mexico City, June 19.

The film industry, top Mexican amusement business, is reflecting the jitters of general business stemming from the sharp slump in sales. Some believe this comes from the prolonged drought and a tightening of bank money.

Some producers and distributors are frankly pessimistic. They forecast "a collapse of the biz business within three months" because of an expected intensification of present general economic conditions. Others fear big drops in many prices.

Aussie Indies Sore at Metro

Melbourne, June 19.

Counterpart of U. S. divorcee may be sought in indie exhibs in this area, with some admitting it would be aimed mainly at Metro because of company's major circuit here. Reported the indies will select a spokesman to make a case before Parliament shortly along the lines of theatre-distrib breakup in America.

Major peeve at Metro centers around company spotting product in its own suburban houses direct from Metro's own first-run houses, without first offering the product to those indie exhibs operating in close-by areas. Exhibs claim by the time the product gets to them the films are well played out.

They also allege that the rental asked remains in the higher brackets, but this a familiar so-called grievance. Such exhibs again drag out "Annie Get Gun" as a pet example, since this film went into Metro suburban houses after sock key dates. The indies say the pic should have been offered to them. Twist to this, however, is the fact that many of these indies refused to play "Annie" because they claimed rentals were too high.

'VIEW' TOPS 'CHIN' HIGH WITH 2,239 SHOWINGS

London, June 28.

Tonight (Tues.) will see a new West End longrun record made. "Worm's Eye View" reaches its 2,239th performance, passing the previous high established by "Chu Chin Chow" which ran 2,238 performances at His Majesty's. At the end of next week, the production is being withdrawn from the Comedy Theatre where it has been playing since it was transferred from the Whitehall.

"Worm's Eye View," which was presented by H. J. Barlow, a Midlands industrialist, is currently in its sixth year. Although it has established a record in number of performances, it has had an interrupted run. This week's list of current London shows in VARIETY puts it in its 217th week. When it was first presented at the Whitehall, it ran for more than 18 months, but a change in the theatre lease necessitated the withdrawal of the show. The company, however, was kept intact and six weeks later it reopened at the Whitehall where it stayed until the latter part of last year. During this gap the boxoffice remained open for biz.

RKO Gets 'Sat. Island'

London, June 28.

RKO has acquired distribution rights of David E. Rose's Coronado production, "Saturday Island." Part covers the United Kingdom and other sections of the western hemisphere.

Linda Darnell has been inked as star, and film is being directed by Stuart Heisler, who also did the screenplay. The unit leaves immediately for Jamaican locations, and Heisler is going there from Hollywood before going to London to film interiors.

West End film theatres are going through a lean period. The first consistently fine week of summer weather drew the crowds away from cinemas to the open-air Festival attractions.

Strongest draws were the new Danny Kaye opus, "On Riviera," which is holding strong in its second round at \$10,000 after near \$13,000 in opening week, and British-made "White Corridors," which gave Leicester Square Theatre one of its best weeks of year at around \$9,500. "Ace in the Hole" opened well at about \$4,000 for initial weekend at the Plaza.

British-made musical, "Happy Go Lovely," disappointed with \$5,800 in its first Warner week. "Great Caruso" finished its fifth and final week at the Empire with a strong \$18,000. "Tales of Hoffmann" is holding up nicely with \$4,500 in eight stanzas at Carlton.

Estimates for Last Week
Academy (Indie) (328; 40-\$1.30)—"Four in a Jeep" (Indie) and "Hue & Cry" (GFD). Helped by good notices to fine \$2,500. Stays.
Carlton (Par) (1,128; 65-\$1.00)—"Tales of Hoffmann" (BL) (8th wk). Steady \$4,500. Holds at least another two weeks.

Empire (M-G) (3,095; 50-\$1.00)—"Great Caruso" (M-G) and stage-show (5th wk). Finished in fine style with near \$18,000. "Showboat" opened later this week.
Gaumont (CMA) (1,300; 45-\$1.00)—"There Is Another Sun" (Indie) and "Apache Drums" (GFD) (2d wk). Finishing run at modest \$3,000. "Climb Highest Mountain" (20th) and "Whirlpool" (20th) June 21.

Leicester Square Theatre (CMA) (1,733; 45-\$1.00)—"White Corridors" (GFD). Good press and lines gave theatre fine opening week with \$9,500. Continues.

London Pavilion (UA) (1,217; 45-\$1.00)—"Forbidden Past" (RKO) and "Never a Dull Moment" (RKO). Average \$5,500. Looks. "Mr. Universe" (Indie) comes in on June 29.

Odeon, Leicester Square (CMA) (2,200; 45-\$1.00)—"On Riviera" (20th) (2d wk). Finishing at fine \$10,000 after strong \$13,000 opening round. Stays on.

Odeon, Marble Arch (CMA) (2,200; 45-\$1.00)—"Silrocco" (Col) and "Midnight Episode" (Col) (2d wk). Down to moderate \$3,300. "Lavender Hill Mob" (GFD) follows on June 28.

Plaza (Par) (1,902; 65-\$1.00)—"Ace in Hole" (Par). Strong reviews gave this one a good start, with big \$4,000 for opening week. Continues.

Tatler (Indie) (597; 65-\$0)—"Clochemerle" (UA) (9th wk). Remains steady at around \$1,800. Stays.

Warner (WB) (1,735; 45-\$1.00)—"Happy Go Lovely" (AB-Pathé) (2d wk). Fair \$3,100 in second weekend after disappointing \$3,900 for first round. "Operation Pacific" (WB) opens on June 28.

50 Pix Completed In Spain Last Year But Only 25 Were Shown

Madrid, June 19.

Fifty feature pix were completed in Spanish studios last year but only 25 of them were released in theatres. The others were considered as poor that nobody wanted to book them. Some of these pix took two years to complete and were outdated by the time they were ready for distribution.

The rawstock situation will be eased here next week when France will start to provide considerable film to producers. The Spanish government imports the film direct and will distribute it to various producers according to the films for which official authorization has been obtained.

Studio owners and old-line producers are asking again for a tightening of official regulations so they will be careful okaying production of pix by new firms. They point out the poor results by many of those "one film a year companies" and how the weak product damages the prestige of Spanish films abroad.

Paramount, N. Y.

Carmen Cavallaro Orch. (17), with Bob Lido, Juanita Hall, Cy Reeves, Four Emcees, "He Ran All The Way" (U.A.), reviewed in VARIETY June 6, 1951.

Current stageshow at the Paramount is par for this house with a lineup of good names carrying a neatly paced production. Juanita Hall, the longtime Bloody Mary of "South Pacific" and Carmen Cavallaro furnish spotlight musical fare with Cy Reeves belting across a solid comedy routine.

Cavallaro, who disbanded his orch several months ago, is playing this house with a new cracker-jack crew comprising four reeds, five brass, three fiddles and four on rhythm plus the maestro's piano. Cavallaro dishes up flock of standards, including one lone-hair piece, with brilliant one-keyboard r'v'e that says off commercially. The handleader's pianistics are heavily spotlighted against excellent back-ground arrangements. Bob Lido, one of the fiddlers, handles a couple of vocal assignments competently.

Miss Hall is an unusual song stylist who re-interprets most effectively on special material numbers. Her workover of a ballad such as "How Deep Is The Ocean" is also impressive but her heavy vibrato is too pronounced. She proves strong on a couple of blues numbers and saves her smash "Honey Talk" and "Ball of Fire" from "South Pacific" for a benefit encore.

Reeves is personable young comedian with a fast line of zags and smooth delivery. His routine is a mixture of fresh and familiar snappers, which are jabbed over in standard rapid-fire style. Several of his lines are a bit indigo but not offensively so. The blue stuff is particularly evident in his song material, which he handles in okay comic style.

The Evans family, opening turn, hit nicely with hoofing routine. The two elders in troupe supply a nice touch of nostalgia with the boy and girl members flashing fancy stepping in a modern tap and afro vein.

Steel Pier, A. C.

Atlantic City, June 21.

Toni Arden, James & Jardine, Two Cords Coco, Steve & Eddy, Alan Carney, Freddy Bowers Orch.; "Beverly Hills" (Mons).

Toni Arden, as beautiful a songstress as has ever graced Music Hall's stage, gives the vaudeville bill her considerable lift as it swings into second week of summer season. Miss Arden, attractively crowned in a blue evening job opens with old fave "Keep Smiling" and then into sentimental "Too Young."

From pie "Sunny Side of the Street" in which she appears with Frankie Laine, she offers, in Spanish, "Come Back to Sorrento" to a muted exit. Berged back, she did "If" for top applause.

The Two Cords, two boys who cleverly take off on instruments featured in top bands, rate second top spot. They mix their imitations with nicely balanced comedy and their fast act scores well.

James & Jardine open show with neat top bit which sets audience warmed-up. Alan Carney, a newcomer here, emcees show and does nicely with characterizations. Coco, Steve & Eddy, with tumbling, close show handily.

Majestic, Dallas

Dallas, June 23.

"Parisian Polka," with Jeffrey Clay, Kathie Barr, Lucienne & Ashour, Jean Charlebois, Nelson Flanagan, Tanya & Biagi, Gaston Palmer, Lella Lampi & Roger Stefan, Marty Gould's Pit Orch. (16); "No Questions Asked" (M.G.), reviewed in VARIETY June 13, '51.

First flash fare on local boards in many months finds a warm spot here, with near-capacity houses welcoming the French-tune revue packaged by Lou Walters. Smoothly routinized and handsomely garbed, all acts are crowd pleasers and keep the show-hungry patrons applauding.

Singing emcee Jeffrey Clay shares vocal honors with Kathie Barr as both move in and out of the show. Sales and darts go well especially his "Too Young" and her sock "Over the Rainbow," but with the "Bell Song" from "Lakme" canary is way over payee heads.

Slick single backdrop of Parisian setting showcases Jean Charlebois, a big hit as the mouthy top limitations of a trumpet, banjo, a moped of five piping "Alice Blue Gown" and dropping to tenor voicing of "You're in My Heart Alone." On show caught, blunder's efforts were nearly lost due to a

dead mike during first half of 70-minute show.

Dulcya Dorsay's reverse strip, shedding raiment only to wind up in evening gown, is a surprise twist. Switch ending also is present in fast Apache of Lucienne & Ashour as femme gets the last laugh by flinging and flogging male. Dance solists Tanya & Biagi get off a top ballroom routine before drawing yocks with comedy acts. Lella Lampi & Roger Stefan offer fancy stepping with the 18-girl chorus in a fast can-can segment.

Biggest crowd-pleaser is Gaston Palmer, juggler with an accent, as his throwaway comic lines and (fumble-fated "first tries" at tricks keeps house howling.

Marty Gould's pit orch complements a smart show loaded with lookers. Parade of pulchritude is set for four more weeks in Texas.

Capital, Wash.

Washington, June 21.

Jack Carson Show, with Honey Bros. (3), Madelyn Russell, The Barretts (2), Tommy Wells, Sam Jack Kaufman House Orch. "No Questions Asked" (M.G.).

Carson fans are in for a pleasant surprise with this hour-long package headlined by the screen-TV comic. The big, bluff clown of the klieg emerges from his dimmer-stint as a solid footlight personality, with a far more versatile talent and a surer flair for comedy than his screen chores have revealed. With an unexpected touch of modesty, he backgrounds himself for the acts he brings on, and yet is constantly part of the show.

Disappointing factor is the three-act lineup Carson has assembled. He has been successful however, in achieving a revue format, largely by his own emcee efforts, and by a running gag with comic Tommy Wells dashing in and out on various bits of stage business.

Tommy Wells does a creditable job supplying the slapstick that Carson, except for a session of clowning with the Honey Bros., avoids. His running gag — an across-stage pursuit of chanteusey Madelyn Russell — gives Carson a springboard for some bluish gags, much to delight of payees. Wells, a small guy with pantomime-type comedy, compliments the all-out, extroverted funniness of Carson. Combe is a happy one which might be exploited more than it is in current show.

Honey Bros. are standouts of the Carson supporting cast. The acrobatics of TV romp through as any a routine as has been seen here in months. They throw everything into the act, all with an acro twist. There's an abundance of roughhouse, highlighted by a Carson stint as bottom man in an acro training sequence. Carson takes his strong-arming from the trio in stride, getting rewarding bellies for his efforts. Frases themselves bob in and out of routine, again ascending unit format.

June & Bobby Barrett are attractive, bouncy terpers who perform brightly but along conventional lines. The youngsters do best with a soft shoe number, but need something off the beaten path to add interest and zest.

Madelyn Russell impresses as weak link but shows possibility of being built. Despite a sultry style which has an element of appeal, gal just doesn't have the pipes to handle a tune in a house as large as this one. Gallery reaction at show caught was mild throughout, thwarting Carson's efforts to drum up enthusiasm.

Carson does a deft job of mingling some baritone with his comedy. Trading mildly on his screen feud with Dennis Morgan, he sings a "Two Guys from Texas." Highlight of show is his "Melancholy Baby," on which he builds a rib-tickling love scene with Miss Russell. This is a well thought out business, with Honey Bros. garbed as a barbershop trio in the background, and with Carson doing takeoffs of Gable, Lorre and Ronald Colman while trying to make time with the gal. Comic has the knack of including the house in the fun, and galleries respond.

Windup, a hillbilly version of boogie woogie by entire cast, rounds out a show that is essentially Carson's. His success bodes well for the TV-vaude career he seems to have mapped out for himself.

Meissner's New Spot

Indianapolis, June 26.

Alan Meissner, formerly associated with Music Corp. of America and Civic Concerts Service, Inc., has been named manager of Indianapolis Symphony Orchestra.

He succeeds Edward Harrington, who resigned recently to become manager of the reorganized Detroit Symphony.

Palace, N. Y.

Gilbert & Russell, Les Walliker, Sunspiders (4), Cook & Brown, Joe Termini, Wells & 4 Fays, Rex Weber, Edwards & Diane, Marty May, Jack Maynard & Jeannette, Don Albert House Orch. "The Last Outpost" (Par), reviewed in VARIETY April 11, '51.

A plenitude of sound, standard stuff, complemented by neat novelties and a couple of slick socks, gives current Palace bill a high score. A 10-acter, it's one of the best layouts the house has exhibited in recent weeks.

Topping in next-to-closing spot is musicomedy specialist Marty May, smart-styled wit bearing a closefit of mock trickery and wide repertoire of characterization. He's boffo on jerky tenor and baritone takeoffs but his nance and coloratura mammary gland hits are a tossup. Offkey fiddle emoting sends him away yock-happy.

Rex Weber, seventh, a high-drawer clik with illusion vocals, is surefire on mixed-voice "Old Black Joe" in limey highfalutin' paraphrasing of lyrics. Uses gal Lee Leonard (announced as his wife) as prop for voice loss with giveaway at chirp finale bringing a loud mitt. Winds with his trademark "Brother, Can You Spare a Dime" for resounding exit.

Joe Termini, fifth, is always ultra on trick cutgutting and doesn't disappoint here. Longtime standard wallop with fiddle panto operating between falsetto and schmalz, sparked by facialistics and pizzicato concertina. Trick instruments are standouts.

Edwards & Diane, eighth, show unusual, light-touched ballroomology setting off sweeping lifts and whirled amid perfect cutting by Don Albert orch. Top is a shoulder revolve, seguing to nifty rumba and waits with shoulder-and-arm rotary finish that earns plaudits for a thoroughly graceful and attractive duo.

Opens Gilbert & Russell, boy-girl, take an unusual three bows with tap and clog. Latino stuff, acroterps with neat pivots, and corking stint by male on small circular platform that's plenty fast.

Deucing Lea Wallace is a novel stringless puppeteer with nice change of pace on dolls, which are manipulated behind a framework shrouded by femme's overhead apron. One routine, "Alice Blue Gown," shifting to sophisticated bit with gradual costume transformation, is especially clever.

Sunspiders (3 males, 1 femme), on third, run the harmony gamut, topping with barbershop quartet stylings and "Dixieland Band" satirical fustle, with their own conductor spelling Don Albert in the pit.

Wells & Four Fays, spotted seventh with standard acro turn (male, 4 gals), score on rapid-fire tumbling and razzle-dazzle somersaulting.

Cook & Brown, fourth, is another good vaude fixture, with the little fellow befuddling the straight on tap, acro-dance and eccentric fodder. Shorty's splits and mugging feature the stint. Closer, Jack Maynard & Jeannette (latter a shapely aide on props), utilize first a low unicycle, then the altitudinous type as perches for juggling hoops, rubber spheroids, tennis racquets (one of them giant size) and deployment of objects via mouth-slick. Hoop assortment finale, with every appendage recruited by Maynard, is a nifty.

The Don Albert crew does first-rate backing.

Empire, London

London, June 19.

"Rhythm Cavalcade," with Empire Girls (24), Empire Ballet (20), Choral Ensemble (12), Three Franklynas, Morton Fraser Harmonica Gang (8), George Melachrino Orch.; "Showboat" (M.G.).

New edition of "Rhythm Cavalcade," which brings back nostalgic memories of the Twenties, is in every way complementary to the current film attraction. Productionwise it rates as one of the best entertainments yet offered at this theatre, although the imported acts don't measure up to recognized West End standards.

Opening item which captures the era of the blues begins with a snappy excerpt of "Basin Street Blues" as background for an appropriate New Orleans setting. Continuing the theme, the Melachrino Orch. reprises the old hits including "Yes, We Have No Bananas," "That Certain Party" and "What'll I Do," with the on-stage choristers providing vocal effects.

Hit of the show, as always, are the Empire dancing girls, who nowadays set an ovation as soon as they come on, and inevitably wind away happily. Another new Edward Nell routine is executed

with skillful precision, with gals doing their fancy terping in dazzling gold costumes.

First of the straight vaude acts is the Three Franklynas, a man and two gals, with an uninspired acrobatic display on a trampoline. Slow, unoriginal and definitely not up to West End rating, it's sparked only by an impressive double somersault. Second act, the Morton Fraser Harmonica octet, including a dwarf, modeled on the Mine-vitch Rascals. It suffers by comparison, but the midget's clowning raises plenty of laughs.

The current ballet item is danced to Artie Shaw's "Cocacerts." Warmth and excitement of the music is matched by the company, although choreography needs a little more restraint.

Highspot is the finale, with the company doing a lively Charleston number which sparkled with movement and vitality, winding the show to a boff ovation. Myro.

RKO, Boston

Boston, June 24.

Josephine Baker (5), Leo De Lyon, Mayo Bros. (2), Dave Lester Orch. (13); "Hollywood Story" (U).

Josephine Baker, whose recent stanzas at Latin Quarter drew sock biz, is the current lure at the Boston, which has relit its stage for this engagement. Using essentially the same material seen at the LQ, i.e., vocalizing in foreign lingo, dancing with shoulders shaking and hips swinging, interwoven with chitchat and topped off with fabulous wardrobe, she clicks with the less sophisticated audiences as well. All of which add up to the fact she's a solid showman, a point hyped by calling a dozen youngsters onstage and holding an impromptu dance contest, rewarding winners with candy bars. Her musical background is neatly handled by her personal pianist and director, Fred Stammer, whose four sidemen augment Dave Lester's LQ band, brought in for this engagement.

Leo De Lyon, who emcees and has his own spot to fill the lulls while La Baker changes costumes, is a solid any, with riddle chatter and antics grabbing plenty howls. He clooms around apex various pop singers, plays piano, sings in a voice almost as high-pitched as Yma Sumar's and hums one song while simultaneously whistling another. Scores strongly.

Bill opens with Mayo Bros., a couple of slick tapsters performing on a small platform with some nifty routines. Also essay a bit of comedy during terp bit which results in an okay cosh. Biz good. Elic.

Olympia, Miami

Miami, June 23.

Connie Boswell, Larry Dentris, Ladd Lyon, Consuelo & Melba, Rich & Gibson, Les Rhode House Orch. "I Was a Communist For The FBI" (WB).

Always a fave at this house, Connie Boswell wraps up again via artificial blend of tunes which highlight her longtime clicks plus versions of the better movies. Her ease and grace win them from first medley, and it's a continuous build to a beg off.

Larry Daniels emcees smoothly, and in own spot garners himself a good session of laughs via patter, impressions, plussed by a howler on a first-time plane tripper.

Ladd Lyon wins them with his acrobatic lined with comedies. Biz on the tables and chairs arouses the mitta. Marimba work of Rich & Gibson sets a good pace for the lineup. Bit in which luminous puppets are attached to the hammers makes for effective and different twist.

Consuelo & Melba offer standard lifts and spins, achieved smoothly to spark the palms. Windup number, done with bubbles effect to "I'm Forever Blowing Bubbles," earns solid reaction. Les Rhode and house orch okay on showback.

Al Morgan Dates

Chicago, June 26.

Al Morgan, pianist-singer, has been inked by General Artists Corp. for five engagements after he concludes his Oriental Theatre date here this week. Morgan toes off June 29 at the Casablanca, Canton, O., for three days, then romps to Skyway, Cleveland, July 3 for one week.

Morgan will play Bolero, Wildwood, N. J. for week beginning July 14, then does two one-nighters with the Shep Fields orch starting July 21 in Carrollton and Elwood, Pa. Singer winds Aug. 6 with date at Elmwood, Windsor, Can. Current stand at the Oriental is grossing Morgan \$4,200.

Apollo, N. Y.

Gene Ammons Orch. (13), Bob Ephraim, Burton's Birds, Bobbe Caston, Spider Bruce & Co. (3), Three Lads, Larry Darnell; "Tyrant of the Seas" (Col).

Although short on marquee power, current seah at this Harlem flagship generates enough excitement to please the stubholders. Sparked by headliner Larry Darnell the 75-minute layout moves along at a clikko pace.

Gene Ammons orch sets the mood in the opening number with a solid rendition of "Heads Up." Comprised of three rhythm, five reed and five brass, the orch is well integrated and knows how to sock across a fast number with expert showmanship values. Bob Ephraim follows with his marathon tapping routine. Lad keeps his feet moving for more than five minutes in a fast paced opening number that nets good results. Burton's Birds, novelty act (he's o'ay), charms the house with amazing feats. Burton has the birds riding merrygorounds, turning somersaults, lifting weights and pulling carts. Act would do better spotted in intimacies, but Burton's deft handling of the birds interspersed with sharp patter get good mitting in this large house.

Stringsters Bobbe Caston, in the trey, delivers a flock of tunes in okay style. Best of the lot is "I Cried for You," sung in a mood that projects immediately. Spider Bruce & Co. handle the comedies that win the audience despite vintage material.

Ammons reduces his band to a combo comprised of two reed, two brass and three rhythm in a live session that literally rocks the house. The maestro comes in for a number of tenor sax licks that display solid styling. The combo socks across such tunes as "Jug" and "More Blues Up and Down" for good results. The Three Lads (New Acts), an okay acro turn, score in next-to-closing niche.

Larry Darnell, a fave in this area, wins the house easily with his unusual song interpretations. Such numbers as "Till Get Along Somewhere," "Say Goodbye" and "Don't Go" are delivered with maximum effect and draw plenty of femme wall calls from the house. Windup brings back Bobbe Caston for a duet with Darnell of "For You My Love."

Ammons' crew cuts the show nicely.

Casino, Toronto

Toronto, June 22.

Rudy Vallee, Milton Douglas & Priscilla, Tanya, Laurette & Clymas, Walton & Siemon, Jimmy Cameron, Archie Stone House Orch.; "Al Jennings of Oklahoma" (Col).

Still looking like just a few years out of college and most likely to succeed, Rudy Vallee remains a top showman on intimate delivery and with just the proper and practiced touch of nostalgia. He is packing in the young matron crowd, plus their teenage daughters on the motherly plugs that the Vallee popularity of the 20-30's has seldom since been topped.

In the familiar scenoidal and shrewdly listless style, Vallee gives out with "Vagabond Lover," "Your Time Is My Time," "Kitty from Kansas City." Intersperses these with some reminiscences, borrowing a sax from the pit for some terrific slap tongue flutters in "Stumbling," and later presents a hot clarinet medley, notably with "Tiger Rag" for a finish in which he holds those top sustaining notes. Walton & Siemon open to nice returns for their acro mayhem, notable for neat precision of the catches and mounting. Milton Douglas also is over on his patter, but the bulky boy would succeed more if he didn't drop his voice on some of the punch lines. Some of his jokes are of the Joe Miller tried-and-true vintage and his clinical lecture is somewhat reminiscent of the Doc Rockwell routine—but Douglas should stop walking away from that mike.

Tanya, a stunning brunet in a salmon strapless gown, follows with some nifty violinistics, complete with swift finger-plucking, but mars the act with her evident delight in her own efforts when she should leave it to the customers to make up their own minds; and she apolls her really good "Hot Canary" finish by first announcing that "the song has apparently reached over into Canada; I hadn't thought you'd heard it up here."

Laurette & Clymas, always a popular standard act here, scored on their Latin-American dance travesty, a Gay Nineties potpourri, and a wham "Merry Widow Waltz" finale. Jimmie Cameron, who is building up a strong personal following as singing m.c., competently applied the bill with his mannerly unobtrusiveness. McStay.

*Clear The
Track For*

PEKING EXPRESS

*Due In August
From PARAMOUNT
—High Speed Action
That Scoops The
Headlines About
China Today*

**MORE
BETTER BIGGER
PICTURES**

HAL WALLIS'
PRODUCTION STARRING
**JOSEPH CORINNE EDMUND
COTTEN · CALVET · GWENN**

With **MARVIN MILLER**
Directed by **WILLIAM DIETERLE**
Screenplay by **John Meredyth Lucas**
Adaptation by **Jules Furthman**
Based on Story by **Harry Hervey**

Timeliness Sells! And not since the same producer made "Casablanca" has so much excitement been so precisely timed to the day's news...

Mayer Huddling With Lurie

Continued from page 1

departure. Production chief Dore Schary is due in New York next week for talks with Schenck, following which a statement will be issued.

Despite a host of rumors, Mayer has no definite plans whatsoever at the moment. A very long shot is the possibility that Lurie proves successful in buying out Howard Hughes' control of the RKO studio, in which case Mayer would head production there. The only likelihood otherwise—and what is seen almost certain as his course—is for him to turn indie producer in the manner of a Samuel Goldwyn.

One thing certain is that he will continue active in production despite his 66 years and the long career that started with operation of a tiny theatre in Haverhill, Mass., almost 45 years ago.

Announcement by Schenck from Loew's headquarters in New York Monday of Mayer's exit caught the vet studio topper completely by surprise. It had not been expected for several more days, at which time a simultaneous statement was to have been issued by Schenck in New York and Mayer in Hollywood. Precipitating Schenck's early announcement is believed to have been Mayer's remarks last week concerning his own plans to make films for "good Americans," which Schenck and most of Hollywood quickly interpreted as a slur at Metro production.

Lurie, millionaire San Francisco realty operator, financier and theatreman, has long been close to Mayer. He publicly disclosed while negotiating with the Warner Bros. two months ago that Mayer would head production for the company if he acquired control.

Lurie's Switch to RKO

With the collapse of that deal, Lurie turned to RKO. He has made an offer to Hughes of the market price (about \$3.50 per share) for Hughes' 24% interest (\$79,020 shares) in each the RKO picture company and theatre company. That's a combined price of \$7, with Hughes said to be holding out for a profit on the \$9 combined price he paid three years ago.

The multi-millionaire Texas oil tool king and plane manufacturer has denied that he will sell his interest in the studio. He is under court compulsion to part with his holdings in the theatre company, in accordance with the antitrust divorce decree which has separated RKO theatre and studio operations since Jan. 1.

Lurie is known, however, to be persisting in efforts to acquire Hughes' combined holdings, and some sort of sub rosa talks—not between the principals—are known to be going on. If he can't get the studio and circuit, Lurie would buy the chain alone.

Departure of Mayer from the Metro lot is the culmination of hard feelings that began with the appointment three years ago of Dore Schary as production chief. That resulted from conviction by Schenck and the board of Loew's, Metro's parent company, that production in more youthful hands (Schary is 43) might give more vigor to the product.

With Schary "production chief" and Mayer "studio head" it was unclear from the start exactly what the demarcation was between them on duties and authority. Originally, the idea was that Mayer would supervise overall production policy, while Schary would handle the day-to-day production of films.

It soon became apparent that this wouldn't work and that Mayer, who had for more than two decades reigned as top man in all Hollywood, resented the powers handed the much-younger Schary. There were numerous conflicts between Mayer and Schenck, with each one being followed by some soothing public pronouncement by Mayer's status, but with Schary being unflinchingly backed by Schenck and gaining ascendancy.

Schary's growing power. Thus, what originally had been the case from the start, and which insiders suspected, finally became apparent to the most casual industryite. That was that Schary was top dog at the studio. As this became more and more evident, Mayer's bitterness at Schenck, his longtime associate, apparently grew.

Situation by the beginning of this year had become so untenable

that to both sides Mayer's departure just became a natural. Under terms of his contract, either he or the company could serve notice of termination by June 30 of this year. This becomes effective Aug. 31. Without the notice, the pact would have been automatically renewed for two years.

Depth of feeling involved in Mayer's departure was evident in the chill of the statements issued by both parties Monday. For associates of 27 years' standing, the announcements had barely a touch of the flowery mutual kindness that usually go with such things.

Loew's statement didn't even say that Mayer had "resigned." It started out: "By mutual agreement Louis B. Mayer will no longer be connected with the Metro-Goldwyn-Mayer Studios."

That was followed by this quote from Schenck: "Mr. Mayer has, since 1924, been the head of studio operations at Metro-Goldwyn-Mayer, the production branch of Loew's, Inc. During that period many of the great motion pictures which helped set the pattern for the entire world were produced at our studios. Mr. Mayer has given our industry leadership and inspiration, and now in parting, his associates at Loew's wish him success and happiness in his future activities."

Mayer issued the following statement on the coast:

"It has been my honor to have served as head of M-G-M studio activities since the birth of the company in 1924. I have great pride in its accomplishments and am grateful to the fine men and women of the organization who have established the studio in the high position it has always held. Naturally I regret severing ties and relationships that have been built up over many years, but I leave with my very best wishes to the organization and to those connected with it and for its future prosperity and success."

Mayer was for many years Hollywood's top-paid exec and, in fact, one of the highest earners in the U. S. He received \$500,000 a year, which was maximum allowable under a contract which called for \$3,000 weekly salary plus 6.77% of the combined annual net profits of the company. With his down in 1949, a revision of the pact was agreed on which reduced the limitation on Mayer's overall salary and percentage from \$500,000 annually to \$300,000.

He will continue to have a tremendous stake in Metro by virtue of another contract provision under which, at termination of the pact, he will begin to receive 10% of the net distribution profits of all pictures produced from April 7, 1924, to the date of termination (including films more than half completed on the latter date). Receipts from release are considered the same as returns from the original release. He will also get 10% of the value of any stories of such pictures which may be reused or sold after termination of his employment.

W-K Offers Presidency

To Mayer, Equal % Deal

Hollywood, June 26.

Proposition whereby he would assume the presidency of Wald-Kramna has been offered Louis B. Mayer, deal, in essence, serving the purpose of giving him a running start on his plans to go into indie production upon exiting Metro Sept. 1. However, Mayer's attorney, Mendel Silverberg, said it's highly improbable he would accept the W-K offer.

Details, it's said, include proffer to Mayer of an equal stock interest with Wald and Kramna, each of whom now owns 45%, with David Tannenbaum, their attorney and proxy, owning 10%. RKO, which wholly finances W-K, doesn't own any stock but gets 50% of unit's profits.

If Mayer accepts, Jerry Wald and Norman Kramna will revise their holdings, each giving up 15% so that Mayer, Wald and Kramna would then have 30% each.

Mayer Sells 1,500

Of Loew's Common

Louis B. Mayer sold 1,500 shares of his common stock in Loew's, Inc., last month, the N. Y. Stock Exchange disclosed this week.

This reduced his holdings to 10,400 shares.

DAYLIGHT SAVING AIDS COAST OZONER BIZ

Los Angeles, June 26.

Daylight saving time has proved to be beneficial, rather than destructive, to most Coast drive-in. A few of the owners report business down for the first six weeks of daylight time operation, but the majority have either held their own or climbed.

Concession sales have accounted for a good part of the increased income, with operators noting many families arriving early to get favorable car position and then stocking up at the counters. Pacific Drive-In Circuit, which operates 16 outdoor theatres, reportedly has boosted concession sales 50%, and the "fast time" has made pre-show concession sales top the intermission sales peak for the first time.

Picket Norwalk Ozoneer Preen Norwalk, Conn.

New Lockwood Drive-In opened here with IATSE local pickets patrolling this new Gordon & Rosen's operation. Union demand for two projectionists was not met. Ozoneer outbid South Norwalk Empire to get first-run on "Follow Sun" for preem, followed by "On the Riviera" and "Rawhide."

Tors in N.Y. to Talk

Tibet' Release Deal

Ivan Tors, partner with Lanie Benedek and Andrew Marton in Summit Productions, arrived in New York from the Coast Monday (25) to talk with distribute on a release deal for the unit's initial pic. It is "Storm Over Tibet," which they made from footage shot in Tibet about 15 years ago, plus about 50% new footage recently shot in Hollywood.

Tors will also lay out locations for Summit's next pic, "I Was a Stranger," which is located on New York's 42d St. Tors, who wrote the screenplay, recently got back the option on it held by Kirk Douglas, who had planned to produce it himself.

Par's Telemeter

Continued from page 1

views since that time by Albert E. Sindlinger for Par of the 300 families participating in the experiment have still further hyped the company's interest in pay-as-you-go tele.

Sindlinger is still analyzing his results, but it is understood they show that the families were well-satisfied with the \$1-per-film they were charged by Zenith, owner of the Phonovision system. Additional families which prior to the test had indicated they were not interested told Sindlinger that they are now sorry they didn't participate.

Par's opinion is that Telemeter has everything Phonovision has—plus. While the Zenith system requires telephone lines, Par's is entirely via the airways. Thus profits do not have to be divided with the phone company—which, in any case, has been resisting such business and doesn't want to get into subscription tele at all. It feels it will be years before it can adequately handle demands for normal telephone service.

The KTLA field tests of Telemeter will be for the purpose of testing reception via the device on all types of standard commercial video receivers, particularly in fringe areas where reception is ordinarily not good. Some TV receivers are said to be so poorly engineered and manufactured that it is difficult to get a good picture, but reception with Telemeter is reported excellent on an ordinarily well-made set.

Rep. Fires 5 Flacks

In N.Y. Homeoffice

Five members of Republic's homeoffice publicity and art departments were dropped Friday (22) in a retrenchment move that reduced the staffs to skeleton proportions.

Bowing out of the publicity department were Milton Silver, executive assistant to ad-publicity chief Steve Edwards; Jack McCabe and Al Stepp. In the art department, Irving Kerr and Jack Harris were dropped. Roberta Daniel, who worked on pressbooks, was shifted to the foreign department, and Frances Hyland, ad copy writer, replaced her.

Inside Stuff—Pictures

Branch Rickey, general manager of Pittsburgh Pirates, who was responsible for inducing Metro to use name of his club for the team in that studio's baseball picture with Paul Douglas and Janet Leigh, was plenty upset upon learning that the studio will release picture as "Angels in the Outfield." Its original title, instead of "Angels and the Pirates." Latter tag had been used practically from the beginning and probably got many mentions in Pittsburgh dailies when troupe spent three weeks in Pitt this spring doing location stuff in and around city and at Forbes Field, where the Pirates play their home National League games. Club in the script remains Pirates, however, since that couldn't be changed on account of uniforms, etc., that were used in early shooting. Some people seem to feel that the team's sorry showing in the current National League race—Pirates are in last place, about 14 games off the pace—may have something to do with Metro's decision.

O'Brien, Driscoll & Raftery will continue to represent United Artists in some legal matters despite the fact two of the new UA toppers are among the partners in a rival law firm. Prexy Arthur B. Krim and his associate, Robert Benjamin, are teamed with Louis Phillips and Louis Nizer at the helm of Phillips, Nizer, Benjamin & Krim. Phillips also is assistant general counsel of Paramount.

O'Brien, Driscoll & Raftery probably will handle legalities at UA which originated before Krim took over. Additionally, ODA's 21-year familiarity with the distribution operation was cited as an important factor, thus the firm also figures to work on some new UA cases as they develop.

Beef over screen actors who get a "publicity buildup" after being arrested for smoking marijuana was registered last week in New York by Spruille Braden, chairman of the N. Y. Anti-Crime Committee. In speaking to Chief Justice Irving Ben Cooper of the Court of Special Sessions, Braden made specific reference to the Robert Mitchum case of a few years ago.

Braden pointed out that after Mitchum was jailed for participation in a reefer-smoking party in Hollywood, the actor was built up as a "hero," which, he said, was "discouraging to the citizenry and a bad example to our youth."

Metro is continuing with revisions of its original plans for "Mr. Imperium," first of two Edo Pinza starrers. Company has reversed its booking sked so that "Strictly Dishonorable," which was the second leased with Pinza, will be the first to swing into distribution. In England, Australia and New Zealand, there's been a title change. In those countries "Imperium" is going out as "You Belong to My Heart," and is being released first.

Typographical error resulted in last week's report that Louis B. Mayer would have a potential stake in Metro pix in the estimated amount of \$25,000,000. Actually that's the estimated total value of the 800 pix made on the lot since Mayer took over production. His contract gives him a 10% cut, thus his share is figured at \$2,500,000.

World Theatres on Upswing

Continued from page 1

atres and 2,475,177 seats; United Kingdom, 4,583 theatres with 4,100,000 seats, and Spain, with 3,950 theatres and 2,000,000 seats. Hollywood makes its biggest dent in Europe in Eire, where Yank films have 85% of the playing time, and on the Mediterranean island of Malta, where it's 80%. Aside from the Iron Curtain countries, Hollywood makes its worst showing in Spain, Yugoslavia and the Allied zone of Germany, where nevertheless it's a fat 40%.

39% Latin-American Hike

Latin America has 9,243 theatres, a 20% increase since the beginning of 1949. Leading countries are Argentina, with 2,190 theatres having 957,209 seats; Mexico, with 2,021 theatres having 1,477,077 seats; and Brazil, whose 1,738 theatres have 1,071,540 seats. Hollywood gets 70% of the playing time in Brazil, 90% in Mexico, and only 35% in Argentina. U. S. has less playing time in the Argentine than in any other Latin American country. The U. S. controls the screens most thoroughly in British Honduras, Curacao and Aruba, Windward Islands and Leeward Islands, in each of which we have 95% of the screen time.

In several of the other countries, American pictures take 90% of the playing time.

In the Far and Middle East and the South Pacific nations and islands, there were 10,003 theatres with a seating capacity of 6,231,715, as of Jan. 1 last. The most theatres and the biggest gain in new theatres are both credited to Japan, which now has 3,100 picture houses with 1,500,000 seats. American films have 40% of the playing time. In second place is India, with 1,804 theatres, having 1,363,576 seats.

Australia reports 1,236 theatres and 1,164,035 seats. New Zealand has 600 theatres with an aggregate of 373,493 seats.

One of the few nations to show any decline in number of theatres in the past two years is Israel, where the number of picture houses fell from 94 to 81. However, the new houses coming into operation were larger than the theatres they replaced. Hence, despite 13 fewer theatres, the country has 80,000 film theatre seats, a gain of 5,000 in two years.

Of the countries reporting on screen time, U. S. did worst in Pakistan and Afghanistan, with only 15% of the screen time. At the other extreme, 90% of the

screen time in Thailand and 85% in Indonesia went to the U. S.

Huge Africa had only 1,301 theatres at the beginning of the year, and their seat total was 880,054. The U. S. had 63% of the screen time on the continent.

Most African theatres are in the Union of South Africa, which has 413, with a seating capacity of 250,000. It was a slight decline in number of theatres and small gain in number of theatre seats. Egypt was second with 250 theatres and 210,000 seats; while Algeria's 225 theatres and 200,000 seats put it third. No other African country has as many as 100 theatres. U. S. playing time ranged from a high of 90% in Angola, Eritrea and Ethiopia, to 10% in Somalia.

Remaining segment of the world is the Atlantic Islands, with 132 theatres having 99,503 seats. The U. S. has 73% of the playing time. Only stable group of theatres is the 102, with 44,574 seats, in the Canary Islands.

Argentina

Continued from page 1

red tape necessary to have an import permit issued.

All scripts must be okayed by the Entertainment Board before a license is handed out. It can object to a pic for ideological or moral reasons. Expectation is that the board will be tough until at least the 1952 presidential election.

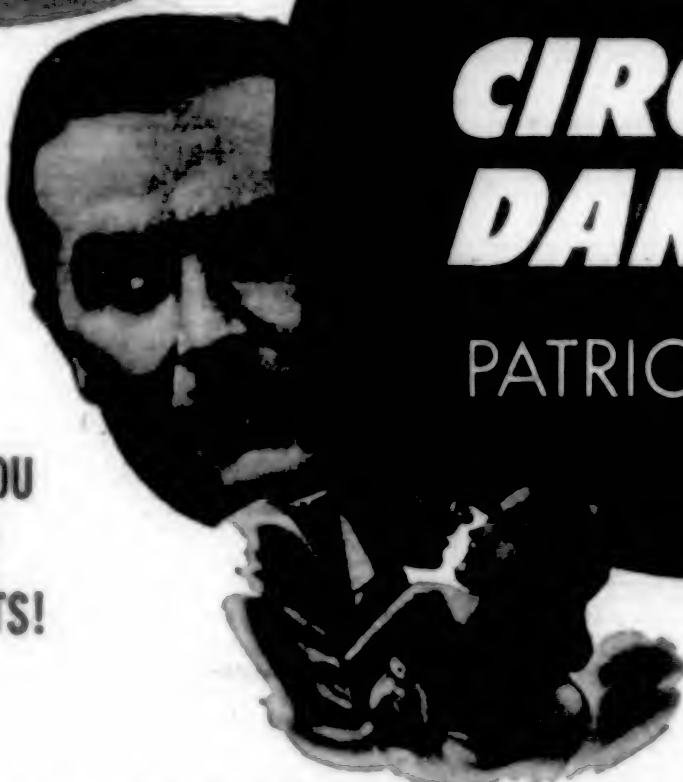
Some skepticism continues to exist in Argentina, as well as in the U. S., on the chances of getting the approximately \$5,000,000 called for under the newly inked agreement. It's pointed out in B. A. that Argentina is still so short of foreign exchange that it will be impossible to import films in the same quantity as prior to March, 1949, when importation was suspended.

Rawstock shortage has reportedly eased somewhat in Argentina. It's believed that pressure from producers who were short of film stock may have encouraged government ratification of the U. S. agreement. Rawstock comes to Argentina from New York.

Anticipating the probable renewal of imports, the Exhibitors' Assn. in Argentina has begun parleys with the Producers Assn. on an increase in admission scales. These have remained stationary during the past two years despite tremendous inflationary trends.

"Excellent, marquee
strength!" —M. P. HERALD

"Far above standard!"
—M. P. DAILY



RAY MILLAND
**CIRCLE OF
DANGER**
PATRICIA ROC

THE PICTURE YOU
CAN COUNT ON
FOR TOP PROFITS!

with Marius Goring • Hugh Sinclair • Naunton Wayne • Produced by JOAN HARRISON • Directed by JACQUES TOURNEUR
An Original Screenplay by Philip MacDonald • A David E. Rose Production



Bromberg-Rossen Testimony

Continued from page 1

has a record of obvious support of Communist-front groups should receive the benefits of the high salaries paid by the quarters and half-dollars of the American public, many of whom are called to fight against the very forces of Communism you have identified yourself with?"

Bromberg replied, "In the realm of the theatre, and art in general, the public has the right to determine whom they want to see. They have a good way of doing this through the boxoffice," was the retort.

"But," persisted the legislator, "the public has the right to know the facts."

At another point chairman Wood angrily refuted the witness' charges that the committee's investigation has been "one-sided" and had glossed over such extreme right wingers as Gerald L. K. Smith.

"The committee has exposed such Fascist and Nazi groups as the Silver Shirts," the mild-mannered Georgian stated, "and they have wilted and died, just as we hope hate organizations about which you refuse to answer will also die as a result of our efforts."

The heated climax to Bromberg's stint was preceded by a routine recital of his professional career as an "actor in theatre and films" and as a teacher of acting. He named, of his own will, such roles of his as those in "Cherry Orchard," "Three Sisters" and "Both Your Houses." Prompted by committee counsel Frank S. Tavenner on his role in the Group Theatre's production of "Dimitri," he invoked his constitutional privileges, stating the "amplifications" which the play was done could conceivably incriminate me.

He admitted having played in the Group Theatre's productions of "Quiet City" and "A Wake and Sing," but declined to answer further questions on his membership in the legit group, adding, "It is one of the finest theatre organizations in the world, but I find it unfortunate that I must decline to answer."

On his Hollywood career, the actor was more vague, stating he could not remember the names of most of the films in which he had played because they "were so meaningless in quality." He stated that in the last two years he had earned his living largely by teaching on his own, and for the American Theatre Wing.

Centers on Garfield

Following the pattern of recent sessions, part of the interrogation centered around John Garfield's testimony that he was not a member of the Communist Party or that he had ever known a Communist. Bromberg refused to answer any questions relating to his fellow actor, except to admit that he knew him.

Tavenner confronted the witness with the statement that the committee had information he had held Communist cards of various kinds in consecutive years from '43 to '45, and read copiously from past issues of the Daily Worker and other Communist organs to drive home a picture of the actor's affiliation with front organizations and movements. Sole answer he received to dozens of questions was the stock "Fifth Amendment" declaration.

Committee seemed to terminate the session rather abruptly when Bromberg gave evident signs of laboring physically under the strain, coughing, gasping for breath and perspiring in the air-conditioned room. At one point, when the chairman suggested a recess might help the witness, his attorney, Martin Popper, bitterly charged, "The committee should have thought of this before my client was subpoenaed."

Chairman Wood took exception to this implied charge of callousness, pointing out that the committee had waived one subpoena on the basis of a medical certificate, "only to find that Bromberg was well enough to rehearse and play in the Ann Arbor revival of 'Royal Family.'"

Rossen Denies He Is

Now a Communist

Robert Rossen told the House Un-American Activities Committee yesterday (Mon.) that he is not a member of the Communist Party and opposes Communist philosophy—but he claimed constitutional immunity when asked if he had ever

been a member of the party. The witness insisted that he was trying to cooperate with the committee, which asserted that he was refusing to cooperate by not giving any information about his own alleged Communist background and that of others in Hollywood.

Rossen was on the witness stand all day and, during the greater part of that time, he refused to answer questions, claiming the protection of the Fifth Amendment on the ground that replies would tend to incriminate and degrade him. Rossen had no hesitancy in slamming Soviet Russia and the American Communist Party, which he declared was a menace to the nation. However, any time he was asked to tell about his alleged Red background he was mum. He turned aside scores of questions dealing with his alleged connections with "front" groups.

Seated beside him was his attorney, Sidney Cohen, of New York. The witness conferred with his lawyer before answering questions far more than any other Hollywood who has testified at the hearings. At times there were pauses of two to three minutes while the two whispered together after a question was asked.

Actor J. Edward Bromberg, also subpoenaed to testify yesterday, was on hand with his attorney, Martin Popper, of New York, who has appeared with several of the Fifth Amendment witnesses.

Although informal talk was that actress Uta Hagen would appear as a "mystery" witness, she was not present. One leading member of the committee said it was finally decided at the last minute that she should not be called at this time.

Rossen Tells of Start As H'wood Film Writer

Rossen commenced in routine fashion by explaining that he attended the New York public schools and then New York U. He said he was born in N. Y. in 1908. After working in the theatre there for five years he went to Hollywood in 1936 as a screenwriter, under contract to Mervyn LeRoy's unit at Warner Bros. Rossen said LeRoy had invested in Rossen's play, "The Body Beautiful," which had a very short career on Broadway.

The witness said he remained with Warners until 1944, when he left and returned to N. Y. for a year. Then he went back to Hollywood as freelance screenwriter, finally as a writer and director of "Johnny O'Clock."

"I always wanted to direct," he told the committee. "Late in 1945, or early in 1946, I was engaged by Roberts Productions to direct 'Body and Soul.' Then I formed my own company and signed a releasing deal with Columbia for three pictures." Rossen said he never had an interest in Roberts Productions and that, so far as he knew, the only owners were "Bob Roberts and John Garfield."

"Did Jack Berry have any connection with you when you were with Roberts Productions?" asked committee counsel Frank S. Tavenner.

"Not to the best of my knowledge, I had never seen him at that time."

"You are acquainted with Jack Berry, of course?"

"I decline to answer on the ground that the question violates my rights under the fifth and first amendments and might tend to incriminate me," was the reply which suddenly broke up the harmony prevailing until that point. It was the committee's first information that, contrary to earlier reports, Rossen would claim the protection of the Fifth Amendment on a wide variety of questions.

Rossen continued amicably to tell of his career in pictures up to his completion of "The Brave Bulls" in Mexico last September.

"Was Jack Berry connected in any way with that production?" asked Tavenner.

Rossen went into the first of the many huddles with his attorney, and then replied, "No, he wasn't. Asked whether he had worked with Alvah Beale and Gordon Kahn on a picture story called 'Prelude to Night,' Rossen declined to reply on grounds of self-incrimination.

"Were you acquainted with Alvah Beale or Gordon Kahn?" the witness declined to answer under the Fifth Amendment.

Tavenner pointed to the Daily

Worker for June 13, 1948, which contained an article by Joe North suggesting that a roll of honor of the arts be established and that it include the name of Robert Rossen for his picture, "Body and Soul." Rossen declined to say whether he was acquainted with North, a Daily Worker editor.

Rossen said that after completing "Brave Bulls," he took his family to Mexico to live and that he intended to make future pictures there because production costs are lower. He said that his office in Hollywood forwarded a letter from Rep. John S. Wood, committee chairman, asking when he would be back to testify. He said he wrote Wood that when he came back to the States he would notify Wood.

Then came the 864 question. Tavenner asked, "Are you now a member of the Communist Party?"

"I want to emphatically state that I am not a member," was the reply. "I am not in sympathy with the aims of the party, and if my country goes to war, I am ready to bear arms against any enemy, including Soviet Russia."

"You state you are not sympathetic to the aims of the Soviet Union. Has that always been true?"

"I decline to answer under the Fifth Amendment."

"Were you a member of the Communist Party on June 3, 1951?"

"I decline to answer."

"Were you a member on June 3, 1951?"

"I decline to answer."

"Were you a member of the Communist Party at the time you entered this room?"

"No."

"Were you a member yesterday?"

"I decline to answer on the same grounds stated above."

"The committee," said Tavenner, "has information showing that in 1943, you held Communist Party Card No. 23,111 in Club No. 1 in the northwest section of the Communist Party of Los Angeles. Is that correct?"

"I decline to answer on the ground that it might tend to incriminate me."

Tavenner Presses Him

Tavenner pressed him about testimony from Richard Collins and Meta Reis Rosenberg that they had known him as a Communist, but Rossen hid behind the Fifth Amendment and would not answer.

Then followed still further questioning which Rossen declined to answer for incrimination reasons, but there were several to which he did reply.

"You said you progressed from screenwriter to producer for economic reasons?" Tavenner asked.

"No, that's not true. I've always held the opinion that the only way a screenwriter can function properly is to produce, direct and even cut his own pictures."

Rossen said he agreed with previous testimony that screen writers could not influence the content of films via propaganda "because of the supervision of the front office."

"Having been informed of your Communist Party membership, the committee would like to know to what extent these factors of influencing films were taken into consideration by you in shifting from screenwriter to producer."

"I'd like to answer that question, sir. Without conceding the validity of your statement, my interest in becoming a director was in the chance to express myself and the prestige," Rossen answered.

"You mean that the possibilities of aid to the Communist Party had no place in your decision to enter the field of producer and director?"

"None whatever."

Cites Col's Refusal Right on Stories

"Do you not agree that one way to aid the Communist Party would be to place members of the party and sympathizers in key places?" Tavenner questioned.

"They couldn't influence films in a major studio, and even independent producers would have to get releases. My contract with Columbia is for Columbia to release the pictures I make. Yet the control is vested in Columbia. I can't make pictures Columbia does not agree to." (Columbia recently terminated Rossen's contract.)

"A person who is a producer is in a position to aid the Communist cause, isn't he?" Tavenner asked.

"I don't think there's any more I can say on that subject," was the reply.

Tavenner pointed out that the Daily Worker of Feb. 6 and Feb. 17,

1932, carried advertisements that Robert Rossen would direct a three-act play, "Steel," under the auspices of The Workers School and the Daily Worker. "Did you direct that play?" he queried.

"Yes, I directed it," admitted Rossen. He then refused to answer further questions on this and other subjects.

Later, Tavenner queried:

"Do you recall an organization called the Free World Association, of which Ulric Bell was the director?" The witness declined to answer but then reconsidered to the extent of saying he met Bell at the Warner Bros. studio and didn't think he, Rossen, was ever associated with the group.

"This organization," said Tavenner, carried a page ad in VARIETY in 1944 in which it declared a 10-point program, the first point of which said it was opposed both to Fascism and Communism. Do you not recall that you and John Howard Lawson attempted to organize opposition to this organization on this first point?"

Asked About Control Of Employment by SWG

"I decline to answer."

Following lunch recess, Rossen was asked about the control which the Screen Writers Guild was able to exercise over the employment of its members by producers. He said that, as he last recalled the contracts, they contained a provision that 80% of screen writers hired by a studio had to be Guild members, that there was a minimum salary scale of \$175 and that the Guild had the right to arbitrate screen credits.

"Wasn't another point that the SWG board could notify producers that a writer was not in good standing and that he couldn't be employed?"

"I think that's so, but it only applied to non-payment of dues, and if they threw you out, you could come in under the 20%," Tavenner argued that this opened the way for the union to declare members not in good standing for other causes than dues.

"Are you acquainted with Frank Tuttle," Rossen was asked.

"Yes."

The committee counsel read from Tuttle's testimony that now it was "vital that in dealing with ruthless aggressors for Americans to be equally ruthless," as his explanation for naming other members of the Communist Party and exposing Red activities in Hollywood.

"I'm asking you," Tavenner appealed to Rossen, "if you haven't the same loyalty as Frank Tuttle and won't cooperate with this committee. If you are not ready to do it today we'll adjourn this hearing and give you time to think about it."

There was a pause for three or four minutes while Rossen and his attorney kept their heads pressed together in a whispered conversation. Then the witness answered:

"I respect Mr. Tuttle's opinion. But I'll have to state at this time that I've thought about this question a great deal and I'll have to stand on the position I've taken."

"I regret that is your decision," Tavenner answered. "If the time comes that you've changed your mind, maybe the committee will hear you."

"If at any time in the future I do change my mind, I'll communicate with the committee," Rossen promised.

Rep. Donald Jackson, of Beverly Hills, took up the questioning and read from the statement made before the committee by Edward Dmytryk. In it Dmytryk declared there was a "great deal of difference" between the Communist Party in 1947 and the party in 1951, and appealed to Rossen from that standpoint. The witness refused to comment.

Rep. Kearney cut in to say, "Earlier, you entered into a fairly lengthy statement about your loyalty to this country. So you're either telling the truth now, or you're telling untruths now with the thought in your mind that you may come back later and tell the truth."

"I didn't say, 'Could I come back,'" Rossen explained. "I said, 'If I change my mind.' I may not want to waive my privilege in the future."

"We want you to do these things for the benefit of your country if you are the loyal American you claim to be," said Kearney. "Do you refuse to give information because you are fearful of being known as an informer?"

Rossen's attorney nudged him

and they went into another huddle.

The witness leaned forward in his chair and declared, "I don't think it's a matter of being fearful. At this time I want to claim my constitutional privilege, and I believe I am in danger of self-incrimination."

The questioning veered into a Communist-front rut once more, and Rossen declined to answer when asked if he had been a founder of the Hollywood Mobilization. Then also followed a series of other refusals to reply.

The witness at one point stated that the present committee was entirely different from the one in 1947, and that he knew this because "the fairness and courtesy shown to me are really wonderful."

"How about some reciprocity on that," suggested Chairman Wood.

Rossen stated, in answer to another Tavenner question, that he had never been employed by any government agency, "to the best of his knowledge." He was next asked if he had ever applied for a passport to Mexico. He stated he did so when he went there in '30 to make "Brave Bulls." He stated he later used the same passport to go to Europe, visiting France, Italy and Switzerland on what he described as a trip "combining business with pleasure," with his wife and three children.

Rossen stated, in answer to Kearney's question, that he knew John Garfield. He declined to state, however, whether the actor was a member of the Communist Party.

"If I told you that Garfield declared under oath that he was not a member, would that change your answer?" the committee member pursued.

Rossen declined to answer this one, too, after a rather lengthy conference with his attorney. He also declined to state whether he had ever given money to the Communist Party, whether or not he knew John Howard Lawson, or whether he knew Lawson's present whereabouts.

"How," asked Kearney, "can you expect me as a member of this committee to believe your statements of your loyalty to this country in view of your answers?"

"It is unfortunate that you have reached this conclusion," was the reply. "I can only reiterate my loyalty and willingness to bear arms and my opposition to the American Communist Party."

"Are you willing to help this committee to run down subversive activities?" Kearney continued when Rossen sidestepped. "You refuse to cooperate."

"I don't put it that way," retorted Rossen.

Rep. Clyde Doyle, Los Angeles Democrat, took up the questioning to ask Rossen whether he had any children. The witness said he had three, aged 14, 12 and 5.

"Do you want them to become members of the Communist Party when they are old enough?" asked Doyle.

"No," was the emphatic retort. "I don't believe in it. I'm opposed to it for many reasons." He went on to explain that Communism was a dictatorship which deprived persons of their rights and liberties.

"Would you mind telling the committee when you arrived at that conclusion?" asked Rep. Wood. "What elements made you decide to withdraw from the Communist Party?"

"I decline to answer," came the retort.

"You've already told me one of them," said Doyle. "You said you didn't want your children to grow up Communists."

"I've never said I was a Communist," Rossen replied.

"Suppose I told you," said Doyle, "that every known Communist who has appeared before us answers exactly as you do. They claim the protection of the first and fifth amendments. These known Communists answer just like you have. That's the class you've put yourself in."

Then Rep. Wood asked him, "whether a confirmed Communist should be permitted in the entertainment world if he is dedicated to the overthrow of the Government?"

"I do not think so," was the reply.

Rossen said, in answer to a question, that the last time he was on salary, he was making \$5,000 a week.

"Did you contribute any part of that to the Communist Party?" asked Kearney.

"I decline to answer."

THE NEW YORK TIMES

WANGER ENTERS 3-YEAR FILM DEAL

Independent Producer Plans
at Least Nine Pictures for
Allied Artists' Release

Walter Wanger, independent film producer, has entered into a deal with Allied Artists calling for the production of at least nine pictures during the next three years. Steve Brody, president of Allied Artists and its parent company, Monogram Pictures, announced yesterday. The deal provides for an initial production fund of \$5,000,000 to be supplied by Allied Artists

and a syndicate of investors headed by Elliot Hyman, Eastern motion-picture investor.

A veteran of major company and independent production, Mr. Wanger has to his credit such pictures as "Stagecoach," "The Long Voyage Home" and "Joan of Arc."

In signing the deal, under which he will make a minimum of three pictures a year, Mr. Wanger declared that Allied Artists offers definite advantages to the independent producer because of its minimum operating overhead and ability to provide widespread distribution.

"I firmly believe that the day is gone forever when an independent producer can afford to have one-third to one-half of the picture production value absorbed by charges which do not actually contribute to the entertainment values that reach the screen," Mr. Wan-

ger said in obvious criticism of the system which exists at the major studios. "It has been proved conclusively," he added, "that the public is shopping for entertainment and will buy it wherever they find it."

Mr. Wanger will begin work immediately and will produce "Flat Top," a drama of naval aviation as his first release under the Allied Artists banner. The picture will be photographed in color and the Navy Department will actively cooperate in the project, the announcement stated. The producer contemplates making all of his pictures in color.

Negotiations for the Wanger-Allied Artists deal were begun six months ago. The members of the syndicate are represented by the law firm of Stillman & Stillman, and negotiations among all the principals were conducted by David Stillman.



WELCOME, WALTER WANGER TO ALLIED ARTISTS!

We take pride in welcoming to our organization one of the industry's outstanding producers of great motion pictures.

Steve Brody

President, Allied Artists Productions, Inc.

Clips From Film Row

NEW YORK

William Levine, homeoffice assistant to John S. Allen, Metro's southwestern sales chief, is back in town following a big trek to Dallas and Oklahoma City. He'll hop to St. Louis, Kansas City and Denver on July 9.

Carroll Pucillo, in charge of exchange operations for Realart Pictures, was elected vicepres of the company at a board meeting in N. Y. Friday (22). Frances Klingley, member of the executive staff, was elected secretary and assistant treasurer. Re-elected officers were Jack Broder, president and board chairman, Budd Rogers, executive v.p., and Simon Lipson, secretary-treasurer.

Republic sales chief James R. Granger and John Curtis, district manager, to Toronto and Detroit.

New changes in the field were announced here by Charles J. Feldman, Universal domestic sales manager, who pointed out promotions were from within the ranks. Arthur Greenfield moves from branch manager in New Haven to the same post in Portland, Ore. He replaces James S. Funnell, resigned. Carl F. Reardon, Pittsburgh salesman, goes to the branch chief's spot in New Haven.

ST. LOUIS

Edward B. Arthur, general manager of Fanchon & Marco's interests in St. Louis, named chairman of the public relations committee of Greater St. Louis Community Chest.

First of a series of six regional meetings and film clinics of Mid Central Allied Independent Theatre Owners held last week in Rolla, Mo.

Frisina Amus Co. shuttered its Lyric in Gillespie, Ill., for an indefinite period.

L. H. Pettit lighted his new 350-seater in Linking, Mo.

The Carver, indie house in downtown district, shuttered until September.

The Effingham, a 1,000-seater and one of three operated by Frisina Amus Co., shuttered in Effingham, Ill.

Proposed owner near Havana, Ill., shelved because of government restrictions on use of materials.

Amos Leonard joined Warner Bros. sales staff here; vice, Harry Decker, transferred to Chicago.

The U. S. Government last week obtained \$1,300 in the sale of equipment of the Avenue Theatre in downtown East St. Louis as a result of a seizure made to satisfy unpaid taxes totaling \$23,779. The theatre, reputed to be the first west of New York to show double features, began operation in 1906 and was originally a vaude house. In recent years it was operated by Sam Hamburg, a St. Louis real estate operator, who died in a fall from a St. Louis hotel window four days after the theatre was shuttered.

CHICAGO

Allied Theatres of Illinois tossed second in series of luncheons for newspaper critic last week and asked scribes to help clean up attacks aimed at film industry.

Paul "The Waiver" Rice, convicted film extortionist, was given until Oct. 3 to find reasons why he should not be sent back to prison for parole violation.

Cozy Theatre, South Bend, Ind., operated by Jim Booth, and Elmo Theatre here, Bartlesville circuit house, both shuttered. Total shutterings in Chi territory now total 123.

Allied Theatre of Illinois' first

tangible exploitation effort will be July 3 with across-the-board radio show over WCFL. Local dayboy Myron Berg and Chi Daily News scribe Sam Lesser will steer show through its format of contests, records, and Coast chatter.

Bill Miller took over as operator of State Theatre, Elkhart, Ind., which had recently shuttered.

PITTSBURGH

Jack Simons appointed manager of State Theatre downtown, replacing Ray Wheeler, who had job for years. Simons was at the Barry until that house was closed recently by William Skirball, who owns it.

Russell Wehrle, manager of Capitol in Brookdock, upped to supervisor of the three houses, including Cap, which make up State Theatre Corp.

Urban Theatre, East McKeesport, in which masses have been offered on Sundays for last two years, purchased for permanent use as a Catholic church from family of the late Nicholas A. Malanos.

Carl Reardon, Universal salesman here for several years, promoted to manager of company's New Haven exchange. Reardon worked at company's homeoffice in N. Y. before coming to Pittsburgh.

Bernard Burns, manager of the Rex at Corry, graduated from Gannon College with a degree in business administration. He's a brother of Regis Burns, Blatt Bros. Theatre ad-publicity director.

Job Weiden Watters assigned to Wheeling, W. Va., by Dipson circuit as booker-buyer; replaces George Otte, who retired because of ill health.

MINNEAPOLIS

As part of territory-wide boxoffice building drive, North Central Allied will establish a screening committee to appraise pix and map their exploitation. Also will hold theatre-newspaper clinic here in the fall with local exhibs bringing in their editors and discussing mutual problems with them.

Harry B. French, United Paramount Theatres local proxy, who has big screen theatre TV at his Radio City, has been unable to get Murphy-LaMotta fight because of unavailability of cable.

Charles Baron, United Artists exploiter, here beating drums for "Fabiola."

Charlie Jackson, Warner salesman, back from extended European vacation trip.

Minnehaha, Twin City's newest and largest drive-in, believed first owner anywhere to have complete TV facilities.

INDIANAPOLIS

Variety Club golf tournament set for Aug. 20 at Indianapolis Country Club.

Frank Paul, manager of Lyric, will try out band shows in first half of week only, theorizing that more attractions will be available then. Starts early in July.

Earl Cunningham seeking 14-day availability for Fountain Square, instead of 28 days now in effect for subsequent runs, because of heavy drive-in competition in that area.

"Show Boat" set to play Loew's week of July 11, three weeks in advance of all fresco production at fairgrounds.

Downtown first-runs now doing "sneak" previews on regular basis, to stimulate biz.

Morton W. Turner has taken over Lyceum at Terre Haute from Carl Jeffery.

John Schwinn, LaGrange exhibitor, held annual outing for branch managers and film men at summer home last week.

DALLAS

Directors of Rowley United Theatres, Inc., following its recent reorganization, now are E. H. Rowley, John H. Rowley, and F. M. Dowd, of Dallas, and George P. Skouras, of N. Y. Officers of the new setup include E. H. Rowley, pres; John H. Rowley, vicepres and secretary; Skouras, vicepres, Dowd, treasurer; C. V. Jones, general manager and L. M. Rice, general counsel.

E. G. Gordon named manager of Leon Theatre, Amarillo, replacing Robert Sparks, transferred to Twin City Drive-In in Sherman, also operated by this circuit.

Fred McAllister promoted from assistant manager to manager of the Capital at Austin. McAllister would revive vaude at the house this fall.

Forrest Gamble, who has been associated with the Clarksville and

Texas theatres in Clarksville for last seven years, resigned to become manager of a house in Russell, N. M.

Interstate Theatres booked S. Hurek's traveling company of "Die Fledermaus" for two nights, Nov. 22-23. Will be staged at Melba Theatre. Interstate also will present the road show at Austin, Nov. 17.

J. M. Butler is new owner of Milford Theatre at Milford, purchasing the house from R. R. Hughes. Butler comes here from Waukegan, Okla.

Truman Riley named city interstate manager at Denison to succeed the late Charles Snyder, recently killed in an auto accident. Riley for the last four years has been with circuit at McAllen, Texas.

Sale of the Moon Lite Drive-In at Palestine by L. S. Ducate to William H. Pence announced recently.

'Fabiola' Shift

Continued from page 1

more selectivity than it has now,—which was obviously true in light of the good grosses. UA, of course, held back advertising of the RKO break until the Vic's four weeks had been virtually finished.

The hurried transfer of the French-Italian Technicolor epic to the chain is not entirely novel, but is unusual. It's a break with the traditional demand of first-run operators that 28 days or more be allowed by the distrib before booking a pic into the subsequent run.

Clearance Practices

Film biz, of course, has been built on this idea of "clearance" between runs and it is the breakdown of such trade practices that is bothering Goldenison, United Paramount Theatres chief; Balaban, Paramount Pictures proxy, and other execs. They feel that these practices developed out of necessity and contributed to the successful growth of the industry.

The changes have been wrought by the Government's anti-trust action. They started with the industry's consent decree of 1940 and have been accelerated in the past five years. Even indie exhibs whose squawks brought on the Dept. of Justice's long battle against the majors are now highly dubious of the results.

Some of these changes, it is now generally agreed by everyone except those adversely affected, were necessary and good. They grew out of abuses. There's growing agreement on the other hand, that others are bad. Breakdown of the clearance system falls in that category.

It was felt for a while that the moving up of runs and shortening of availability dates might be helpful to the biz, but the question now is whether the quantity of movies hasn't defeated itself. Pix are moving through their playoffs so fast that there's no time for a word-of-mouth buildup to get around on a good one.

This also ties up with the present drive of Al Lichtman, 20th-Fox distrib chief, for fewer day-and-date bookings in each area. He feels—and there's broad agreement with him—that so many houses playing a pic at the same time gives patrons too limited an area of choice. If they don't like a film at one house, they've little place to turn, because so many other houses simultaneously are playing the same one.

This is another outgrowth of trade practice changes that have been brought about by the anti-trust action. While impartial observers agree it is only fair that in a free competitive system any exhibs who want to pay the price should have a chance at equal run of product, the net gain for the theatremen in question and for the industry as a whole is questionable.

French Industry Seeks Theatre-Aid Tax Boost

Paris, June 26.

French film industry is preparing to lobby for an increase in the current temporary-aid tax on theatre admissions. Proposed tax hike would raise the prevailing industry subsidy at the expense of the U. S. film companies.

This temporary aid levy will be in effect until September of 1953, and was imposed so that exhibs could improve and modernize their theatres. A portion of the tax also goes to producers for financial assistance in making pix.

Picture Grosses

WASHINGTON

(Continued from page 13)

Drama (U), plus TV of light, \$9,500.

Metropolitan (Warner) (1,184; 44-74)—"Oh, Susanna" (Rep) and "Belle Le Grand" (Rep). Average \$8,000. Last week, "Lorna Doone" (Col), \$7,900.

Palace (Loew's) (2,370; 44-74)—"On Riviera" (20th). Sturdy \$19,000, but knocked down by critical pans. Last week, "Great Caruso" (M-G) 14th wk, smart \$10,500 for final round of unusually long run.

Playhouse (Loew's) (485; \$1,320)—"Tales of Hoffmann" (Indie) (10th wk). Steady \$4,500 after \$5,000 last week. Holds again.

Warner (WB) (2,174; 44-74)—"Folsom Prison" (WB). Okay \$10,000. Last week, "Along Great Divide" (WB), \$11,000.

Trans-Lux (T-L) (654; 44-80)—"Fabiola" (UA) (3d wk). Shipping, but still good \$5,500 after \$7,000 last week. Stays on.

'Fabiola' Fat \$14,000, Cleve; Teresa' 9½

Cleveland, June 26. Big news here this week is rousing stanzas being turned in by "Fabiola" at the Allen. "Teresa" also is doing well at State. "House on Telegraph Hill" looks fair at Hipp.

Estimates for This Week
Allen (Warner) (3,000; 35-80)—"Fabiola" (UA). Fancy \$14,000. Last week, "Rawhide" (20th), \$13,000.

Hipp (Warner) (3,700; 35-80)—"House on Telegraph Hill" (20th). Fair \$11,000. Last week, "Inside Folsom Prison" (WB), \$13,000.

Lower Mall (Community) (585; 35-80)—"Angelo" (Indie) (3d wk). Okay \$2,800. Last week, \$3,000.

Palace (RKO) (3,300; 35-80)—"Hard, Fast, Beautiful" (RKO). Mild \$6,000. Last week, "Prowler" (UA), fine \$10,000.

State (Loew's) (3,450; 35-80)—"Teresa" (M-G). Stout \$9,500. Last week, "No Questions Asked" (M-G) with Patti Page, Guy Mitchell on stage, fine \$10,000.

Stillman (Loew's) (2,700; 35-80)—"New Mexico" (UA). Good \$8,000. Last week, "Fighting Coast Guard" (Rep), \$5,000.

PORTLAND, ORE.

(Continued from page 11)

"Mister Universe" (EL), day-date Paramount. Fine \$4,000. Last week, "Last Outpost" (Par) and "Ghost Chasers" (Mon), \$3,300.

Orpheum (Evergreen) (1,750; 65-90)—"Forbidden Past" (RKO) and "M" (Col). Fair \$7,500. Last week, "Last Outpost" (Par) and "Ghost Chasers" (Mon), \$6,800.

Paramount (Evergreen) (3,400; 65-90)—"In Navy Now" (20th) and "Mister Universe" (EL), also Oriental. Nice \$9,000. Last week, "Follow Sun" (20th) and "Danger Zone" (Indie), \$7,000.

United Artists (Parker) (800; 65-90)—"Great Caruso" (M-G) (5th wk). Big \$5,500 in 6 days. Last week, \$7,500.

TORONTO

(Continued from page 13)

week, "Operation X" (Col) and "Redskins Ride" (Col), \$11,000. Imperial (FP) (3,372; 44-90)—"Only Valiant" (WB). Big \$17,000. Last week, "The Thing" (RKO) (2d wk), \$10,500.

Loew's (Loew) (2,743; 40-70)—"Great Caruso" (M-G) (6th wk). Good \$7,000 after last week's \$8,000.

Norweta, University (FP) (950; 1,588; 40-80)—"Second Woman" (UA). Big \$14,000. Last week, "Half Angel" (20th) (2d wk), \$9,500.

Odeon (Rank) (2,390; 50-90)—"Sirocco" (Col). Okay \$10,000. Last week, "House on Telegraph Hill" (20th), \$9,000.

Shea's (FP) (2,388; 40-80)—"Appointment Danger" (Par) (2d wk). Fair \$9,000. Last week, \$11,000.

Uptown (Loew) (2,743; 40-80)—"Soldiers Three" (M-G). Fair \$6,500. Last week, "Hollywood Story" (U), \$6,500.

Vol nixes 'Rice' Nix

Greenbelt, Md., June 26. Italian pic, "Bitter Rice," is scheduled to open today (Tues.) at the Greenbelt Theatre for a two-day run after it had been pulled from its slated opening last Wednesday (20) at the request of the local Catholic Action Group.

Attempted ban by the group created such a hassle that the issue was put to a vote of the townspeople. Result was an overwhelming demand that the picture be shown.

Transport Strike's End Helps Det.; Folsom' Fine \$16,000, Night' Oke 11½

Detroit, June 26. Biz picked up slightly here as the 50-day bus and streetcar strike, longest major transportation walk-out in the nation's history, came to an end. "Take Care My Girl" looks mild at the Fox. "Folsom Prison" is shaping up nice at the Palma. "Scar" is dropping the Michigan with slow returns. "Night in Morning" is bright at United Artists.

Estimates for This Week
Fox (Fox-Detroit) (3,000; 70-80)—"Take Care My Girl" (20th) and "Big Gusher" (Col). Mild \$23,000. Last week, "Lorna Doone" (Col) and "Texas Rangers" (Col), \$16,000.

Michigan (United Detroit) (4,000; 70-80)—"Scar" (UA) and "Long Dark Hall" (UA). Slow \$14,000. Last week, "Along Great Divide" (WB) and "Fat Man" (RKO), \$10,000.

Palma (UD) (2,000; 70-80)—"Folsom Prison" (WB) and "Secrets of Monte Carlo" (Memo). Nice \$16,000. Last week, "Go for Broke" (M-G) and "Double Crossbones" (U) (2d wk), \$9,000.

Madison (UD) (1,800; 70-80)—"Jungle Headhunters" (RKO) and "Law of Badlands" (RKO) (2d wk). Drove to \$8,000. Last week, fine \$8,000.

United Artists (UA) (1,000; 70-80)—"Night in Morning" (M-G) and "No Questions Asked" (M-G). Good \$11,000. Last week, "Excuse My Dust" (M-G) and "Fugitive Lady" (Rep), \$10,000.

Adams (Balaban) (1,700; 70-80)—"Caruso" (M-G) (3d wk). Still big at \$7,000. Last week, \$8,000.

'Caruso' Record \$30,000, Mont't; Bulls' Dim 10½

Montreal, June 26. Good weather over weekend plus local holiday on Monday is boosting "Great Caruso" to record \$30,000 at Loew's. "Brave Bulls" shapes poor at Palace. "The Thing" stays okay in second stanza at the Princess.

Estimates for This Week
Palace (C. T.) (3,825; 34-60)—"Brave Bulls" (Col). Poor \$10,000. Last week, "Goodbye, My Fancy" (WB), \$13,000.

Capitol (C. T.) (2,412; 34-80)—"Only the Valiant" (WB) (2d wk). Dull \$10,500 following strong opening of \$15,000.

Princess (C. T.) (2,131; 34-80)—"The Thing" (RKO) (2d wk). Okay \$8,000 after solid \$13,000 in first week.

Loew's (C. T.) (2,825; 40-80)—"Great Caruso" (M-G). Terrific \$30,000. Last week, "Father's Little Dividend" (M-G) (2d wk). Okay \$16,000.

Imperial (C. T.) (1,830; 34-60)—"Stage to Tucson" (Col) and "Revenue Agent" (Col). Okay \$8,000. Last week, "Fury Congo" (Col), \$7,000.

Orpheum (C. T.) (1,048; 34-60)—"Women Without Names" (Indie) and "Double Crossbones" (U). Good \$7,500. Last week, "Fabiola" (UA), \$8,500.

OUTDOOR REFRESHMENT SERVICE

From Coast to Coast over 1/2 Century

Refreshment Service for DRIVE-IN THEATRES

New York Theatres

RADIO CITY MUSIC HALL

Bookings Center

"THE GREAT CARUSO"

MARIO LANZA - ANN BATH

Color by TECHNICOLOR

An M-G-M Picture

plus Spectacular Stage Presentation

JOHN GARFIELD

SHELLEY WINTERS

"THE GREAT CARUSO"

Color by TECHNICOLOR

An M-G-M Picture

plus Spectacular Stage Presentation

FLY NORTH-STAR AIRCOACH

4 ENGINE DOUGLAS LINERS

Direct from LaGuardia & Newark

\$39 MIAMI \$43

Call for rates

\$88 CALIFORNIA \$72

Call for rates

CHICAGO \$29

Call for rates

Free Ticket Delivery

Murray 7-7300

100 10th Ave. (ent. 40 ft.) Bldg. 100

Brooklyn

UL 4-3688

LU 4-6667

Room 10, Grand Central St. (ent. 40 ft.) Bldg. 100

LAUREL 14-1110

Manhattan Ave. Bldg. 100

OL 8-7731

Agency

JACK SOLOMONS

Presents

The Supreme Fistic Sensation of All Time

SUGAR RAY ROBINSON -RANDOLPH TURPIN

WORLD'S MIDDLEWEIGHT CHAMPIONSHIP

EARL'S COURT, LONDON, JULY 10TH

TELEVISION AND FILM RIGHTS WESTERN HEMISPHERE

Controlled by ARTHUR DENT

ADELPHI FILM, LTD., 187 WARDOUR ST.

TELEGRAMS: ADELPHIC WESDO, LONDON

NEGATIVE AND PRINT WILL BE AVAILABLE FOR DELIVERY TO
LONDON REPRESENTATIVES DAY FOLLOWING
THE FIGHT, JULY 11TH

A MICHAEL H. GOODMAN PRESENTATION

TVCASTERS' 'SHIRT-SLEEVE CONFERENCE' LAYS GROUNDWORK FOR HOUSECLEANING

Washington, June 26.

After taking a "cold, objective look" at television programming, the nation's video broadcasters have decided it's time for industry self-regulation to clean up house. Meeting here Friday (22) under NARTB auspices for a "shirt-sleeve" conference which FCC Chairman Wayne Coy said "may be destined to go down as one of the most significant milestones" in broadcasting history, a majority of the country's TV stations agreed to:

1. Make an immediate study of all aspects of promulgating standards for TV programming and gather any other data needed for such purpose.

2. Consult with representatives of Government, public, civic and other special groups interested in development of TV broadcasting.

3. Draft a proposed set of standards for consideration of NARTB at a meeting to be called early this fall.

To execute this program, the broadcasters authorized NARTB press Harold E. Fellows to appoint a committee to work closely with Judge Justin Miller, board chairman, and Thad H. Brown, Jr., manager of NARTB's Television Division. Fellows said the committee will be formed immediately.

All-Encompassing Study

Reminded forcefully during its "let-your-hair-down" sessions of TV's responsibility in the American home, the broadcasters recommended that the Committee to be formed "concern itself not only with the day-to-day program problems of television but with the broader aspects of its effectiveness as a mass medium. Its impact upon public morals and morale, its effect upon the welfare of the family and the individual members thereof, with particular reference to children, its contribution to the cultural progress of the nation and its influence for good upon the behavior patterns of American society and the society of nations."

Thus, the TV broadcasters gave recognition to anxieties expressed by parents and educators regarding the effect of TV on children, criticisms concerning "taste," and demands for more informative and educational programs.

And there was evidence of awareness on the part of the 65 of

(Continued on page 38)

Sinatra, CBS Call It Quits; to NBC?

Frank Sinatra's option for his video services on CBS was up last week, with the network permitting it to lapse.

Sinatra has had some preliminary discussions with NBC for his possible integration into the "All-Star Revue" Saturday night hour series next season, or possibly his availability as a rotating guest star on NBC productions.

Sinatra was the star of the Bulova-sponsored Saturday night 9 to 10 show on CBS-TV during the past season.

FRANK BLACK SIGNED IN MELTON TV REVAMP

Frank Black is taking over the musical reins from David Brockman on the James Melton Thursday NBC-TV show. (Brockman wants a respite before returning to the Ken Murray show in the fall.)

Meanwhile, Melton, in a bid to hype the Ford-sponsored show, has signed Joseph Santley to take over the production reins for several weeks. Charles Friedman having bowed out a couple of weeks back. Doug Rogers, formerly of the Jack Carter show, has been signed as TV director of the show.

Dorothy Warrenfeld, singer, has been signed to a three-year contract. Melton is negotiating with Herb Shriner for three guest shots.

On July 28 Melton does his show from Detroit, and will spend the next few days participating in the civic celebration there.

750G Lutheran TV Kitty

Chicago, June 26.

A \$750,000 kitty has been set aside for a series of 26 weekly religious dramatic television shows by the Lutheran Church-Missouri Synod.

Religion group disclosed last week it is forming a non-profit organization, Lutheran Television Productions, Inc., to produce the series which is expected to get underway this fall.

NBC's 'Tandem' Gets CBS 'Keen'

Although Whitehall has cancelled out of its Thursday night CBS radio time where it has been sponsoring "Mr. Keen" for approximately a decade, the drug company continues as bankroller of the show, but on NBC.

Whitehall's continuance as one of the "spot" advertisers on NBC's "Operation Tandem." It's reported, was contingent on the network incorporating "Keen" into the five-nights-a-week sales pattern. As a result, the Hummerts, who package the show, agreed to yanking the show off CBS and moving it into the Friday night "Tandem" segment previously occupied by "Duffy's Tavern."

"Duffy" fades off the network, NBC having worked out its commitment with Ed Gardner, owner and star of the package.

CBS' Altered 'Song-Sale' In Pre-Prem Ballyhoo With Top-Name Skeds

CBS revamped "Songs for Sale," which goes into the Saturday night 10 to 11 period as a simulcast with Steve Allen as emcee, will get a top coin assist plus a heavy newspaper campaign prior to its preem this Saturday (30). With Arrid already committed as a sponsor, the network is hopeful of wooing Sterling Drug as a bankroller.

Top personalities are being paraded for guest shots on the show, including Peggy Lee, Johnny Desmond and Duke Ellington on the opener, with Mimi Bonnell, Margaret Whiting, Ethel Waters linked for subsequent stanzas. Ray Bloch's orch will be a regular, along with the Stanton & Luster dance team, holdovers from the "Sing It Again" show which occupied the Saturday segment.

Mario Lewis will supervise the production, with Al Spahn set as producer.

ABC's 'Split Down Middle' Revamp; TV Program Veepee to Be Added

ABC's new reorganization, splitting the web still further down the AM-TV middle, portends the appointment of one more exec, a veepee for television programs. A creative programmer is being sought from the outside to fill the spot.

The new divisions are the radio network, headed by veepee Ernest Lee Jahacke, Jr.; the television network, headed by veepee Alexander Stromach, Jr.; AM owned-and-operated stations and spot sales, with James Connelly as v.p. in charge; and TV owned-and-operated stations and spot sales, with Slocum Chapin as v.p. in charge. Establishment of the separate division is expected to free proxy Robert E. Kintner of administrative detail.

In Chi. James L. Stirton has been appointed central division director of the TV web with Edward G. Smith named director of the central division's AM web. On the Coast, Ernest Felix was recently named acting manager of the western division, with Donna B. Tatum as TV director and Francis Conrad as radio director.

ABC split isn't complete, but leaves five top administrative, de-



WILLIAM GARGAN

Final Week as "Martin Kane"

Last Nielsen Rating 37.3

6th Highest in Nation

In Preparation for next season for

Radio and TV

THE PRIVATE EYE

Contact

Musie Corporation of America

'Block Program' On CBS-TV Cues Daytime Bonanza

CBS-TV's initial excursion into daytime block programming with the soap opera formula appears to be paying off handsomely. In one of the major daytime sales of the season, CBS grabbed off in one fell swoop both Procter & Gamble and American Home Products for back-to-back programming of serials, starting in the fall. Sale of an adjoining 15-minute segment is imminent.

The network has blocked off the 12 (noon) to 12:45 cross-the-board periods for three 15-minute serials. American Home Products bought the 12:15 to 12:30 niche for a serial as yet unselected. P. & G. latched on to the 12:30 to 12:45 time for "Secret For Happiness." Both deals were handled via the Blow agency. Negotiations are still in progress on sale of the 12 to 12:15 segment.

Serials will get a spread on the entire TV interconnected network of 47 stations and will tee off Sept. 3.

partments straddling both sides of the AM-TV fence. These are: special services departments under C. Nicholas Priaulx, veepee-treasurer; public relations, research, advertising and promotion, under v.p. Robert Saudek; legal, under veepee-general attorney Joseph A. McDonald; news and special events under v.p. Thomas Veliotta; and general engineering, under v.p. Frank Marx.

Co-op sales is also being divided, with Ludwig Simmel managing radio co-ops and George Smith managing TV co-ops.

Network sales have been separated for some months, with TV under v.p. Fred Throver and AM under v.p. Charles Ayres.

AM programming is handled by v.p. Leonard Reeg. With Stromach heading up the TV division, hiring of a TV program veepee will free him for closer activity with sales. ABC has upped Dean Shaffner to manager of TV sales development and Don Coyle to the new position of manager of its research department. Eugene Arcas, ex-NBC, joins web as manager of radio sales development. They'll work under Oliver Treyz, director of research and sales development.

AM Fights Back in Mpls.

Minneapolis, June 26.

While radio stations in some TV areas have been finding the going rough, WDGY here has just demonstrated that radio still can fight a winning battle against TV. At the end of a huge two-month promotion campaign station claims to have hit a new all-time high in sales, with practically all of its nighttime sold. Instead of reducing its rates, it's considering a hike, according to Harry Peck, general manager.

WDGY launched what it believes to be one of the biggest campaigns anywhere to prevent the new air entertainment medium from pushing it into the discard. And it has emerged with flying colors.

Campaign employed teasers and a mystery angle. Adopting a feminine character which the station calls "Weegee" as a trademark, WDGY used billboards, newspapers, street car cards, radio spot announcements and even original songs to get the town into a dither as to "What Is Weegee?" Now "Weegee" has been revealed as the station's new nickname and is always mentioned in spot and other announcements along with the call letters which are minimized and would be eliminated except for federal regulations.

Peck believes WDGY has conceived a brand new merchandising angle to sell radio. On one occasion feminine models from a leading local agency carried sandwich boards through the downtown section asking "What Is Weegee?" Postcards were sent to disk jockeys on other stations to pique their curiosity and induce them to mention "her." It all was part of a plan to take the lead in revivifying radio to the public.

One of nine Twin City radio stations, WDGY had a low rating in August, 1950, when Peck came in as general manager under what amounted to a reorganization and new setup. New key men were picked all along the line and some outstanding Twin City radio personalities, like Ralph Moffatt, popular disk jockey, were grabbed off. The purpose—to make it one of the top radio stations in this ninth largest retail market—is being achieved, Peck thinks.

"We believe our campaign has demonstrated that TV still hasn't gotten radio down and what it still can accomplish," says Peck. "It's just a matter of fighting back with everything you've got."

'Bonny Maid' Exits

Bonafide Mills, backers of "Bonny Maid Versatile Varieties" on CBS-TV, cancelled out of its pact with the web because of the latter's "no hiatus" policy.

Sponsor, which announced it wanted a summer layoff because its kid talent goes to camp during the warm months, says it will return with the same show in the fall, with the network and time slot still to be decided.

WLAV-TV Sold For \$1,300,000

Grand Rapids, Mich., June 26. WLAV-TV here has been sold by Leonard Versluis to Grand-West Broadcasting Co., which also owns WOOD (AM). Versluis holds on to his WLAV radio operation. Price was \$1,300,000 plus assumption of \$67,000 in WLAV-TV's corporate obligations.

Buyer is Harry Bitner, who in addition to WOOD, also owns WFBM, AM and TV, Indianapolis; WEOA, Evansville; and WFDF, Flint. Purchase gives Bitner two tele outlets and four AM stations. Bitner is a former general manager for the Hearst Corp. and was at one time publisher of the Hearst papers in Detroit and Pittsburgh. He retired in 1945, a year which time he began acquiring the broadcast properties.

WLAV-TV deal was handled by Howard E. Stark, New York radio, tele and newspaper broker, who also sold Bitner WFDF and WOOD.

Sylvania Buying CBS Radio Show for Fall —To Sell Television Sets

Sylvania is going into network radio in the fall to sell television sets. Company is buying a Friday night 15-min. CBS niche for a grid forecast program. Move is unusual in that it represents a reaffirmation on the part of TV set manufacturers and sponsors in general of radio's mass circulation and ability to reach potential customers in areas where TV is still a novelty.

While TV set makers have embraced radio in the past, it has generally been of the spot campaign variety. However, in view of the recent overloaded inventories and inability to move sets off the floor, TV set dealers and manufacturers have lately been making a gradual retreat from their advertising splurges, with the AM-TV spot budgets taking most of the rap.

'What Makes TV Tick?' Set for Ride on DuMont

Marfree Advertising Corp. has set two new stanzas for its clients. National Products Corp. of Nashville, will back "What Makes TV Tick?" starring Ray Morgan, on DuMont, Tuesdays at 11 p. m., starting July 3.

"Ask Me Another," also starring Morgan, starts at 4:30 p. m. today (Wed.) on WJZ, N. Y., for American Health Aids Co.

Marfree also has a late-night disk jockey stanza in the works, for a fall start, featuring Bud Brewster, former vocalist with Art Mooney's band. Three other packages are also slated for ABC-TV and DuMont in the next few months.

FCC Asks: 'What Is a Rebroadcast?'

Washington, June 26.

Outcome of a damage suit filed by WWDC in Washington against WEAM in Arlington, Va., for "pirating" its giveaway program appears to hinge on what interpretation will be given by the court to FCC rules regarding rebroadcasts.

After a hearing on the case yesterday (Mon.) in federal court in Alexandria, Va., Judge Albert V. Ryan gave lawyers for the stations 10 days to file memoranda on the question of what constitutes a rebroadcast. Meanwhile, the stay order which bars WEAM from rebroadcasting winning digits in WWDC's "Lucky Numbers" program with crediting WWDC as the source was continued.

WWDC claimed \$15,000 damages as a result of WEAM's monitoring of its program and passing on the digits to its listeners. Ben Strouse, WWDC general manager, testified his income from the program has been cut in half as a result of WEAM's action.

To support his testimony that sizable sums were laid out for promoting the program, Thomas Dowd, WWDC counsel, dragged into court a U. S. mail bag containing 4,000 letters received by the station in a "Lucky Numbers" contest.

Morris Arnsel, Baltimore, who sells the program to some 70 stations, testified that publicity on WEAM's interference with the giveaway brought a halt to an upward trend in sale of the show.

Frank Morgan, counsel for WEAM, tried to establish that the program is a lottery and that his client is within his rights in rebroadcasting the digits.

NBC in Night Switch Of Science 'X' Sun. Draw

Growing audience pull of science fiction stanzas on the networks has nudged NBC's decision to move its "Dimension X" radio show into a cream nighttime segment.

Currently heard Sundays at 5, "Dimension X" will get the Thursday night 8:30 to 9 period starting July 12.

Mail response from listeners, network points out, indicates that the science fiction stanza enjoys a greater popularity among adults.

MCA, NBC PREP FOR SHOWDOWN

Four-Network AM Billings for '51

FOR MAY
(Estimated)

CBS	\$4,732,800	+7.8
NBC	3,332,800	-5.5
ABC	2,199,000	-10.6
Mutual	1,613,550	+10.6
	\$13,778,550	-0.3

FOR FIRST FIVE MONTHS
(Estimated)

CBS	\$33,954,700	+9.4
NBC	25,283,800	-8.5
ABC	14,506,300	-12.0
Mutual	7,672,200	+5.2
	\$60,563,170	-1.5

Dealers Segue to Local Programming So They Can Watch On-Spot Benefits

Ford Dealers' recent cancellation of the hour-long CBS-TV dramatic series and its one-day-a-week pickup of the "Kukla, Fran & Ollie" NBC-TV show, highlights the increasing antipathy of dealers toward pouring their coin into network programming. It's particularly apparent among those in the automotive field, who would rather put their chips on local programming. Coin for these sponsored shows are put into the network kitty by the thousands or more dealers involved. They would rather see it channelled into local levels, where they can watch the on-the-spot benefits, rather than contribute toward the cost of network programming.

Ford Dealers, up to now the heaviest spenders in video among the automotive fraternity, are settling for a single network showcase—the James Melton show, deciding, instead, to invest their coin in local spots and programming. Situation repeats that of the Chevrolet Dealers, who staked one of the initial claims in major TV network programming, but are now exclusively riding the local channels.

Trend of dealers toward local programming is also evidenced by Coca Cola bottlers, who have decided to upstage heavily on a strictly-local level.

U.S. Army Buys 6G Frankie Laine

The U. S. Army is becoming radio's best friend. Within a week after negotiating with NBC for bankrolling of Bill Stern's sports show, the Army, on behalf of its recruitment drive, made a deal with CBS for a new half-hour Sunday afternoon musical show.

Program, a CBS package budgeted at \$4,000 a week, will star Frankie Laine, with a different band and guest female singer each week. Program goes into the 4:30 to 5 p.m. Sabbath period starting in the fall.

Deal was negotiated through the Grant agency.

Deal was also set last week for Army to pick up ABC's "Game of the Week" footballcasts, Oct. 13 through Nov. 24. Harry Wisner and Jim Gibbons will handle the mike chores.

Eldridge Changes Mind, Stays Glued to GF

Clarence Eldridge, manager of operations for General Foods and formerly advertising-sales executive in the cereal division, has had a change of heart about switching over to the Sullivan, Stauffer, Colwell & Bayles agency. He will remain with GF, moving into a new and higher operational sphere, reportedly as overall director of advertising.

Eldridge was slated to move into SCA as executive vice-president.

AGENCY IN BURN ON JONES BYPASS

A serious schism has developed between Music Corp. of America and NBC which, it's anticipated, may develop into a fullblown showdown on the future relationship between talent agencies and networks. It's no secret within the trade that for some time now there has been a widening rift over the move-in of the major talent agencies on network programming to a degree where, the web now contend, talent costs are spiraling out of all reason and percentages are being extracted by the agencies on such items as scenery and cameramen.

While the MCA-NBC feeling has been simmering for some time, the blowoff came last Thursday night when NBC concluded negotiations with Spike Jones for the latter's series of "Colgate Comedy Hour" shows next season. NBC bypassed MCA on the deal, negotiating directly with Jones. MCA, it's reported, blew its top and, according to a network exec, has threatened reprisals. This may take the form of MCA keeping Dean Martin & Jerry Lewis, MCA's hottest TV property, off the initial Colgate show in September—a booking NBC is gunning for to give the '51-'52 Colgate season a fullblown preem.

NBC contends it was justified in its action in dealing directly with Jones because "snyers" had previously ascertained that the comic maestro was not committed contractually on paper to MCA, even though the agency is getting its commission on the series of bookings. Fact that MCA was counted in on the previous Spike Jones-NBC negotiations a year ago, under the same existing relationship between Jones and the agency, is said to have induced the present burn.

Bitterness between the network and MCA has cropped up periodically in the web's negotiations with talent identified with the agency. The altercations, it's said, have embroiled dealings with Dinah Shore, Beatrice Lillie and Abbott & Costello, and NBC maintains that in the initial negotiations with Martin & Lewis, when the comic duo aligned themselves with MCA, the web had run into a situation where it threatened to keep the agency "off the NBC lot for good" unless a satisfactory solution was reached.

For the most part, however, NBC's stable of top comics has a William Morris identification (Jimmy Durante, Ed Wynn, Danny Thomas, Eddie Cantor, "Saturday Night Revue," et al), while it's an open trade secret that MCA's major thrust in the broadcasting picture has leaned toward CBS.

NBC Paying Spike Jones Flat \$200,000 for Five 60-Minute Video Shows

Hollywood, June 26. Spike Jones tees off his 1951-52 television activities Sept. 16 on the Colgate series on NBC-TV, first of five telecasts he'll do for the video web for a flat \$200,000. At least three of the five will be in the Colgate series with a fourth program probably beamed on a Saturday night.

Sixty-minute shows are going for the same price Jones was paid for his live teledebut on the Colgate comedy series last February, a flat \$40,000. Jones will supply, all the talent with NBC agreeing to pay additional acts or guests if it wants them on the show.

Meanwhile, pair of vidpix which Jones made experimentally last year at a cost of around \$17,000 each are still on the shelf. Whether the NBC deal for live shows will force the films off the market is unknown.

Deal was set directly with NBC execs in New York by Ralph Wondet, Jones' partner-manager. Zany brawler currently is laying off his 70.

CBS 'Blocks Out' Top Properties As Clients Without Shows Grab Time; Slot-Less Levenson Gets No. 1 Priority

'Molly' to NBC?

Don't be surprised, goes the talk, if Gertrude Berg, creator and star of "The Goldbergs," winds up with her TV show on NBC in the fall. Miss Berg is reportedly plenty miffed over CBS' failure to block out a prime time half-hour time segment for her show in the wake of the General Foods cancellation. GF is retaining the Monday night 9:30 period for another show as yet unpled.

CBS' exclusive on Miss Berg and "Goldbergs" reportedly expires in August. She's off TV for the summer and leaves next week for Europe.

CBS pulled up short this week when it discovered that its few remaining nighttime TV availabilities were being disposed of to clients who were holding the network at arm's length on making program commitments. As a result, CBS found itself in the somewhat awkward position of having virtually blocked out such surefire items as Sam Levenson and "The Goldbergs" since, even if clients did come along there would be no more cream-time TV availabilities left.

Unusual predicament arose when practically the two remaining choice time slots were said by CBS to Colgate and Eversharp-Schick. Former grabbed the Wednesday at 9 period without committing itself on a show. (Tintair wanted the time for a switchover of Sam Levenson from his present Saturday at 7 berth, and when the time was optioned to Colgate, Tintair in retraction cancelled out Levenson. Meanwhile the Saturday at 7 period was also sold to another client.)

Similarly, CBS sold Tuesday at 9 to Eversharp-Schick and in this instance, too, the client failed to commit itself on the show it would put into the slot.

"Goldbergs" meanwhile lacks a time period and a sponsor following its cancellation by General Foods, which is retaining the Monday at 9:30 period for a lower-budgeted show.

Rather than jeopardize Levenson's future status as the network's comedy find of the year, Frank Stanton, CBS presy, it's understood, has given him a No. 1 priority listing on the next cream-time half-hour that becomes available for sponsorship. Meanwhile, the network is romancing Colgate as a Levenson bankroller for the Wednesday at 9 period. Colgate has been flirting with the idea of doing a video version of "Mr. and Mrs. North" in the period but it's reported that CBS will frown on the move.

Decline & Fall Of 'AM Moppet' Cues Cott Clarion Call

A call for radio to go after juve listeners who represent the next generation of the AM audience was voiced by Ted Cott, WNBC, N. Y., general manager, at the Broadcast Music, Inc., program clinic last week.

Both radio and the films are faced with the same problem—the fascination which video has for the kids—Cott said. Tele has scored great successes, Cott's argument runs, because the youngsters have insisted on their parents buying sets.

In its early days radio gave cream time to children's shows, such as Walter Damrosch's music appreciation series and Columbia's school of the air. Today, however, radio has to a large extent abdicated the moppet market to tele, according to Cott. The danger of this policy is that large numbers of young Americans—glued to their TV screens—will grow up without being indoctrinated in radio's values.

To counter this trend Cott appeals for networks and stations to give more attention to the needs of youth. His plea to the BMI clinic for radio "to get 'em young" as a means of insuring its future health drew a big response.

WNBC has launched an "Operation Sandpile" designed to snag the toddlers and teenagers. On Saturday (30) station starts its Walt Disney disk jockey show. Together with the outlet's "Lady in Blue" June Winters and Jackie Robinson shows, web has 90 minutes of kid-aided programming on Saturday mornings. On Sunday the NBC key beams "Comic Weekly Man" and the Jack Arthur show for kids.

GEN. MILLS BUYS COWAN'S 'MERCURY'

General Mills, already a heavy sponsor on ABC, has bought a new stanza, "Mr. Mercury," to be aired on the AM web Tuesdays at 7:30-8 p.m. starting July 2.

Louis G. Cowan production will be directed by Sherman Marks and written by Lou Seinfeld and Ken Pettus. "Mercury" is a former Olympic champ who joins a circus as an undercover crime fighter for the Government. Cowan office plans merchandising the character with comic books, etc.

Agency is Knox-Reeves.

Hummerts, NBC Falling in Love

Sudden spurt of program activity at NBC during the past week took on the appearance of a Hummert-NBC lovefest, with the network falling heir to three properties off the Hummert headline.

NBC came to the conclusion that the "Hummert technique" ("Mr. Camelson," "Mr. Keen," etc.) is a sound one in its ability to make friends and influence radio listeners. Network therefore purchased the new Hummert-packaged "Inspector Blackthorn" series, which will ride back-to-back with "Mr. Keen," another Hummert property which NBC acquires from CBS. Both go into Friday night.

In addition, NBC purchased from the Hummerts the rights to "Lorenzo Jones," which the network will sustain in the 5:30 to 5:45 afternoon time cross-the-board. "Jones" was formerly sponsored by American Home Products, which recently cancelled out. Hummert shows are administered by Air Features.

CAPSULES ARE HEALTHY

Even Five-Minute Shows Four Coin In's Web Coffers

Economic Products, makers of Solfax, the cleaning product, saved CBS from a sales blank in radio this week.

Company came through with a five-minute order for a Saturday morning pickup of Gailin Drake (10:25 to 10:30), starting in August. All told it adds up to \$120,000 in billings on a 52-week basis. The networks aren't turning down even that kind of coin these days.

Declare Yourself, Bub

Following last week's revelation that CBS radio and television were due for a "split down the middle" in the web's projected reorganization, invariable greeting among employees has been:

"Are you AM or TV?"

CBS Reshuffle Held in Abeyance Pending 'Study'

Projected CBS administrative reorganization to effect a complete split down the middle has been pushed back, primarily because of a manpower situation. Finding the right person to head up the CBS radio network, for example, has thus far stymied the web chieftains, with likelihood that someone from outside the organization will be brought in. (Jack Van Volkenburg, head of AM-TV sales for CBS, is scheduled to move in as CBS-TV president under the separation plan.)

Following a meeting of top officers of the network last week, CBS president Frank Stanton issued the following statement:

"A number of rumors have been current recently concerning an overall reorganization of our broadcasting operations and personnel.

"We are considering plans to take account of the complexities of our expanded operations and future growth, but we have decided that a completely satisfactory plan has yet to be evolved.

"Further, we have concluded that it would be undesirable, without substantial further study, to put into effect any general reorganization."

Crutchfield to Greece As U.S. Radio Emissary

Washington, June 26. State Department has announced that Charles H. Crutchfield, at present voocoe of WBT, Charlotte, N. C., will go to Greece next month to advise Greek radio on American program methods and management techniques. Exec will go as a specialist on a Smith-Mundt grant under the leader and specialist program of the Exchange of Persons Division.

Under this program U. S. specialists are sent overseas to assist and advise on special projects, and foreign leaders are brought to this country to see American methods at first hand. Crutchfield will spend three to four months in Greece. He has been in charge of all WBT and WBTV radio and tele operations since 1943. During his absence, the stations will be in the hands of assistant general manager Larry Walker.

ABC-MBS Boom Co-op Biz Cues Mouth-Watering CBS-NBC Hop-On

With CBS and NBC preparing to enter the co-op program field, ABC and Mutual, which up to now have had this form of programming to themselves, both report booming biz in this type of sponsorship.

Mutual co-op director Bert Hauser said that MBS co-op sales are now at an all-time high and the news co-ops have similarly set a record for the chain. Total number of programs sold on stations, for news co-ops alone, was 208, as of June 1. Comparable figure for June 1, 1950, was 134. This represents an increase of 66%.

Stations sold for MBS news co-ops break down as follows: Cecil Brown, 91; Bill Cunningham, 94; Cedric Foster, 174; Robert Harleigh, 79; Fulton Lewis Jr., 376; and "MBS Newsweek," 84. In addition, the new H. R. Baukhage newscast is signing up local bankrollers quickly, Hauser said.

Mutual's "Game of the Day" baseball co-op has been signed by 249 stations and has a total of 2,646 local advertisers.

ABC co-op chief Lud Simmel reports that special events co-ops are doing very well. Web's Palm Beach Golf Tournament on June 7-10 was booked on 80 stations, twice the figure for 1950.

Columbia and NBC are giving careful study to the co-op situation. It's figured that this form of programming can take them off the financial hook, to some extent, for sustainers. If a sustainer is budgeted at \$750, making it a co-op would raise the net to about \$1,000. However, if the show were bankrolled locally on only half of the potential stations, the web would have to lay out only about \$500. That would put it \$250 ahead of the previous setup.

It's pointed out, for example, that ABC shelled out \$500,000 on "Screen Guild Players," which failed to pick up a network backer. Had that program been commonwealthed, a considerable part of the coin could have been saved—and stations would have welcomed the opportunity to sell the show locally.

The answer, according to industry toppers, is not merely turning existing programs into co-ops. An airer that will pick up just a handful of local sponsors isn't worth all the bookkeeping and servicing it entails. Shows have to be strong bets for the local market.

GE Buys Goodwin For Daytime TV

General Electric has bought the two-times-a-week 3:30 to 4 p.m. NBC-TV strip for a new Bill Goodwin show in the fall. It will mean Goodwin severing a long-time relationship with Burns & Allen (who do their TV show from the Coast). The Goodwin-B & A tieup goes back to their Swan Soap commercial on radio.

Goodwin will alternate in the time slot with the Bert Parks three-days-a-week General Foods show. Oddly enough, the new Goodwin show is the outgrowth of a "filler" show Goodwin did for Parks when the latter was vacationing last winter. Both are Louis G. Cowan packages.

Goodwin replaces the Bill Stern show, which was a sustainer.

KALL, SALT LAKE, TO TAKE EDITORIAL STAND

Salt Lake City, June 26.

KALL, Mutual outlet, will kick off a new policy some time this week with three-day airing of station editorials. Station will use five minutes in morning, afternoon and evening local shows across the board to pitch its official stand on local, national, and international affairs.

According to George C. Hatch, gen. mgr., editorials are being initiated to keep in step with "a more aggressive plan of programming of things radio can do to restore its position in the face of TV inroads."

About half the comments will be aired towards local problems.

Mennen's '20 Questions'

Mennen Co., toiletry manufacturer, has signed with DuMont to bankroll "20 Questions" for five years, Fridays at 8-8:30 p.m. starting July 6. Agency is Duane Jones.

Show will be produced separately from the radio edition, which remains on Mutual (also with a five-year pact). In New York, show will be seen on WABD, the DuMont key. For the past two seasons, when Ronson sponsored both AM and TV versions, the airer had two video outlets in Gotham, WJZ-TV (as part of the ABC-TV chain) and WOR-TV, due to the latter's tie with Mutual.

Toigo's Exit In D'Arcy Shakeup

D'Arcy agency in New York has undergone a mild upheaval with the exiting of John Toigo, vicepres in charge of the Gotham headquarters. Toigo has been a veteran at the agency, moving in at the same time as Al Steele. When latter exited he took over.

Major account in the New York "house" is Coca-Cola, representing several million in billings. When the Coke bottlers, through expanded radio-television activity, took on an agency recently, fact that it went to Eady agency instead of D'Arcy caused considerable trade interest. Whether it's linked with Toigo's exiting, however, is considered problematical.

No successor to Toigo has been announced.

Everett Crosby ('Fireside') Takes Stump for Vidpix As Answer to Problems

Ad agencies who complain about losing money on their live television operations could solve all their problems by switching over to film, according to Everett Crosby, prez of Bing Crosby Enterprises, which produced the original "Fireside Theatre" series of vidfilms and is now working on a number of other properties.

When an agency makes a deal for a live show, Crosby pointed out, its troubles just begin over such factors as turning out a weekly program, watching the costs and keeping a close scrutiny on manpower. With film, on the other hand, the producers immediately assume all responsibility for writing, directing and producing the series and the agency is handed a complete program ready for screening, he said. In addition, each vidfilm can be canned far enough in advance of its airing date to make certain there are no snafus and that each is of top quality.

Crosby outfit, which recently moved out of the Hal Roach studios on the Coast to switch to the Pathe studios at Culver City, disclosed that Groves Labs has bought the upcoming "Cry of the City" for 15 markets after seeing a pilot film of the series. "The Chimps," next in line, is now being readied for open-end sale on a local basis. Other properties coming up include "Parade of Champions," a sports series; "Inside Football," designed for airing prior to football telecasts with famous coaches explaining the game's intricacies, and a series on the "American Way of Life," based on the documents that toured the country last year in the Freedom Train.

GE Buys 'Symphony Hall'

New York branch of General Electric Appliances has signed a 26-week pact for sponsorship of "Symphony Hall" on WQXR-AM and FM, N. Y., and other GE distributors have bought the same program on the 13 FM stations of the Rural Radio Network in the state.

Series starts July 6. Two sets of commercials will be used, one for WQXR and the other for the rural net. Agency is William Scherer.

Franco to Weintraub

Carlos Franco, until recently with the Knicker agency, joins William H. Weintraub agency on Monday (2) in an executive capacity, working in radio and television.

Franco is currently honeymooning in Florida.

TVA Sets Up Dues Pattern for Talent After 100-87 Vote

Television Authority, which has found itself short of coin on the basis of contributions from its member unions, will get direct payments from video performers. Previously, only performers who were not members of other unions in the Associated Actors & Artists of America (4A's), paid nominal sums to TVA.

At the New York membership meeting last week a motion was passed, 100-87, after much heated discussion, to adopt a temporary dues scale. It will also have to be okayed by TVA's CM and Coast branches. Final dues structure will have to be enacted by the national convention, which will be held sometime between September and December. Site is still undecided, but it most likely will be New York.

Initiation fee for talent not already in another 4A's union has been upped from \$25 to \$100. New dues pattern, which goes into effect Aug. 1, is as follows: performers making up to \$2,500 a year pay \$9 per quarter; from \$2,500-\$5,000, \$12 per quarter; from \$5,000-\$10,000, \$15; from \$10,000-\$20,000, \$20; from \$20,000-\$50,000, \$25; over \$50,000, \$40. The payments will be made only for those quarters in which the member works in video.

The new dues picture raised several questions from members. One is that when TVA was first established it was not to be a dues-collecting union but rather an authority supported by the 4A's unions. Now some members are squawking because of what they term a "high dues sick." They point out that many are not only members of TVA but are also in American Federation of Radio Artists, American Guild of Variety Artists, Actors Equity, Screen Actors Guild, etc. Paying dues to several talent guilds can add up to a considerable sum, these thespians beef, especially since most of the others have already raised or are raising their dues scales.

Usual arrangement is for the artist working in several fields to pay full dues to his parent union and half-dues to others. However, TVA, which feels strapped for coin due to its big organizational activities, wants full dues from video talent.

On the floor of last week's TVA meeting some sentiment was expressed for "one big talent union," which proponents of the idea felt might reduce administrative costs and save the performers some coin.

Coburn, Byington 25G Vidpix Set

Hollywood, June 26. Charles Coburn and Spring Byington are starred in a series of 25 vidpix, "Bed and Board," first of which goes before the cameras tomorrow (Wed.). Pix will be lensed on a three-day shooting schedule, with an average budget of \$25,000 apiece. Space has been leased at General Service Studios here.

Producer of the series is Morris M. Wein, who is also financing the entire project. Director is Edward Sedgwick and writers are Frank and Doris Hursley, who recently scripted the USO picture for Wald-Kranz. Show is packaged by Dick Orsatti and Irving Salkow.

WILKOFF TO BAB

Boston, June 26. John Wilkoff, for the past three years promotion and merchandising director of Hub's WCOP, has resigned to accept a similar position with Broadcasting Advertising Bureau.

FCC May Eliminate Hearings On TV Allocations, Decide Via Briefs

Washington, June 26.

Rupert Hughes Vidpix

Series of half-hour dramas will be the initial project of the recently-formed Trans-World Pictures to be filmed at Eagle Lion studio. Titled "Rupert Hughes Playhouse," the veteran author will select the stories, among them his own, and act as narrator. Pilot slated to roll within a few weeks is budgeted at \$15,000.

Ray Sinatra, pianist and band leader, is partner with Ron Freeman in Trans-World. Al Kelley has been set as director.

Clients Alerted To Video Rate Hikes

NBC and CBS television webs this week notified agencies of increased time rates. Both webs emphasized that the new rates actually represent a decrease in cost-per-thousand, with CBS' figuring at \$3 per thousand, while NBC's comes out to \$3.46. Advertisers who sign with either web before July 1, when the increases take effect, get the usual six-month protection.

NBC's boost applies to stations in all 49 markets. Indicative of the increases are the web's o.c.o. stations, which show the time charges up for WNBC, N. Y., from \$3.100 per hour of Class A time to \$4.600; for WNBW, Washington, from \$750 to \$890; for WNBQ, Chicago, from \$1,650 to \$2,000; for WNBK, Cleveland, from \$1,050 to \$1,275, and for KNSH, Hollywood, from \$1,000 to \$2,000.

CBS is not jumping the charges for its o.c.o. stations immediately, with its increases applying now to affiliate outlets only. The o.c.o.'s, however, will receive hikes before the end of the year. Illustrating the pattern of the CBS increases are WNAC-TV, Boston, up from \$1,250 to \$1,700; WBTV, Charlotte, up from \$300 to \$400, and KSD-TV, St. Louis, up from \$850 to \$1,100.

CBS, Lowman, Danzig Sued for 260G; Claim 'Boycott' on British Pix

A treble damages suit of \$260,000 was filed in N. Y. Federal Court against CBS and several CBS execs, including Larry Lowman and Jerry Danzig, charging conspiracy to keep series of British films off the market and failure by the network to extend its best efforts in distributing the films to television stations. Suit was instituted by MPF, a California corporation, which holds the American selling licenses on the British pictures.

Plaintiff avers that it entered into a contract with CBS in 1948 which called for the web to extend its best efforts to exhibit and distribute the product, which, it claims, it neglected to do.

MPF also claims that it could have made arrangements with other nets, but couldn't deal with them because of the CBS contract.

UPT, ABC TOP EXECS GANDER DET. SETUP

Detroit, June 26. Leonard H. Goldenson, proxy of United Paramount Theatres; Robert Kintner, proxy of ABC, and Robert H. O'Brien, secretary-treasurer of United Paramount Theatres, were in town to inspect WXYZ and WXYZ-TV equipment and properties.

Much curiosity is being expressed as to what position the merged radio-TV-film firm might offer to Earl J. Hudson, president of United Detroit Theatres, wholly-owned subsidiary of United Paramount.

A former film producer and ad man, Hudson has evidenced strong interest in television from the beginning. He was the first to use television in promoting films in Detroit. He inaugurated big screen television here. At the present time he has an application for a TV license filed with the FCC. He is a close friend of Goldenson.

FCC is giving serious consideration to calling off its TV allocation hearings, scheduled to begin July 9. Instead, it is weighing the feasibility of lifting the freeze through written testimony. It was learned last week.

Commission staffers met Friday (22) with members of the Federal Communications Bar Assn. Committee on Practice and Procedure and discussed a proposal that briefs be filed by interested parties in lieu of direct oral testimony. FCBA has agreed to wait until the Commission has ruled on its petition challenging the legality of the allocation plan, oral arguments on which will be held Thursday (29), before deciding whether it should recommend elimination of hearings. If the plan is held illegal, there might be no need for a recommendation by the FCBA. But if, as expected, the Commission upholds the legality of the plan and the FCBA recommends that only briefs be filed, it is expected that the hearings will be dispensed with.

Elimination of the hearings, it is now believed, is the only way by which the Commission can lift the freeze by its latest target date of Oct. 1. The volume of comments and counter-comments filed on the proposed city-by-city allocations indicates a potential 900 appearances at the hearings.

FCBA members have figured out that even on the basis of 450 appearances, allowing an average of one hour's testimony from each, the hearings could occupy over seven months (allowing three hearings days per week and five

(Continued on page 43)

ABC-TV Sales Perk Three New Clients

ABC-TV sales vicepres Fred Throver has wrapped up three network sales. Jacques Kreitzer Co., which bankrolled "Kreitzer Bandstand" on the web until three weeks ago, has bought the Friday 9:30-10 p.m. slot on an alternate-week basis for "Tales of Tomorrow," a Foley & Gordon science fiction package. Starting date is Aug. 3. The agency is Hershon & Garfield.

Web has also filled the Thursday 10:30-11 p.m. period with two new backers. Matland Carpets will sponsor Earl Wrightson's "At Home" show, at 10:30 p.m., starting Aug. 30 over 21 stations. Agency is Anderson & Cairns.

The 10:45 p.m. segment will be taken by a show featuring Red Grange, for Florsheim show.

Affiliates welcome the business in the form of two quarter-hour programs because it yields more coin than a single half-hour show. Each quarter-hour is paid for at the rate of 40% of the hourly rate, which gives them 80% of the hourly rate for the 30 minutes. By contrast, a single 30-minute show would earn an outlet only 60% of the hourly rate.

"Holiday Hotel," which Chet Peabody and Packard Motors have been sponsoring alternately Thursdays at 9 p.m., will be replaced on July 3 by "Don Ameche's Musical Playhouse," for the same bankrollers.

Ralph Kiner's TV Show, Baking Co. to Sponsor

Pittsburgh, June 26. Ralph Kiner, Pirates' home-run slugger, has just been signed by the Braun Baking Co. for his own TV show over WDTV here. Deal is for 13 weeks, every Sunday evening for half an hour at 7:30, and teas off July 8, running until Sept. 30, when baseball season ends.

Kiner will be assisted on the program by Bob Prince, w. k. local sportscaster and National League star's business manager, who is to do the commentary, and Ray Scott, an announcer.

On the Sundays local National League entry is out of town, Kiner's portion of the show will be filmed in advance, with Prince and Scott carrying on the remaining part live.

AD AGENCIES BACK IN SHOW BIZ

Sen. Johnson Wary of Educators' 'Skin Deep Glitter' in TV Channel Bid

Washington, June 26.

Without mentioning names, Sen. Edwin C. Johnson (D-Colo.) told FCC last week there's been "some intense drum beating throughout the country" designed to "stampede" the agency into reserving TV channels for education. "In theory, and at first blush," he asserted, "this proposal shines with great luster. As a practical matter, after close scrutiny, one observes that the brightness covers little ground and the glitter is only skin deep."

Formal comments filed with the agency "to keep the record straight" with regard to his opposition to reserving a VHF channel in Denver for education, in addition to one in nearby Boulder, the Senator said he wanted it understood he is not opposed to educational stations "per se." But as a former Governor of Colorado who is familiar with finances of educational institutions in his state, Johnson said, "I am positive that neither the University of Denver (which took issue with his opposition) nor any other educational group will be ready during the next 10 years to apply for a license and state that they are 'willing and able' to operate a television station."

The Senator, who is chairman of the important Senate Committee on Interstate Commerce, said he has no doubt that TV can play a real role in education but the problem is to use the medium for the benefit of education "now." For this reason, he asserted, he has been urging that the Commission require of all TV stations that a portion of their time be made available on a sustaining basis for educational purposes.

Referring to the "huge capital outlay" required for constructing and operating a TV station, Johnson said that colleges in his state "are having a most difficult time meeting their routine responsibilities, let alone assuming new burdens."

"I know," he added, "that there may be a few universities and colleges that are heavily endowed" (Continued on page 38)

Goar Mestre's 600G Cuba TV Splurge

Goar Mestre, owner and operator of Cuba's major video entry, CMQ-TV, left New York over the weekend with receipts for \$600,000 worth of equipment, including four new transmitters, in preparation for launching a network of six stations extending from Havana to Santiago.

In addition, Mestre, who shopped around for a couple of weeks, returned with a 16m kine recording machine, plus six new TV cameras and a microwave relay unit purchased from Philco. Two 3,000-watt transmitters were purchased from General Electric and a pair of 500-watt transmitters from DuMont.

Mestre will inaugurate his "kinescope network" within the next eight months. Since the official preem of CMQ-TV less than six months ago, station now enjoys an SRO sponsorship status.

Gruen Watch Fades Off 'Blind Date' on Sept. 4

With the move of the Gruen Watch account from the Stockton-West-Burkhardt agency to McCann-Erickson, "Blind Date," which Gruen currently backs on ABC-TV, will be continued through the summer but is cancelled out after the Sept. 4 show.

Gruen will hold on to the Thursday 9:30 p.m. slot on ABC-TV. Meanwhile, Bernard L. Schubert, who packages the Arlene Francis starer, is pitching the drama to other backers.

Gargan to Mutual?

Mutual, which loses "Martin Kane, Private Eye," to NBC on July 1, may turn around and sign William Gargan, who had been starred in the title role, for another whodunit series.

MBS may schedule the program in the same time period, Sundays at 4:30 p.m., opposite "Martin Kane," which will be heard on NBC with Lloyd Nolan at the eye.

Chi Educational Forces Combine For TV Channel

Chicago, June 26.

Multiple-pronged drive to secure a Chicago television channel has been set in motion by the radio-TV section of the Board of Education, major universities and allied institutions. Working Committee for the Development and Use of Channel 11 for Education in Chicago, comprised of education topers and civic leaders, has been formed to prep a pitch to the FCC for the Windy City frequency tentatively set aside for academic purposes.

Besides George Jennings, director of the Board of Education's radio-TV division, the group already includes reps from the U. of Chicago, U. of Illinois, Northwestern U., Illinois Institute of Technology and the Art Institute. It is being steadily expanded to encompass as many schools as possible. With such a broad representation, indicating adequate financial support as well as "necessity," it's expected the committee will come up with a potent plea for the channel.

Although the group still is in the organizational phase, it's likely the cooperative theme being developed for the FCC application will follow through in the actual operation of the station should one be okayed by the commission. Spokesmen point out these details are still, of course, in the conjectural stage, but in all probability the various academic institutions will (Continued on page 34)

\$500,000 Suit Alleges Danny Thomas Defamed Conklin Fountain Pen

Chicago, June 26.

NBC, Danny Thomas and the Pet Milk Co. were tapped with a \$500,000 damage suit by the Conklin Co. in Federal Court here last week. Chicago pen firm charges the comic defamed its fountain pens during a routine on NBC-TV's "Four Star Revue" May 23 and June 13.

Suit claims Thomas made mention of "the now defunct Conklin fountain pen" on the earlier tele show. When warned by the company about the blunder, it's alleged the comic cracked on the June show "I didn't say the Conklin Pen Co. was defunct. I said the Conklin pen was defunct."

Thomas apparently got on the fountain pen subject during a skit about Toledo, his home town and former site of the pen company which has since moved to Chicago.

Pet Milk is involved as bankroller of the show.

White Rock's WFLX Buy

White Rock has picked up sponsorship of "Clubhouse Interviews" on WFLX, N. Y., on an alternate show basis. Program follows every home N. Y. Giants game.

Kernon E. Eckhardt is the agency.

SEEK TO BYPASS PACKAGE BOYS

There are increasing signs of the advertising agencies moving back into production at an accelerated pace. There have been too many instances where they have been at the mercy of agents and package boys who control properties and who, at contract expiration time, have left the agencies and clients high and dry by yanking the shows from under them.

Young & Rubicam, for one, is stepping up its production staff in a bid to "get off the agent hook." The Y&R signs point to a healthy upbeat in home-grown creative programming designed to vest within the agency greater control of shows. Fact that the agency and its client, General Foods, suddenly found themselves stripped of "Aldrich Family" on TV, when the William Morris agency, which controls the show, maneuvered a swift deal for resale of the package to Campbell Soup at a reported hike of nearly \$10,000 a week, didn't rest too well with the agency.

As result, Y&R, still in possession of the ex-"Aldrich" Sunday 7:30 p.m. time on NBC-TV, has built its own counterpart of "Aldrich" for General Foods, starring Jackie Kalk, in a bid to inherit the same audience, which has paid off with a 30-plus rating. Agency, by controlling its own show, figures it can avoid a recurrence of suddenly finding a \$12,000 show spiraling to \$22,000 a week and thrown at the mercy of the agency.

Pulitzer Tag

Somewhat similar situation pertains to Y&R's Schlitz client. Here, too, the William Morris agency was involved as packagers of the "Pulitzer Prize Playhouse" series, which involved a \$100,000 payment by Schlitz to the Columbia U. Pulitzer School of Journalism for the privilege of carrying the Pulitzer tag. Y&R and Schlitz decided to cancel out, chiefly because of the restrictions placed on property acquisitions. Agency therefore is building its own hour dramatic show for the client (switching to CBS), which automatically erases the need for the 100G payment to Columbia U., and which vests complete control of the package in the agency.

Y&R recognizes the expense burden in expanding its creative staff, but figures that, once the client is happy and divorced from outside interference, he'll be only too glad to help defray the additional costs.

Fact that the Weintraub agency is moving in and taking over the production of "Broadway Open House," which its client, Anchor Hocking, sponsors, is regarded as having more than passing significance. Up to now NBC has been wrestling with the problem of trying to bring in a winning show following checkoff of Jerry Lester.

Hayes' S.F. Hoopla In 600G Expansion

San Francisco, June 26.

Arthur Hull Hayes, CBS vesper in charge of the web's KCBS Frisco operations, who since his bow here 30 months ago spiraled the station into top-rating rank, is planning a community shindig for Aug. 1 in connection with the station's \$600,000 expansion program. Amount includes cost of new transmitter, with its 100-mile coverage range, and refurbished offices and studios.

Hayes is currently blueprinting a full-hour show, 30 minutes of which will get a CBS full-network pickup, in connection with the festivities. The mayor, governor, plus Hollywood and CBS top talent, will participate in the show and the round-robin of events commemorating Hayes' stepped-up operational pattern.

D.C. Scans Color as FCC Turns Down DuMont's Zero Hour Bid to Stall CBS

Washington, June 26.

Commercial color television teed off yesterday (Mon.) after FCC turned down a last-minute effort by Dr. Allen B. DuMont to postpone the broadcasts until it has looked at new developments in the DuMont laboratory.

Approximately 300 government officials, reporters, advertising men and technicians viewed the New York origination on special sets at locations provided by CBS and WTOP-TV, the web's D. C. affiliate. It was estimated that another several hundred more saw the show on home-made converters built by TV "hams" during the official demonstrations last year for the FCC.

WTOP-TV expects to have receivers in public locations later this week. For the present, WTOP-TV will carry only the morning color show from New York at 10:30.

Dr. DuMont had telegraphed the Commission Saturday (25) he had observed operation of a tri-color tube in his laboratory and "for the first time" had seen color pictures he considered "eminently satisfactory and practical for home receivers." He offered to arrange for the Commission to see the development yesterday (Mon.) and recommended it consider postponing commercial color broadcasts until it had made its observation.

The request, as worded, indicated that DuMont only had a tube and the Commission, it was understood, was surprised at the request since it has frequently said it welcomed development of the tri-color tube as a substitute for the disk which limits the size of the CBS picture. It was believed, however, that DuMont saw pictures with an RCA tri-color tube but what system he employed for receiving the color was not indicated.

At any rate, the Commission advised DuMont yesterday morning that it has established a procedure for consideration of new systems and that it could not consider the request as "proper ground for postponement of CBS color programs."

Simultaneously, the Commission issued a formal notice permitting commercial TV stations to broadcast (Continued on page 30)

RCA Preps July 9 Public Tint Tests

Radio Corp. of America will take its pitch for its all-electronic compatible color television system to the public with a series of New York field tests starting on July 9. In contrast with the CBS colorcasts, RCA's will be viewable in monochrome by setowners, without the need of adapters or converters.

RCA has not yet set the programming it will use, but is awaiting reaction to the CBS colorcasting shows. Actual broadcast times are still undetermined, but according to FCC regulations for experimental telecasting will have to be in times that don't conflict with regular programs.

For the experiments the regular (Continued on page 43)

SOG Infringement Suit Vs. CBS' 'Songs for Sale'

A \$50,000 infringement suit against CBS was filed last week in the N. Y. supreme court by Murray Lefkoff, who charged the network with wrongful appropriation of his idea, which he claims resulted in the tele and radio versions of "Songs for Sale."

Lefkoff claims that he originated the idea used on "Songs for Sale" prior to the start of the program and it was accepted by CBS. He says that CBS director Herbert Moss had knowledge of the submission.

Horse Sense

Harry Salter, music conductor on ABC-TV's "Shop the Music," had a little trouble Thursday (21) afternoon during a rehearsal of the "Thanks for the Buggy Ride" number.

Segment was lensed in Gotham's West 48th St. outside the theatre with Bert Parks and Marlon Morgan behind a live horse. Salter and his men played the tune six times, but the nag refused to budge. Parks finally suggested that the mare didn't like the tempo. Salter picked up the beat, the horse neighed happily and the rehearsal went on smoothly. Orch leader observed afterwards, "The animal was right in the first place."

Set Mfrs. Still Shy Away From Color Adapters

Washington, June 26.

Now that color is included in the pattern of commercial television broadcasting, big question here is what effect it will have on the receiver industry. Will the manufacturers now do what the FCC requested of them last fall when it proposed to adopt the CBS system—make new sets compatible for the color transmissions?

The Commission had suggested that the factories put in "bracket standards" which would permit sets to be adjusted for a wide range of image transmissions. The manufacturers advised it would require six months to a year to make such changes.

However, engineers say that the adjustments required to make sets compatible for only the CBS transmissions can be accomplished much faster. Some dealers favor this step to overcome expected resistance to buying sets which cannot receive the CBS programs in black and white.

Whether the impact of the color transmissions in the five major markets where CBS programs are being shown will be sufficient to force the industry's hand is, of course, still to be determined. But, in the meantime, the manufacturers show little disposition to the use of adapters, either built-in at (Continued on page 41)

CBS' James Fasset To O.O. Europe Music Fetes Via Tape Job

James Fasset, supervisor of serious music for CBS, is going to Europe in July for a five-week swing of music festivals. He'll be the guest of the governments of Holland and the Scandinavian countries to tape-record the various festivals. These will later be incorporated into the Fasset-produced "Invitation to Music" long-hair series on CBS.

Fasset will interview the famed European conductors, concert artists, etc., in addition to picking up musical excerpts of the concerts.

NBC Goes Folksy

A travelling hillbilly radio show, designed to showcase amateur folk talent from various parts of the country, is set for a July preem on NBC.

Show goes into the Friday night 10 to 10:30 period, with "Uncle Tom" George, a West Virginian who created the idea for the show, as emcee.

♦ MUTUAL—THE NEW

MORE RADIO THAN EVER



the difference is the **MUTUAL** broadcasting system

HOMES BEFORE

Illustration by [illegible]
and [illegible]

THE RAMPANTS WE WATCH
With Lou Van Rossum, Doris Rich, Joe Julian, Ronald Lisa, Guy Sorel, Ron Rodgers, Carl Emery, Frank Behrens, Sandy Richart, Sanford Hamperden, Sumner Albright, Maurice Tarplin, Jackson Beck, narrator; music, David Broekman

Producer: Robert Saudek
Director: Martin Andrews
Writer: Joel Sayre
60 Mins.; Mon. (25), 9 p.m.
Sustaining
ABC, from New York

Bob Saudek's ninth major documentary, which covered other aspects of the same general theme presented on the previous two series ("Communism, U. S. Brand" and "Clear and Present Danger"), had a larger helping of entertainment-narrative values than its predecessors. Latest entry, designed as a study of Western European defenses, plugged the message that "today the western borders of Europe are the eastern approaches to the United States."

The story was unfolded around three central characters: Madame deMort, a Communist union chief; Bechet, leader of a free union, and Russell, an American engineer. Set in the locale of a Lorraine mining town, on the Franco-German border, the vehicle attempted to mirror the cross-currents of local and international politics in terms of the events and issues affecting the miners and their families.

Joel Sayre's script kicked off with a mine explosion, in which a score of miners were trapped. Then it went into flashback technique to tell of the debate between Madame deMort, who demands higher pay and scores the Marshall Plan as a spur to an armaments race that will impoverish the people, and Bechet, who favors increased production as leading to prosperity and aiding defense against aggression.

A key issue is the coming of the Yank engineer, whom Madame Bechet sees as a tool of Wall Street imperialism and whom Bechet welcomes as an ally who can increase production by 20%. After the tragic mine blast occurred, Madame deMort called for a strike to gain greater safety precautions, but Bechet answered that the explosion was accidental (it was caused by a youngster's detonating some old German bombs left in an abandoned section of the mine) and that a strike would fit in with Red politics.

Narrative developed suspense in the segments dealing with the kid and the engineer wandering in the shuttered tunnels, the scenes with the trapped miners and the frantic rescue work, which made good adventure material. Alvir also developed interest in the political-economic arguments, although these were simplified into the views of only two persons, Bechet and Madame deMort.

Personalized and fictionalized handling while perhaps having wider interest than a straight documentary presentation, had the limitation of not being able to cover certain facets of the complex issues involved. For instance, there was no mention of the current peace feelers which are making the headlines and have an important relation to the questions under discussion.

Production, direction and script were slick. Cast did a topflight acting job, particularly Doris Rich in the difficult deMort role, and David Broekman's score, played by a full orch, was fresh and effective.

Bril.

SQUARE DANCE
With Howard Maschmeier
55 Mins.; Sat., 10:05 p.m.
HIREN ROOT BEER
WFTB, Albany

(BBD&O)

Increasing popularity of square dancing in the Capital District and in other sections of the country gives new program an appeal to a segment of listeners. Mail response to an offer of a booklet on the art is reported excellent, it being divided fairly well between urban and rural areas over a wide territory. Curiously, weekly count is said to have jumped after a 10-cent charge went into effect.

Recorded square dance music has an infectious rhythm but the "calling" tends to become monotonous, when the listener is not participating. Possibly show would produce more pull were the time cut to a half-hour. The 55-minute period is long, except probably for square dance devotees. Howard Maschmeier employs a straight rather than a folksy or corny approach in announcing numbers, reading comments and instructions, and presenting the commercials. Jaco.

SILVER JUBILEE ON NBC
With Vincent Lopez, guest; Ben Grauer, interviewer-announcer
Producer: Samuel Kaufman
Director: Jack Cleary
Writer: Jack Wilson
15 Mins.; Sat., 11:15 p.m.
Sustaining
NBC, N. Y.

The fastest quarter-hour in radio marked the preem (23) of NBC's nostalgic self-salute to its 25th year as a network operation. Transcription technique furthered the rapid pace, made no less speedy by old hands at gibbering—that hardy perennial Vincent Lopez and the ubiquitous Ben Grauer. It was a happy combination engaged in a gay and sometimes sentimental lookback on NBC-AM's very since 1936.

Judging from the teeoff, the interview series could go on forever, since the net's repository is almost limitless. Thus, by Nov. 15, the actual anni date, if the program is still on, it will only have barely scratched the surface pertinent to the quarter-century of cross-country airings. The odd-time slotting plus commercial and seasonal factors do not indicate a permanent niche for the show. Yet it is of such a high gassed slice of show biz character, despite the overtones which give the feeling that obsequies are being held for radio as a business (and being written off as a has-been by the more viable TV protagonists), that its sustenance would appear mandatory.

The frame was helterskelter, necessarily so for proper introduction of the series and development of the span it pretends to dramatize. Grauer opened with brief background, then an old Ed Wynn bit was cut in, followed by a call from President Roosevelt's speech announcing the attack on Pearl Harbor. Sharp transition had Ken Carpenter in an exciting exchange with the late Graham McNamee on a Rose Bowl game, then FDR again in a clip from his famous "Remember with Destiny" oration. Grauer must have brought memories to many a veteran listener with a rapidfire color picture on the passing scene of 1936—the era of Gertrude Ederle, Clara Bow, Rower Adoree, pinupfours, tin liches, crystal sets, DX ("distance, kids!"), the Happiness Boys (Billy Jones and Ernest Hare), ad infinitum.

That over with, the rest was largely a Lopez retrospective spree. Lopez with his familiar trademark "Hello everybody! Lopez speaking"; Lopez as synonymous with theme song "Nola"; Lopez recalling sidemen who were part of his orch—including the Dorsey freres, Artie Shaw, Glenn Miller, Rudy Vallee—and gals who worked with him such as the then unknown Betty Hutton; Lopez and Xavier Cugat, (third violinist at Casa Lopez "54th St. West of Broadway"), who latched onto Latin music there as a sort of private joke and who pyramided the new style into a bonanza; Lopez and the Ol' Maestro, Ben Bernie, engaging in personal barbs, friendly but stocked with oldfashioned TNT (Bernie was then fronting the Pabst Casino at the 1933 Chicago Fair); Lopez and his location at the St. Regis, back about 1930 when Grauer, after a mouth-watering hope, finally got a berth as announcer for the pianist-composer-personality.

And then, of course, the Lopez with memories of Ruth Etting, Vaughn de Leath, Rubinoff, Eddie Cantor, Kate Smith, Lanny Ross, Russ Columbo (the WEAF warbling whiz-kid) and Singin' Sam. A plug or two for Lopez at his longtime Taft Hotel location and a Grauer finale on "great moments in NBC's radio lifetime"—and the package was wrapped, ready to be duplicated on succeeding Saturdays with other guests who have contributed to the industry's advance. Series is produced by Samuel Kaufman of the net's press section, which seems appropriate. The Jack Cleary script was tight and terrific.

Al Morey Exits WBBM For Schwimmer & Scott

Chicago, June 26.

Al Morey, for the past eight years program director and director of program sales at WBBM, CBS flagship here, has resigned to join Schwimmer & Scott advertising agency as account executive.

Morey is handling American Vitamin Assoc. and Fox De Luxe Beer. Both accounts are heavy spenders in radio and TV, and Morey is handling 20 TV shows about 100 radio shows weekly.

THE PET MILK SHOW
With Jack Pearl, Mimi Bessell, Cliff Hall, Russ Emery, Gus Haugenborn orch; Ed Herlihy, announcer
Producer: Bill Becker
Writer: Billy K. Wells, Stanley Drebin
30 Mins.; Tues., 9:30 p.m.
PET MILK
NBC, from N. Y.
(Gardner)

This summer replacement for the vacationing "Fibber McGee and Molly" is good hot-weather entertainment, not too weighty and quite easy to take. Comedy and song program has the thinnest skeleton of a story to string its gags on, but that suffices. Built around the veteran Jack Pearl and his Baron Munchausen creation, opening script Tuesday (19) had some gags that were as corny as the Baron himself. But they were nevertheless amusing, and in some cases downright hilarious. The Baron and his tall tales are still solid comedy, and even if there was an occasional straining for a joke, the give-and-take generally was very funny.

Pearl's comedy, timing, accent and spirit were in excellent style, while Cliff Hall's feeding was expert and glib. The Baron was back from abroad, anxious to put on an opera. Hall steered him, first to Russ Emery, then to Mimi Bessell, amidst comic situations and amusing gags. Miss Bessell was good foil for Pearl, and further distinguished herself with two fine musical renditions, "El Relicario" and "Villa," sung in a rich lyric soprano with some fancy coloratura adjuncts. Emery, an able baritone, contributed a fetching "Hello, Young Lovers."

In a brief mid-commercial, Pearl did a cute musical jingle, and Miss Bessell worked in a straight plug.

Dron.

BLOCH PARTY
With Ray Bloch Orch, Judy Lynn, Russ Emery, Chorus; Martin Sweeney, announcer
60 Mins.; Fri., 8 p.m.
Sustaining
CBS, from N. Y.

Replacing the "Songs For Sale" show which moves into a Saturday night AM-TV spot, this 60-minute session dishes up straight music without any gimmicks to hype attention. If the quality of the music pays off, then this stanza should click. It showcases one of the top studio orches under Ray Bloch's baton plus two solid vocalists in Judy Lynn and Russ Emery and a well-balanced choral group which adds depth to the musical presentations.

Prem show accented standards for the most part in a well-rounded program. Miss Lynn was standout in her stylish workovers of such tunes as "You Made Me Love You" and "Would I Love You" while Emery projected ably on the oldie, "It Was So Beautiful" and in a duet with Miss Lynn on "You're Just in Love." Medleys from "A Tree Grows in Brooklyn" and "Porgy and Bess" scores were also spotted for the two vocalists and the chorus.

Bloch's orch unleashed several glittering instrumentals on "Turkey in the Straw" and "The National Emblem March," besides furnishing lush backing for the vocalists. Between numbers, Bloch engaged in some chatter about the upcoming tunes with announcer Martin Sweeney but the gab was brief and the music amply sustained the program.

BRUNCH WITH DOROTHY AND DICK

With Dorothy Kilgallen, Richard Kollmar
45 Mins.; Sun., 11:15 a.m.
WOR, N. Y.

After a two-week hiatus Dorothy and Dick have come back to their breakfast table in a transcribed series emanating from the European capitals visited on their Continental jaunt. Although the initiator (24) was transcribed in a palace near Frankfurt, Germany, the Kollmars project the same intimacy and ease that prevail on their regular morning chatter series from their New York apartment.

Scheduled to run until July 3, when the Kollmars return to live broadcasts, the transcribed sessions will give the listener an ear-witness account of life in post-war Europe. In a factual, but casual, manner, the Kollmars relate vividly the excitement of a European trip from take-off time in N. Y. to arrival in Germany. Interspersed with vignettes of people and places, the Kollmars keep the stanza lively and interesting throughout. Occasionally they lapse into a tale that doesn't hold up in retelling, but cliche pace absorbs the weak portions immediately.

The transcribed travelogue will be continued on WOR's "Breakfast With Dorothy and Dick" show, which is aired Mon.-Thurs.-Fri., 8:15 a.m.

RAYBURN AND FINCH SHOW
With Gene Rayburn, Dee Finch, Peggy Anne Ellis, Stuart Foster, Johnny Guarneri Quintet
Director: Bruce Zittle, Jr.
Writer: Bob Corcoran
60 Mins.; Fri., 9 p.m.
Sustaining
CBS, from New York

Gene Rayburn and Dee Finch, who have won a good-sized local New York following with their breakfasttime antics on indie WNEW, are filling the hiatus of "Hear It Now" on the CBS web. Present show is more successful than the series they did on ABC last summer, since they have added assets in the Johnny Guarneri Quintet and vocalists Peggy Anne Ellis (also a WNEW personality) and Stuart Foster. The live performers lead extra values which overcome the hurdles of the disk jockey format, which (in view of localized tastes in platters) has never really clicked on a web stanza.

Rayburn and Finch used a half-dozen disks on the kickoff Friday (22), all of them solid items—including Frankie Laine's "Tomb Raider," Hoagy Carmichael's "My Reservations," and Tony Martin's "I Got Ideas." But, as they do on their WNEW strip, they broke into the numbers with whacky spikejones effects: a row mooring, a match of "I Taut I Saw Paddy Tat," a man asking for the address of the Mayo Clinic, etc. It's all good fun, and one of the best parts of the entry, but the device was a bit overworked.

Duo also used some scripted material, such as a travel advice department, a science department and other gimmicks intended to provide humor. Some of these got across, but others fell flat. However, they're all quickies and it doesn't matter too much when they don't register with full impact. Sharper scripting, added to the team's natural flair for ad libbing, can make this a stronger entry.

Miss Ellis and Foster put over several tunes nicely, including a duet on "Pretty Eyed Baby," and also fitted in well with the clowning. Guarneri combo gave effective instrumental backing. All in all, airer makes good warm weather fare.

Bril.

THE MAN FROM HOMICIDE
With Dan Duryea, others
Producer: Helen Mack
Director: Dwight Hauser
Writer: Louis Velties
Music: Basil Adlam
30 Mins.; Mon., 8 p.m.
Sustaining
ABC, from Hollywood

ABC's summer substitution for "Inner Sanctum" is a novel meller in that its hero is a tough detective rather than a tough shamus. In all other respects, however, "The Man From Homicide" shapes up as a routine stanza that needs plenty of policing in script and thespian departments.

Screen villain Dan Duryea heads the cast as Lou Dana, homicide squad plainclothesman. His style is too clipped and too tough to be entirely credible and his voice doesn't carry the hard-boiled cynicism demanded by the role. On prem stanza (25) Duryea solves two murders by uttersgarming hoodlums and out-faking the femme involved. Louis Velties script was unimaginative and his choice of an interspersed narrative format in which Duryea refers to himself in the third person was, at times, confusing. Other cast members met the script's demands adequately.

Basil Adlam's musical background set the mood nicely while Dwight Hauser's direction kept the stanza moving.

Gros.

GRANT IS ON THE AIR
With Forrest Willis
15 Mins.; Mon.-Thurs.-Fri., 11:30 p.m.
W. T. GRANT CO.
WTRT, Troy

Forrest Willis, Albany area's best-known radio voice, back on a heavy schedule after recovering from a serious illness, has picked up another sponsor, in the new W. T. Grant local store. He is going over familiar ground, one which has consistently paid dividends, money and audience who. It is emphasis on public service, through interviews with representatives of worthy causes, and transcribed music.

Typical of the former were interviews with Mayor Edward A. Fitzgerald, of Troy, and two associates, on a fund drive for Camp Barker in Grafton, and with Capt. Beanie Christie and Kathleen Russell on the Army nurse procurement program. Willis' layoff apparently resulted in an increase of vocal vitality. He is an old hand at interviews and with commercials (not presented here).

Jaco.

RICHARD HARKNESS
Producer: Richard Harkness
15 Mins., 4 days per week, 13 (noon)
Sustaining
WNBW, Washington

Richard Harkness, a vet of the NBC network but a newcomer to video, makes a pitch for the housewife's nose, listening via a news telecast edited for femme interest. What gives show a novel twist is commentator's assumption that Mrs. John Q. is at aware of the serious issues of the day as her husband.

Harkness has a polish, and air of authority which lends authenticity to his words. In addition, he is sufficient to be as a newsmen to bring 'the home screen the necessary background and sense of news to tell the day's events down to the quarter-hour of concise reporting and analysis. He follows a loose format, intermingling with side slants and new angles from day to day.

Later venture to be tried out on the Harkness show was a taped insert made the previous day at the Pentagon. The four-minute film insertion made as an experiment, proved successful enough for the station to schedule weekly photographed interviews with Defense Department reps starting next week. Idea is to take wives and mothers into the office of the men and women responsible for waging the war in Korea to give them a first hand look-see at what makes the military tick. At initial Pentagon cut in, Harkness interviewed General Omar Bradley's personal briefing officer. Later revealed the detail in which the chairman of the Joint Chiefs of Staff is kept in touch with troop movements. Though this particular subject seemed somewhat technical for the hour and the audience, idea is a sound one, particularly with such subjects as topers in the WACS, the nurses, the Marines, etc., sketched. Though Harkness makes it clear that this is a filmed interview, it would be well for him to wear the same suit of clothes for both live and taped portions of show. Having him suddenly appear in entirely different garb shattered, to some extent, the spot news punch of show.

In general, Harkness technique consists of teeing off with spot news, intermingled with newsworthy shots. At show caught, for example, Telenews shots of Rudy Hallee announcing his political intentions were used. After going through the day's headlines, commentator switches to human interest items, here, too, using film along with straight reporting.

Show makes easy listening and looking. Harkness wisely avoids the pitfalls of mugging, handling the news in straightforward, almost matter of fact fashion. He is luckily photogenic, and cleanly natural. With few top mid-day news shows available, this is a natural for network consideration.

Love.

STADIUM SHOWCASE
With Alexander Smallens; Mischa Elman, guest; John Dale, announcer
Director: Bob Hodge
25 Mins.; Sun., 10:35 p.m.
WNEW, N. Y.

WNEW's new summer series, purportedly featuring selections from the weekly programs of the Lewisohn Stadium, N. Y., concerts, is a good boost for the si fresco longhair season. Otherwise, judged by Sunday's (24) opener, it's more promising than compelling. Idea is to have Alexander Smallens, vet symph conductor, talk about the Stadium week's soloists, and play some excerpts from that week's selections. Naturally, 25 minutes doesn't give much time for a variety of music.

But musically, Sunday, the program was a little haphazard and disappointing. Two of the three selections played are not on this week's Stadium schedule, and the offerings, taken together, weren't too absorbing a musical dish. Smallens, however, turned out to be an engaging emcee. He's been connected with the Stadium, as conductor, for 10 years; is a distinguished musician and an urbane gentleman. His chatting Sunday was informal, informative and plain, neither highbrow nor pedagogical. He previewed the coming season, put in a plug for the Stadium's season book sales, and interviewed Mischa Elman, who is Thursday's (28) opening-night soloist.

Elman talked about various subjects briefly, his violin, Enrico Caruso, swing music, and an artist's need to keep up with music's progress. Music offered consisted of the Meditation from "Thais," on an Elman recording; excerpts from Tchaikovsky's Serenade in C, and the love work from this week's Stadium fare, an item from Verdi's Requiem, sung by Caruso. Bril.

Tele Follow-Up Comment

Dean Martin & Jerry Lewis continued their many ways on NBC's Sunday night "Colgate Comedy Theatre" series. Do have by now established themselves as one of the funniest twosomes in the business and that impression is an ingrained that virtually anything they do gets over. Sunday's (24) program was up to the standard of their previous shows. Aside from the opening gag, it was comparatively slow in getting started. It's probable that they set such high standards on previous TV trips, that a viewer can get impatient with anything less than rolling on the living room floor.

The opener was rock producing. After a healthy buildup for Martin & Lewis, singer Tony Martin and fighter Joe Louis came on stage. It was a brief and punchy bit which even put deadpanned Joe Louis in the role of a comic.

Probably, the highlight of all their shows in the finale when lots of time is left open for them to do virtually as they wish. Finale was highly effective with their patter and general mayhem getting a huge laugh quotient.

Another sequence was reminiscent of similar spots on other shows. This particular segment had Lewis running amok in a Union League-type clubhouse. Other variations on previous shows had the same idea prevailing with the comic doing a similar stint at an exclusive dinner party. Repetition didn't do the team much good as similar effort on fresher idea would have paid bigger dividends.

Major outside talent came in the form of Janis Paige, who made a bright impression with a tune "Those Old Photograph Records."

Aside from the plugs for the various Colgate products, team took the liberty of putting on a few of their own. There was a pitch for their forthcoming picture, "That's My Boy," another for a charity show in Boston, one for their opening at the Paramount, N. Y., July 4, and other for Tony Martin at the Riviera nightery. Generally, M&L have been responsible for the sanest comedy moments on TV. It was their finale for the season on the Sunday night show.

For its next-to-last drama presentation of the 1950-51 season "Pulitzer Prize Playhouse" came up with a "Triple Play" consisting of three one-act plays in the 10 to 10 p.m. Friday (22) slot via ABC-TV. With veteran and ever-reliable thespians Edna Best and Sidney Blackmer operating vis-a-vis in one entry and singing in the other two, plus neat adaptations from originals of Pulitzer-cited John Hersey, Edna Ferber and George Craig, and plussed also by good supporting casts, it was pleasant summer fare.

Curtain-raising "The Weak Spot," by George Kelly (Pulitzered for "Craig's Wife"), TV-scripted by David Shaw, was a nice piece of domestic trivia turning on Edna Best's superstitions being pook-pooed by husband Sidney Blackmer. A fortune teller's clairvoyance was dragged in to convert Blackmer into a superstitious character himself. The stars were handily supported by Ruth McDewitt as the card-teaser.

The second frame had John "Bell for Adano" Hersey's "The Pen," arranged by David Davidson. This one found civilian engineer Blackmer venting his spleen on skipper of ship bound for Yokohama when, upon returning from shore leave at Pearl Harbor, he discovered his pen was missing. Series of tirades got him nowhere and all his fine talk regarding honesty and justice were received with scant attention. Still fuming on rights and honesty at checking into a hotel in Yokohama, he was shown exiting for the bathroom ensconced by a "U. S. Navy" towel pilfered from the ship. Though there were some technically inaccurate sequences such as naval personnel saluting while uncovered, the action and establishing of points to give the finale its sock were well contrived, and there was good backing of "hot head" Blackmer by ship's captain Thomas Chalmers and sailor Bill Daniels.

As relief from light comedy, the windup was comedy-drama "You're Not the Type," by Edna Ferber ("So Big"), transplanted by Irving Elman. Miss Best, in a sizable chunk of solid acting, appeared as a former star with age creeping up and who insists on young roles, but is discouraged by her producer friend. Via a mistaken phone call, her niece (a rival for the part), and a young playwright enamored of the latter, Miss Best got the part and had

a mother role reading closer than for all its cliché-like manifestation, was an exciting vignette of lost youth and newly found sense of age values. Jean Gillespie stood out in role of the niece.

Overall supervision by Joseph Moran and direction by Dan Petrie were skillfully handled and the cameras crossed the three plays capably within appropriate decor. After one more "Prize" offering (29), bankrolling Schlitz Beer will go into a "film firsts" summer theatre series.

Ed Wynn finalized for the season on the NBC Wednesday night series with a show in which the major strength was contained in an excellent set collection. The talent was booked in a manner that fit in generally well with the sketches and the outside talent gave fine performances. Wynn's work, although his usual inventive and ingenious vein, didn't always hit with the expected impact. There were times when his gags were too subtle to be conveyed into the living room, but generally his efforts were good.

Wynn always introduced his talent in a deft manner. His various gags gave the acts a good sendoff and he has the knack of providing a warm atmosphere for his colleagues. There was good novelty with Baudy's Greyhounds, an unusual dog act, Landre & Verna executed some eye-catching ballroom routines and the Maxine-Abbott dancers provided a fast apache touch to a Parisian sequence.

One of the major disappointments was the puppet sketch with Wynn, Laraine Day and Joseph Buloff. It was a reverse on the usual scene of this type with Wynn and Miss Day portraying marionettes manipulated by Buloff. It was a cute idea, but rather difficult to execute. It didn't warrant all the time it consumed.

NBC-TV's "Philco Television Playhouse" presented an effective adaptation of Lloyd C. Douglas' "Doctor Hudson's Secret Journey" on Sunday (24). The novel deals with personal problems and a man's regaining faith in himself—and this provided a vehicle with depth and understanding of human character.

Dr. Hudson's career was threatened following the failure of an experimental emergency operation he performed on his own wife. His daughter felt he had killed the woman and became a problem child, and he lost his nerve to attempt other operations. However, the self-destructive course of his life was changed when a successful sculptor told him that the secret of happiness is helping others and finally provided the doctor with the chance to prove himself through that same difficult operation on the sculptor's daughter.

It was a somewhat melodramatic treatment of the theme, and the windup was a little too pat, but the stanza held interest and had good delineation of character. For example, scene in which the sculptor's daughter won over the doctor's daughter had an understanding psychological approach.

Cast did a nice job, with Shepherd Stroudwick as the troubled medic, Colin Keith-Johnston as the forceful sculptor and Barbara Ames as the latter's daughter. Marlin Brooks was a young mechanic interested in medicine and Marilyn Monk played a nurse who secretly loved the doc. Laura Weber clicked as the emotional moppet, and Brandon Peters was the hospital chief.

Fred Coe's production and Gordon Duff's direction had the story develop slowly at first and then pick up a faster pace for the wind-up. Jean Crowley's adaptation was well handled and Otis Higgins' sets were competent.

STRAW HAT MATINEE
With Mel Martin, Rosemary O'Berding, Dick & Pat, Ernie Lee Orch with June Perkins, others
68 Mins.; Mon-thru-Fri., 4 p.m.
PARTICIPATING
NBC, from Cincinnati

Afternoon programming in the summer months is expected to provide a problem for the networks. It's probable that they don't expect a sizable audience to be glued to the TV sets late afternoons during this period, and with the sampling given on "Straw Hat Matinee," their expectations are most likely to be realized. Program subs for the Kate Smith show.

"Matinee" is a thin show of little consequence showing lack of budget and any idea that can pull

WHO'S WHOSE

With Phil Baker, emcee; Robin Chandler, Art Ford, Basil Devane, part, permanent panel; Emily Kimbrough, guest panelist; Diny Dean, guest interviewee

Producer: Louie Lewis; associate, Mort Lewis

Director: Alexander Leftwich
30 Mins.; Mon. (25), 9:30 p.m.

GENERAL FOODS

CBS-TV, from N. Y.

(Young & Rubicam)

Phil Baker ventured into TV with a tired, overworked format. Taking the slot of the long-running "The Goldbergs" (same sponsor), actually it isn't an orthodox summer fill, since the Gertrude Berg show has been axed, so that "Who's Whose," in trying to carve out a niche for itself, fell flat at the wrong time. Only intelligent savvy was supplied by baseballer Diny Dean, the celebrity guest. He's a natural comic, no script needed.

Show's pattern is having the panel place a married gal with the right spouse from among three on view and vice versa. By asking questions, they're supposed to be guided toward the right conclusion, sometimes the non-entities on display told a little about themselves or their spouses. It seldom made sense, and visually it was stilted.

A dark, turbaned gent, called "Gunga," tipped off studio and home audience on the proper pairings. When first called upon by Baker, "Gunga" was looking at the stars or the camera wasn't paying attention, or both, but he was finally trained upon and wasn't very much in evidence again.

There was nothing fresh or diverting in the idea, as presented, and Baker's patter bordered on the amateur. When one of his jokes egged, he wondered about how "my eight-inch brain looks on a 16-inch screen," his best gag. It wasn't the same snappy Baker who sparked radio's "Take It or Leave It" for so long. His reflexes were off. Dean showed the only visual showmanship, and that was slight, by faking an embrace of the wrong wife, then switching to the missus, to grab a laugh that was desperately needed.

Apparently the production and direction got lost in rehearsal. It is possible they can do something with the entry, but they would have to start from scratch.

Pabst-CBS Set Unique Pattern on Louis-Savold 'Playback' for Home TV

Pabst Beer's regular Wednesday night at 10 flatcut frame came onto CBS-TV last week (20) with little advance ballyhoo but earned itself an accolade for showmanship and interest. With Dennis James in the usual announcing niche doubling over as interviewer, program featured films of the Joe Louis-Lee Savold fracas held five days previously (15) at N. Y. Polo Grounds and theatre-tweeved them on an exclusive basis by direct transmission to nine out of town theatres, with N. Y. shut out. But the idea of the screened reprise of the fight was only part of the story. The meatier part and the one with compensation for home TV owners deprived of the simultaneous ringcast was the appearance in the studio of the winnahn and still ex-champion on the remake for the title—Joe Louis himself. He had kayaked Savold in the sixth.

The unusual setup gave James a base from which to extract from Louis the intimate, in-fighting details of what goes on during the intensity of battle and between rounds. Created was an atmosphere of past-present action, so that a viewer not especially aware of the time element might have figured himself a witness to the June 13 event. The illusion was near-perfect, despite a tendency by James to question whether he should call certain phases of the fight in the past or present tense.

In many ways the combo film-live setup was superior to watching the fight itself on the 15th, so the Pabst-Warwick-Legier agency combo appears to have established a pattern for upcoming lookbacks when, as and if films become available, and assuming that exclusive Theatre-Vision on big fights is here to stay. This one was sparked almost purely because of Louis' presence. The ex-champ's honesty and candor in answering leading questions put to him by James were revealing, ditto a spot by referee Ruby Goldstein, who contributed some corking inside stuff. For instance, when Louis was

CBS' Premiere' Colorcast Historic But Lacking in Sock Showmanship

By GEORGE ROSEN

Another milestone in video went into the records Monday afternoon (25) when CBS premeed its first commercial TV colorcast with a five-city cable hookup (New York, Boston, Philadelphia, Baltimore and Washington.)

Initial public presentation, titled "Premiere," was a full-hour (4:30 to 5:30 p.m.) showcasing of top CBS personalities, including Arthur Godfrey, Garry Moore, Faye Emerson, Ed Sullivan, Sam Levenson, Patty Painter ("Miss CBS Color"), Durwood Kirby, along with Robert Alda and Isabel Bigley ("Guys and Dolls"), the N. Y. City Ballet Co., and Bill Baird Marionettes and Archie Bleyer's orch. In addition, CBS board chairman William S. Paley, CBS proxy Frank Stanton and FCC Chairman Wayne Coy were on-camera for brief remarks to signalize the important occasion.

Considering the "historical" aspects of the event, CBS' initial entry into commercial colorcasting left much to be desired. Despite an awareness that only a limited few in the five-city range had access to the color signals that went out over the CBS stations' regular transmitters (for example only about 30 color receivers are available in the New York area), Columbia's rainbow boys should have sparked the tint inaugural with a greater display of showmanship and overall production values. (Cost of the "Premiere" one-shot was estimated at about \$10,000, with the 16 participating sponsors sharing the tab and paying a token time fee.)

Obviously, major interest focused on the quality of color

HAYLOFT HOEDOWN

With Randy Aichele, Tom "Cactus" Brooks, Red River Rangers, Janie Workman, others; Ed Mills, announcer.

Director-producer: Bill Loader
30 Mins.; Fri., 9 p.m.
FORD MOTOR CO.
WBAS-TV, Louisville

"Hayloft Hoedown" gives every indication of brightening up the local program setup, with the pick of local rustic talent combining to present a lively season of hoedown music, square dancing comedy, and oldtime fiddling, a formula which is surefire for lookers in this area.

Heading the talent list is Randy Aichele, cowboy singer and guitar player. Backing him on the vocals is a trio from the Red River Rangers and the House Sisters. Youthful femme harmony trio, who are given more opportunity on this show than they have had on previous telecasts.

Show got off to a fast start with a group of square dancers pacing through standard rustic dance evolutions. Red River Rangers provided the square dance music, adding of Sleepy Martin being a standout. Old reliable musicians like Tiny Tomale, accordion, Bernie Smith, guitar, and others provide the string music so essential to square dance shindigs. Janie Workman, gal warbler, photographs well and registers with her pipings, while Randy Aichele projected in a duet with Janie Workman on a religious song "If I Could Hear My Mother Pray." House Sisters projected well on "Chicken Song" and blended their harmonies with the boys on "Mocking Bird Hill." Janie Workman proved an adept yodeler with "I'd Love To Be a Cowgirl."

Comedy inserts were well taken care of by Tom "Cactus" Brooks. Guy had some good material to work with on this show, and his toothless "Cactus" character has become pretty popular with WBAS lookers. He brought on a washboard instrument for laughs, and had a well-pointed gag routine with Aichele which went over big.

Commercials are filmed, and live portion is punched over by Ed Mills, announcer. Fades into the commercial were smoothly integrated by Bill Loader, producer-director. Full-stage treatment was used during most of the show, particularly for the square dancing and Red River Rangers fiddling, but closeups were also used judiciously on the femme vocalists. Production job was well handled, show was adequately staged, and came over smoothly without any gaps and walls. Series looks to rank among the best of local summer productions.

fidelity based on the CBS field sequential system which received the blessings of the FCC (as opposed to RCA's all-electronic, tri-color tube which was rejected after protracted D. C. litigation).

Bypassing the relative merits of the RCA-CBS systems and based solely on the hour of colorcasting that emanated from CBS' 109th street studios in New York (and as witnessed by the agency-client-network-newspaper-mag fraternity assembled before a dozen color receivers at the CBS studios on East 53d street, N. Y.), Columbia's colorvision projection on the commercial preem was strictly hit and miss. Through the initial 10 minutes, during which Arthur Godfrey hailed the products of his black-and-white sponsors and strummed a guitar, and into the Paley-Stanton-Coy congratulatory session, the viewer was conscious of a noticeable lack in contrast between the blue and green colors which predominated, even to the extent that it seemed as though the CBS system was limited to a two-color process rather than three.

There was, however, an apparent pickup in fidelity with the entrance of Faye Emerson, who, between sipping from Pepsi-Cola (her sponsor) to Picasso, then Hopper and Renoir, for a word picture of their color blessings, emerged with added videogenic values via the color cameras. There's little doubt that Miss Emerson will find her niche in the realm of colorcasting, but here, too, there were moments when the tint projection played havoc with her hair, which at times revealed a two-tone job. From a comedy standpoint, Sam Levenson's bit with Miss Emerson gave the program a lift, but with material that's just as surefire in the black-and-white idiom. Same applied to Durwood Kirby's comedy bit.

The Robert Alda-Isabel Bigley dueting of "You're Just in Love" ("Call Me Madam")—an opposition musical to their "Guys and Dolls"—was practically tossed away, so far as tint virtues were concerned, with even the Gotham-panoramic background mining little from the color display.

Ed Sullivan ("Tune of the Town") emceed the second-half proceedings, bringing on the Bill Baird Marionettes who reprised the E. Y. Harburg "Brotherhood of Man" number they did in the recently-shuttered "Flaherty" lighter. (Gayly-bedecked puppeteers are, of course, naturals for the color process.)

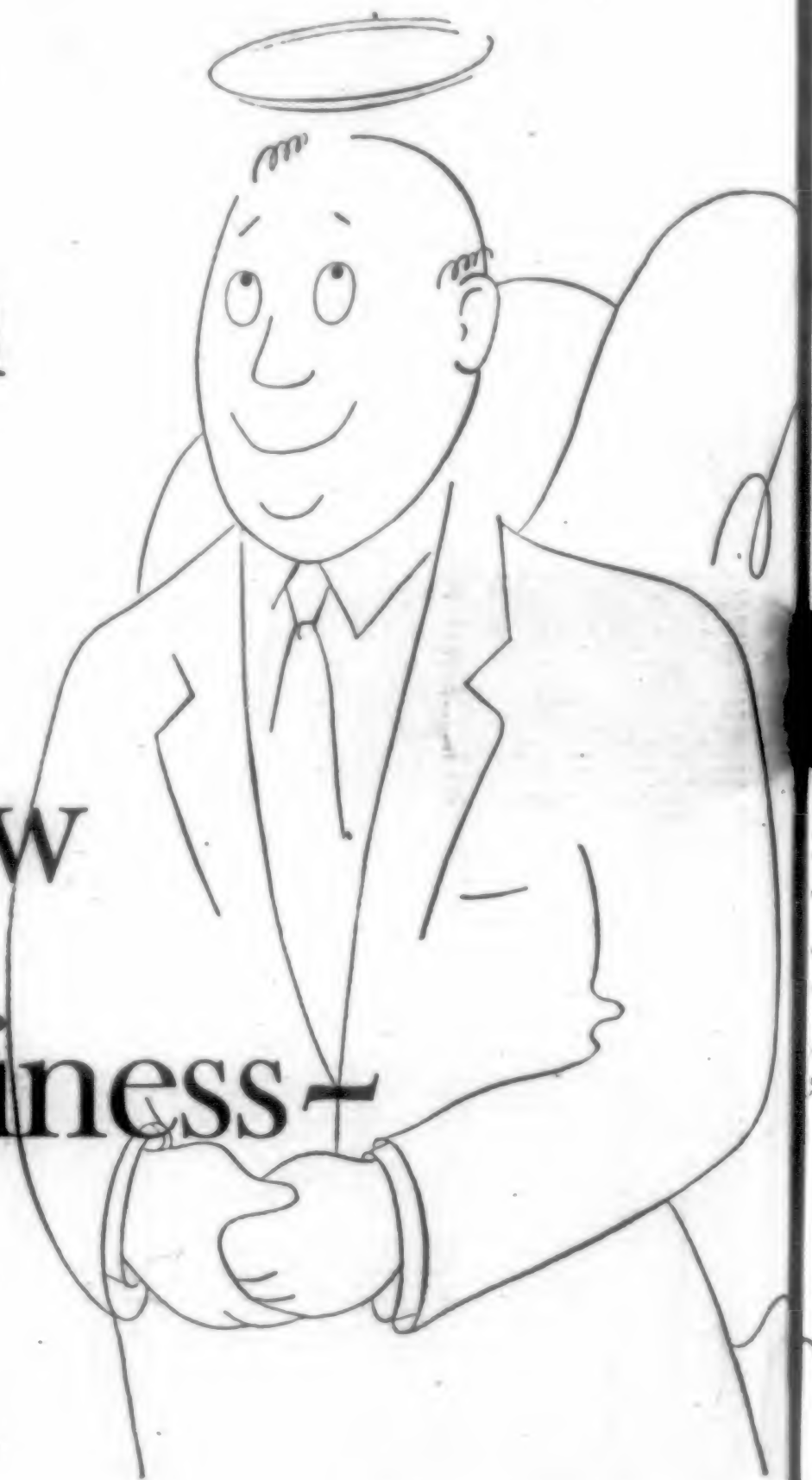
Garry Moore, as with Godfrey, showcased a variety of products (Tenderleaf Tea, Aunt Jemima Pancake Flour, Dix, Ivory Soap, Chase & Sanborn Coffee, Rit, etc.), and clicked with the show's top comedy moments in a scene with Durwood Kirby in an extravagant takeoff of TV's pitchmen.

George Balanchine's N. Y. City Ballet Co. version of Ravel's "La Valse" was, understandably, the piece de resistance, production-wise, and perhaps for the first time revealed color TV's full potential in capturing the nuances and brilliance of "spectacle" displays. Obviously this will be one of the talking points in urging the public to "go tint."

Sullivan and the Marionettes came back for what should have been a more sock windup.

There's no doubt that color will hit its stride in TV's inevitable evolution from black and white. The definitive answers were missing on many scores Monday. The "pastness" of the faces, for the most part, indicated still-existing make-up and lighting problems. There's no doubt that the full-tinted Lincolns and Mercurys as belied by Sullivan will rebound sales-wise to the client who deals in exterior shadings. Ditto the Revlon lipstick as "showcased" by a color-genic model. And those rainbow-hued packages won't diminish the sales impact for the General Mills, Wrigley, Toni Home Permanent, P & G, Standard Brands fraternity of lookbooks. In this respect, the CBS 60-minute performance did more to enhance the commercial entities than the program's personalities. But in "Premiere," color TV as superior entertainment and from a transmission standpoint, was still in the preliminary stage.

are
you
in
show
business—



*Television is gay, glamorous, exciting.
Television is bright stars, glittering lights.
Television is show business.*

But to you, the businessman, it is something else—it is *primarily* a medium in which to display and *sell* your product—not a catch basin for fantastic sums of money expended on lavish productions in the interests of show business.

Examined in the cold, hard light of fact, an investment in television is an investment in advertising and as such *must* pay a return. It will, if you investigate television by asking—

Is the rating worth the rate?

Consider the case of the current TV advertiser who is spending \$45,000 a week for the talent and production of his variety show on network N. His rating is 24.7*—an audience of 6,916,000 viewers.

$6,916,000 \text{ viewers} + \$45,000 = 154 \text{ viewers per } \$$

Does this make sense from your side of the camera?

Hardly, when you examine the job "Hands Of Destiny" is doing via the Du Mont Television Network—with a 10.1* rating and a \$5,000 weekly talent and production cost.

$1,941,000 \text{ viewers} + \$5,000 = 388 \text{ viewers per } \$$

Du Mont has good "prime" time available—time adjacent to established programs such as "Hands Of Destiny," *which can be made to pay an equitable return on your advertising investment.*

Du Mont

TELEVISION NETWORK

62 AFFILIATED STATIONS

A DIVISION OF ALLEN B. DU MONT LABORATORIES, INC.

515 MADISON AVENUE, NEW YORK 22, N. Y. • PHONE: MU 8-2600

IS THE RATING WORTH THE RATE? Write today for a free copy of the Du Mont "Cost Per Rating Point Pocket Piece", and evaluate your television investment. Write: Network Research Department.

or...

REVENUE IN BUSINESS TO SELL

Television Chatter

New York

John Carandine stars in "Case of Upright Man" on DuMont's "Elery Queen" tomorrow (Thurs.). William Holland, prez of Hyperion Films, negotiating with indie producer John Kellers to make series of vidpix on prison life, "In My Cage." Norman Baer is writer and production supervisor on WARD's Vincent Lopez show "Sammy Kaye Show" for Lambert Co., starts on CBS-TV in the Saturday 7-7:30 p.m. slot July 28. Vocalist Molly Lyons has joined cast of Ted Steele's WPIX stunner "Armstrong Theatre" Saturday (30) and moves into emcee spot on "Telephone Game," WCBM-TV July 3 (Mon.).

Announcer John Letas and Mrs. (former actress Harriet Clifton) expecting child in October. Nelson Case signed to announce the Chesterfield summer show replacing Perry Como on CBS-TV starting July 2. Edward Roberts Carroll, former head of DuMont's tele transcription department, has joined Videam Pictures as vice-president general manager. Charles F. Holden has been upped to assistant national director of program production for ABC-TV. Ward Byrnes, executive producer, continues to report to Holden. Toni Menches has licensed manufacture of "Tom Corbett, Space Cadet" caps. Bob Shepard to do Camel's "Man Against Crime" and "Camel Newsreel" commercials. Ray Morgan linked for DeSoto's "It Pays To Be Innocent" this summer. Rex Marshall working on a novel between tele assignments.

Freddy Martin, whose show for Hanel Bishop lipstick starts on NBC-TV July 12, has linked Mary Mayo, Sue Bennett and Jo Sullivan as vocalist-guests in succession on first three editions. Scott Donahue, Jr., upped to assistant TV sales manager of Katz agency, vice Don L. Kearney, who becomes TV program manager. Pvt. Larry Winkler, formerly with DuMont, now on active duty with army signal corps at Camp Gordon, Ga. Victor Boege named outstanding radio, tele and concert star at gathering of Swedish societies in

Scarsdale last week. Herman Hickman of Yale and "Celebrity Time" and Lea Carey, BBDO account exec., were in Cleveland Monday (25) visiting sponsor B. F. Goodrich. Ed Herlihy and Susan Shaw will sub for Tex and Jinx McCrary on the latter's WNBT show during their vacation in July. In a reshuffling of General Artists Corp.'s TV department, Ray Backhaus has been upped in TV guest spots replacing Jay Michael who moved into TV packages.

Hollywood

Disciplinary committee of Screen Writers Guild has warned members not to take less than SWG minimum of \$500 for two weeks work on TV writing jobs. Walker Productions has packaged 30 minute teleplay series, "I Want to Be Married." Construction of new studio is sketched by teleplay producer Carl Dudley, who has budgeted \$150,000 for start of expansion spree. Prexy of Dudley Pictures Corp. and Dudley TV Corp. makes color pix only. Radio and Television Directors Guild postponed election of officers until July 10, when annual session held last week lasted so late members never got to the vote. Jerry Fairbanks Productions is completing "The Mount Clemens Story," U. S. Air Force telepic, documentary to be released in August to all videotapes. A referendum upping member contributions to pension fund from 60 cents a month to \$1.00 was passed unanimously at membership session of IBEW, paying way for possible upping of benefits from present \$50-a-month level. "Hometown Hayride," hour-long western telecast toplining Carolina Cotton, tied off on KTTV, on sustaining basis. Tex Williams gueststarred. Martin Miller replaced Richard Jaeckel in "T.K.O." Bigel Theatre Robert Reid is new sales manager of Walker Productions, new telepic firm. Richard Avoide is lead in "The Man in the Iron Mask," color telepic shot by Revue Productions as part of "Stars Over Hollywood" series. J. J. Franklin of Franklin Television Productions has linked pact with AFM prexy James

C. Petrillo, agreeing to pay 5% of gross on his telepic to union recording fund. "The Seven Graces," Fireside Theatre vidpic, rolled at Eagle-Lion, Frank Wisbar producing. It's a period comedy. WNBH has canned an 18-minute promotion pic at a cost of \$7,000, and the color pic is being shown agency toppers and other time-buyers in east.

Paramount opened its gates to television producers, permitting them to come into the studio and shoot anything except stars. Vidpix can show studio execs, behind-the-scenes workers and others, or interview them, as long as studio feels telefilm being filmed has a good publicity peg. Fred Amiel acquired rights to package and produce "The Don Budge Show" for national television syndication.

Chicago

NBC-TV has decided to sustain Chi-originated "Zoo Parade" during Quaker Oats hiatus. WNBQ's Sunday evening Jewell-sponsored show is tagged "Curiosity Club" not "Curiosity Shop" as erstwhile last week. Don Norman, KNBH, Hollywood, sales chief, and Dick Edminger, station's ad-promotion manager, here last week roadshowing color film on the Coast TV market for time buyers. Angel Casey to sub for Dorsey Connors as WNBQ commentator when latter leaves for Europe July 14. After lining up another 13-week renewal from Borden for the "Borden Music Bowl," daily show on WKBH, packager Herb Laufman entrained for a Coast hiatus. T. Stanton Fremont of the Chicago Westinghouse branch named chairman of the Electric Aaa's radio-TV promotion. Andy Christians, McCann-Erickson producer on the NBC "Wayne King" show off next week for a Connecticut vacation. Frank Weigle launched a quarter-hour daily sports roundup on WGN-TV for Walton Motors. Although set sales during May were down to 4,500, Milwaukee TV circulation is now up to 243,193 according to monthly WMT-TV survey. American Vitamin Associates dropped Bill Irvin's Thursday night interview session, replacing with Carrot Top Anderson film on WGN-TV. California Fruit Growers Exchange taking a daily participation ride starting next week on WNBQ's "Norman Ross Varieties." WGN-TV director Sheldon Cooper departed last week for a Cuba vacation.

Inside Stuff—Television

New York Times this week is running a series of seven feature articles on television. Written by radio-tele editor Jack Gould, the pieces include reports from Times correspondents in over 300 cities. Surveying video's effect on the film boxoffice, the Times estimates that there has been a drop of 20%-40% in tele centres, with a dip of about 10% in areas without TV, the latter due to the higher cost of living. Times cites the shuttering of theatres (134 in southern California, 85 in Metropolitan New York, 61 in Massachusetts and 94 in the Chicago area), but adds that many of the closings can be attributed to outmoded buildings and competition from new houses and centers. Articles, which detail TV's "unparalleled impact" on leisure, reading, culture, family life, etc., notes that the visual medium has also become a political factor of paramount importance. President Truman and Governor Dewey are reported as paying tribute to its political potency but as warning against its use in legislative and judicial sessions on the grounds that it might turn them into "Roman holidays."

RCA Victor in conjunction with the University of Pennsylvania will conduct a 10-week training program in electronics engineering for a selected group of 13 combat officials from the U. S. Army Ground Forces. Study course starts June 25 and ends Sept. 7, and will be given at the company's Camden plant. The officers will be assigned to various engineering divisions of the RCA Victor plant, as part of the civil schooling program for Regular Army officers. In the fall, they will return to Penn to complete their studies for masters degree in electrical engineering.

The tour of duty with RCA is designed to train Army combat personnel along scientific lines so they may evaluate new developments and apply them for use by the Army ground forces. The total training program will prepare officers for such assignments as teaching in service schools, formulating tactical doctrine and training troops in the care and use of technical equipment.

Roosevelt Enterprises has acquired video rights to the Baker Street Irregulars, organization dedicated to the mystery short story which Sherlock Holmes made famous.

Elliott Roosevelt is pitching the series, "Parade of the Detectives," to be produced by Elizabeth L. Calhoun and Margaret D. Kersta and directed by Tim Whelan. Members of the Irregulars include many of the top mystery writers of this country. Sherlock Holmes Society of London is also cooperating in preparation of the proposed show.

"Left Field Forum, A Program for the Vast Minority," is the title of a new series which ABC-TV is kinescoping. It stars Jim Moran, the only public relations man who once led a live bull into Plummer's china shop, sold iceboxes to Eskimos and hatched an ostrich egg personally (coincidentally with the release of the "Egg and I" pic), and Jay Marshall, comic, who goes into the Versailles, N. Y., shortly. Show is designed for 15 minutes cross-the-board. It's a Lester Lewis package.

After an absence of nearly eight years, Brian McDonald returned on Sunday (24) to the Wilkens Amateur Hour in Pittsburgh, a program he m.c'd for seven years up until 1943, but only as a guest. McDonald left the show to go with "Ice Capades" and happened to be back home in Pitt on a visit while ice revue was laying off at the same time Amateur Hour was awarding its grand prize, so he agreed to pamper out the checks. It was also a gesture to his niece, Gloria Bergman, known on the show as Jane Wilkins, who does the commercials and some of the singing and followed her uncle on the show several years later. When McDonald left, however, Amateur Hour was only on radio; now it's on teevee, too, a simulcast from WDTV and WCAE.

James C. Petrillo added another \$150 to the cost of converting old theatrical pix to television use with a ruling that that amount be paid to the man who originally orchestrated the film's score. Payment must be borne by the studio or producer selling the film to video. Fee is in addition to the 5% of the gross payment to the AFM revenue fund and the cost of rescoring the picture. For the latter chore, producer must use same number of men who originally scored the film, each sideman getting \$50 for each three-hour working period and the leader getting a minimum of 50% extra. Petrillo ruling came following overtures by American Society of Music Arrangers.

New service specializing in development of film and video talent's being launched this week as "Shooting Stars." Organization will make a number of monthly screen tests cuffs for persons selected as having potentials for screen and TV work.

Group will function as a personal management and liaison advisory service, not as an agency. Outfit is headed by Frank Malagon, pic producer, and Gustave Laumont, Belgian color photography specialist.

Chi Educators

Continued from page 27
work out a pooling arrangement for use of the outfit.

Factor likely to weigh rather heavily in the YCC's consideration of the Windy City application is the standards maintained by the board of education's FM station which is generally considered one of the relatively rare examples of effective educational use of radio.

The pending ABC-TV merger which will result in CBS getting WKBH's channel 4 provides a footnote to the educational channel situation. Earlier, when it looked possible that the network would have to accept a ultra high frequency channel for its long-awaited Chicago station, CBS raised objections to the allocation plan which set aside Channel 11, the only remaining very high-frequency groove, for the educators.

Financial backing doesn't loom as too big a problem for the school men anxious to get into video. Besides the resources of the cooperating institutions, the group may land a grant from the various philanthropic agencies, such as the Ford Foundation, projecting themselves into educational broadcasting. Just last week the U. of Illinois was handed a \$245,350 grant by the W. K. Kellogg Foundation to "strengthen educational broadcasting" at the university and other schools having stations. Same institution received a \$90,000 TV transmitter as a gift from General Electric for use on its downstate Urbana campus.

"A GREAT GROUP!"

HI, LO JACK AND THE DAME

Mgt.: BOB KERR, New York, N. Y.

FOR SALE

Just the house you've been looking for at the price you want to pay, beautiful landscaped garden facing south, located heart of Manhattan, East 6th. Accessible transportation, suitable private residence or 3 duplex apartments. 11 rooms, 2 complete baths, 5 wood-burning fireplaces, new gas heat, new kitchen equipment including electric dishwasher. Bought on moderate terms, vacant. For further information call—Miss Howard. Wm. S. May & Co., 14 East 58th Street, Plans 3-0270.

CREATIVE COMEDY

For TV - RADIO - NIGHT CLUBS - STAGE Exclusively for YOU! Laugh Openers and Performers PRUD A. GUY VISK Writing Exchanges 12 Liberty Place - New York, N. Y.

WGN is your Bonus Buy in Chicago!

If you're buying any other station in Chicago you are losing a great bonus audience.

WGN reaches 260,100 more homes one or more times a week than the next station in the daytime.*

WGN reaches 302,750 more homes one or more times a week than the next station in the nighttime.*

Figure it out... in 13 weeks WGN delivers a Bonus Audience the size of the city of Chicago.

7949 SWS

A Clear Channel Station...
Serving the Middle West

MBS

WGN

Chicago 11
Illinois
36,000 Watts
720
On Your Dial



Eastern Sales Office: 330 East 42nd Street, New York 17, N. Y.
West Coast Representative: Kenneth and Elizabeth
480 S. Van Ness Ave., Los Angeles 5 • 230 Montgomery St., San Francisco 4
710 Lewis Bldg., 250 SW Oak St., Portland 4

ABC Gives 'Soaps' Lavish AM Spread

ABC, which at its inception announced a policy against soap operas, on Monday (2) kicks off with five quarter-hours of daytime serials. While the soap format has been showing signs of slipping ratingswise, ABC program vicepresident Leonard Reeg feels that the new lineup can build a big audience because they are scheduled in the morning, when the other networks are committed to audience participation or variety shows.

Following "Modern Romances," which is already in the 10:45 a.m. slot, ABC will beam "Romance of Evelyn Winters," an Air Features-Hummerts production which was once aired on another chain. "David Amity" goes up at 11:15 with its format revised from separate half-hour stories to a serialized quarter-hour. Margaret Sangster continues as scripter.

Chain is still negotiating with General Foods, which owns "Portia Faces Life," for the 11:30 a.m. slot. GP is still undecided whether to tell the show to ABC for use as a sustainer, or to hold on to the ailer, which is written by Hector Cheviy, for its own future use.

Going into the 11:45 a.m. strip is "Lone Journey," a John Gibbs production, which has also been aired on another network in past seasons. It will be scripted by Peter Michaels.

Web is betting that on the continued strength of the daytime serials, based on their mass appeal and on the theory that in the morning they will be less susceptible to video competition.

WOR's 'Barbara Welles,' Indie Grocers in Tie

With stations going in more heavily for merchandising tieups with food chains, WOR's (N. Y.) "Barbara Welles Show" has made a deal with independent grocers. Afternoon strip has been made the voice of the New York State Food Merchants Assn., outfit with 7,000 members.

In return for the editorial push "Miss Welles" (a house signature, currently held by Helen Hall) gives the indie grocers, they support products participating in the program, giving them preferential display, mentions in local advertising, point of sale promotion and extra distribution. This is done through NYSPMA's own sales promotion department, which is also doing merchandising for the Welles ailer.

R. C. "Pete" Maddux, WOR sales vicepres, said that the setup has brought in two new bankrollers for the show—Cremoland butter and Fischer's bread (latter will start July 2). "Indie grocers make 80% of the food sales to households," Maddux said, "and together they run the biggest food market."

A. F. Guckensberger, executive secretary of the grocers' group, said that the tieup is helping his campaign to get more biz for the indies. "Daytime radio is still the most vital force in reaching the consumer housewife," he said, "and we're happy Miss Welles can tell our story."

In addition to the merchandising, the Welles show and its backers get a full page every month in Food Merchants' Advocate, organ of the group.

Bob Church to NARTB

Washington, June 26. Abiah (Bob) Church, a lawyer with the U. S. Court of Claims, was appointed to the legal staff of NARTB last week. Church will join the organization Aug. 1 as assistant to Justin Miller, general counsel.

A native of St. John's Park, Fla., Church graduated from George Washington U. Law School at the head of his class in 1950. He previously worked in several branches of the government. He is 29.

Bowling Green, Ky.—WLBZ here last week shifted to its new frequency of 1410 kc with power of 5 kw day and 1 kw nighttime. It previously operated on 1340 kc with 250 watts. Station, a Mutual affiliate, went on the air June 26, 1949, and this week is celebrating its fifth anniversary.

WTUX GETS A NEW LEASE ON NAG RAP

Washington, June 26.

WTUX in Wilmington, Del., whose license was revoked for devoting too much of its program schedule to horse racing and broadcasting results in such a way as to aid illegal bookie operations, got another lease on life last week from the FCC.

Pending action on a petition to reconsider the revocation, the Commission gave the station authority to stay on the air until Sept. 10. Previously, the station was given until July 2 to remain in operation pending action on the petition.

Renewal of the station's license was denied last October when the Commission reversed an examiner's recommendation that leniency be exercised because of inexperience of the owners and in view of a promise to develop a balanced program schedule. Request for rehearing has been pending since Nov. 1.

'Flying Tigers' Sponsor

Walter H. Johnson Candy returns to DuMont on July 29, resuming sponsorship of "Flying Tigers" after a two-month hiatus.

Show will be aired Sundays at 12:30-1, via Franklin Bruck agency.

WCAU's Split Technique

Philadelphia, June 26.

WCAU's local sales staff, now at an all-time high of 13 men, has been split into separate sales staffs for WCAU-AM and WCAU-TV. John S. deRussy has been named sales manager for radio and Robert M. McGredy has been appointed sales manager for TV.

Donald W. Thornburgh, president, said separation of the sales forces marks the completion of a plan begun a year ago, when deRussy and McGredy joined the staff. A veteran of 13 years in Philly radio, deRussy will concentrate entirely on AM.

DeSoto Dealers Drop Pitt's TV 'Sbo-Biz Quiz'

Pittsburgh, June 26.

DeSoto Dealers of Allegheny County are dropping local teevee "Sbo-Biz-Quiz" on July 8 at the end of its second 13-week segment. It's understood auto men planned to continue through the summer until price on the program was jacked up. Even so, they considered keeping it on if they could get the factory to kick in with some financial assistance.

When home office nixed the proposition, local DeSoto men decided to give up.

WTIC, WIP in Forefront on Radio

Anti-Dope Drives; Spark Legislation

Hartford, June 26.

New anti-narcotics law, which went into effect in Connecticut last week, got rolling via plugging by WTIC here on the dope menace. The NBC affiliate launched its anti-drug crusade on its teenage program, "Mind Your Manners," which is fed to the network on Saturday mornings. On May 5 the ailer included a taped interview with a 16-year-old convicted drug addict, followed by a discussion by the juve panel.

Paul W. Morency, WTIC vicepres-general manager, found that there were no mandatory minimum sentences for narcotics peddlers, violators were let off with light fines, there was no differentiation between sellers and users of drugs, and no stiffer penalties for second and third offenders. Law was rushed into the legal hopper after being discussed with state brass.

At this point 20-odd other broadcasters in the state entered the picture, beaming WTIC-prepared announcements urging passage of the bill. WTIC news chief Tom Eaton and reporter Jerry Hallas were assigned to round-the-clock

duty at the State Capitol, enlisting support for the measure. It was passed 24 hours before adjournment.

WIP's Anti-Dope Documentary

Philadelphia, June 26.

WIP here launches a big blast against the narcotics racket on Friday (29) with an hour-long broadcast including recordings made at the dope-pushers market in Philly.

Producer Warner Paulsen and newscaster John Facenda were assigned to agents of the Federal Narcotics Bureau in the city. Following days of briefing, they took off with the Federal agents on a recent raid, equipped with portable tape recorders. For the next eight hours their machine were kept in action, following the dragnet's operation step by step.

Show also will include interviews with addicts who are taking or have taken the cure, and statements from the agents. Wrapping up the ailer will be a discussion on curbing the sale and use of drugs, with Federal Judge James McGranery, narcotics division topser William Leinhaus, and Philly public health director Dr. Rufus Reeves.

WTIC Leads Attack on Dope Peddlers



Paul W. Morency, WTIC Vice President and General Manager (left); Edward J. Petricola, Program Manager (right); and Allen Laddin, Moderator of "Mind Your Manners" program, witness the signing of Connecticut's new Narcotics Law by Governor John Lodge.

Connecticut Radio Stations Speed Passage of Tough Narcotics Law

THE ABILITY of radio to render notable public service was again demonstrated in Connecticut this month when STATION WTIC, supported by other broadcasters, brought about the swift enactment of a new State Narcotics Law designed to protect teenagers from the insidious menace of dope peddlers. This is the first legislation of its kind specifically directed toward solving the growing problem of youth drug addiction.

WTIC's effort, which involved a complete study of existing laws and specific recommendations to legislative bodies, was inspired by the nation-wide response to the anti-narcotics crusade conducted by the station's teen-age program "Mind Your Manners" (NBC, Saturdays, 10:00-10:30 A. M.).

WTIC is hopeful that what has been accomplished in Connecticut will be repeated in other states, and offers its help to all other radio stations in the country interested in furthering this worth-while crusade.

THE NEW LAW

For selling narcotics to minors—
Mandatory Prison Sentence
15 to 30 years for first offense.

Copy of the new Connecticut law is available on request.

Connecticut radio stations that participated in the Anti-Narcotics Campaign

Bridgeport.....WCC, WLIZ, WNAW
Bristol.....WBIS
Danbury.....WLAD
Greenwich.....WGL-FM
Hartford.....WCCC, WDEC, WONS,
WTNY, WTIC
Meriden.....WHMW
Middletown.....WCXY
New Britain.....WNAK, WNEH

New Haven.....WAVZ, WSHB,
WELL, WNNK
New London.....WNLG
Norwalk.....WNLH
Norwich.....WNCN
Stamford.....WSTC
Torrington.....WLCR, WTOR
Waterbury.....WATR, WBBY, WBCD

WTIC

WTIC's 50,000 Waits represented nationally by Weed & Co.



the big news this Fall...

Rudy Vallee

starring in his own daytime Variety Show... Starting early September,

between 11 AM and 12 Noon (NYT), Monday through Friday.*

Sales history will be made in the morning

—Just as another great star of radio—Kate Smith—moved into NBC daytime television and moved mountains of merchandise—so do we believe that Rudy Vallee will make sales history in the 11 to 12 Noon period . . . *for Rudy Vallee's sales record in radio is second to none.*

High sales returns at low cost

—"The Rudy Vallee Show" will be sold on a participating basis, in 15 and 30 minute segments. Like the "Kate Smith Show," it promises to pay off for its sponsors on the same high-return basis. NBC's broad new research study of television ("Television Today") submits proof of how many *new customers* an advertiser gets when he buys a daytime participating sponsorship . . .

The average sales return for Kate Smith sponsors . . . **38 new customers** . . . for every dollar invested in television!

Variety, plus

will be the format of "The Rudy Vallee Show." *Rudy will sing . . . today's hits, and yesterday's memory tunes. Rudy will participate in comedy acts. He will introduce new talent. There'll be drama . . . music . . . dancing . . . human interest and fashion. But best of all, there'll be Rudy Vallee—to charm his female audience away from the competition . . . and into the market for his sponsor's products!*

No doubt about it,

"The Rudy Vallee Show" is one of the great opportunities to get a head-start in the race for television's vast, responsive 'woman's market.' It will be available for a *strictly limited* period of time. Call us immediately for details . . .

Circle 7-8300.

NBC TELEVISION

The network where success is a habit

A Service of Radio Corporation of America

B C - T V

TV Code Meeting

Continued from page 31

the 107 stations which were represented that as "the vanguard of a tremendous aggregation yet to follow" they were "blazing the trails for a long pent-up expansion" of a medium which is still to exercise its full impact on American life.

For Coy had told them: "It is clear that by the very circumstances of an infant industry, the patterns that are set by the pioneers of that industry have a heavy influence on those who will come later. So in a sense you represent not only your own interests here today, but you represent hundreds of others who will join the procession later."

'Only a Beginning'

The FCC chief exhorted the broadcasters to "constantly remember" that TV's progress, great as it has been, is "only a beginning," that the freeze has given station owners "the field to yourselves for an unprecedented length of time," that the wealth of experience amassed by pioneers in the industry can now be shared with others who will "swarm into the field" when the freeze is lifted.

And Coy promised them that "any aggressive course of action you can develop here to raise the standards of TV programming will assure you of widespread support from important leaders of American life."

Getting down to facts, Coy gave the broadcasters an analysis of 967 complaints received by the

FCC over a 75-day period. It showed 221 complaints of "indecent, obscenity or profanity," 129 of "false or misleading advertising," 107 of "lotteries and giveaway schemes," 73 of "crime and horror programs," 22 of "fortune telling," and 21 of "attacks on religious faiths." Also included were 238 complaints against alcoholic beverage advertising, resulting from an organized campaign by temperance interests.

The letters keep coming in, said Coy. "People complain," he told the broadcasters, "of excessive commercialism, of pitchmen who palm off shoddy merchandise, of 'bait' advertising, of the failure of advertisers and even some stations to answer complaints, of poor taste, of excessive nudity."

"Recognizing that," he added, "I don't see how any broadcaster can fail to exercise the greatest caution as to what goes out from his station onto the screen."

Johnson Scores Hit

Further stimulus to action was given the broadcasters by Sen. Edwin C. Johnson (D-Colo.), chairman of the Committee on Interstate and Foreign Commerce. In a frank, friendly and folksy luncheon talk which made a big hit with the broadcasters, Johnson spoke of the "hunger" for TV in his part of the country. He said that, whereas other inventions have taken people away from the home, television "has brought them back," televi-

sion is one of the things that has restored the home, he said. "It is the grandest development that has ever come to the human race."

But Johnson pointed out that the channels belong to the public and that the government has regulatory powers, which, he thought, extend to programming. "The FCC can evaluate," he said, "they can supervise, they can almost censor what goes over TV. I think the law gives them that right. I think the Commission has leaned over backward not to exercise that right."

But the fear of censorship, said Johnson, should not be the "ruling factor" in planning programs. Nor should the industry look down on the critics ("The critics have been very helpful to me in my public career," he observed). He then cited a Los Angeles survey showing preponderance of crime on TV, and decried the tendency to make programs even more sensational.

"But I think you're trying to work this out," he said. "There's no danger of censorship, as far as I can see. I don't believe there's any call for it. I'm sure you have the problem well in hand."

NBC, RTDG Sign For KNBH Scales

Hollywood, June 26.

NBC has inked a contract with the Radio Television Directors Guild, establishing minimums for the first time, and boosting the scale at KNBH from 22 to 40%. Part is retroactive to Dec. 1 and runs to May 31, 1962, with directors getting a minimum \$130. Sliding scale for assistant directors and floor managers provides for \$70 to \$80 for local shows with overtime, and \$85 to \$100 for network.

Deal, which covers local station operations at KNBH and NBC web operations here, also handles vacations, working conditions. Guild proxy, Gordon Hughes and KNBH's Lew Frost signed deal. RTDG is now dickering with CBS and hopes to have an agreement finalized before the annual election July 10.

P&G, MARS CANDY EXIT ABC SHOWS

ABC schedule will show up with several holes next week, as a result of the exiting of two bankrollers, Procter & Gamble and Mars Candy, each of which had backed a brace of shows in saturation campaigns.

P & G drops its quarter hour of "Stop the Music" on Sunday, which leaves only one 15-minute segment of that airtel commercial (Admiral). Soap outfit also dropped "David Amity," cross-the-board at 11:15-11:30 a.m., the five-minute news at 6 p.m. on Thursday night, the Dick Haymes capsule Tuesday and Thursday at 11:55 a.m. and "The Sheriff," Fridays at 9:30-9:35 p.m.

Mars is also dropping a quarter hour of "Stop the Music." It's also cancelling "Inner Sanctum" on Monday, "Can You Top This?" on Tuesday and "Bob Barclay, American Agent" on Wednesday.

Scrutan drops the Victor Lind-lahr 11-11:15 a.m. strip. Series of cancellations will leave ABC the full 11 a.m. hour to fill after June 29.

Pel Schmidt to WAAM

Baltimore, June 26.

Pel Schmidt, who has been active in local radio for a decade, has joined WAAM, tele station here, as local sales manager. Schmidt, who was director of the Belvedere Hotel orch for 10 years, left music in 1940, joining WITH as account exec to help pioneer the city's first indie radio operation.

H-T Newscasts to WINS

New York Herald Tribune's hourly newscasts, which until this month have been beamed on WMCA, N. Y., start on WINS, Crosley Broadcasting indie, on Monday (2). They'll be beamed 7 times daily, starting at 7 a.m.

WMCA started airing the Herald Tribune news summaries in July, 1946, and is now beaming newscasts specially prepared by Associated Press.

Inside Stuff—Radio

Israel Office of Information in New York City has built up a network of 26 stations carrying its "Vistas of Israel" series and other programs. "Vistas" is a weekly transcriber on the music, culture, Biblical history and people of the young state and is made available cuffed on a year-round basis.

Outfit also prepares in script form a 15-minute newscast on Israel, which is now being beamed by 23 stations throughout the U. S. Lineup of stations carrying both these shows is continually being expanded. Currently eight Canadian stations are auditioning "Vistas" and in the works is a Spanish language edition which will be distributed to Latin America.

Radio department of the Office of Information was set up at the Israel consulate last November, headed by Samuel Elfert, former program director of WLIR, N. Y. Stations interested in the airters can contact Elfert at the Israel consulate in Gotham.

Night owls, as well as the early bird, can get the coin. Jack Eigen's new 12 midnight to 3 a.m. series on WMGM, N. Y., has inked a sizable number of bankrollers, which is considered as something of a record for after-midnight airters. Participating in the show from Hutton's restaurant are Adler shoes, Buddy Lee Clothes, Dormin sleep pills, Fergus Motors, Griswold Hotel, Hoffman Beverages, Pabst Beer, Skyline Lake, Roosevelt Raceway, North American Airlines, Sunset Appliances and Personna Blades.

A beef slanted by radio program "This Is San Francisco" (KCBS) against the use of the word Frisco used in the commercials by Crisco has resulted in the discontinuance of the phrase "They're cooking with Crisco From New York to Frisco." Objection to the word Frisco is based on fact that it is a vulgarizing of the city's name which stems from St. Francis of Assisi.

Protest addressed to Compton agency following flood of letters to Jim Grady of "This Is S.F." program sparked move. Agency has changed commercial to "They're cooking with Crisco From Maine to San Francisco."

Sen. Johnson

Continued from page 31

and capable of supporting a non-commercial educational station, but in my opinion, over the long run, they will be few and far between."

TV's Cultural Impact

Johnson pointed to the Ford Foundation's belief that the culture's impact of television will come from commercial stations as support for his contention. He said he goes along "completely" with J. Webb Young, Ford consultant on TV, in his experimental workshop plan to coordinate "the aspiration of American educators with the commercial operation of television stations."

If the Commission can "blend these non-conflicting elements," the Senator said, "it will render a great service to the cause of education. Education will have all the advantages inherent in this new art with none of the terrifying burdens which fall upon the telecasters."

Speaking at a luncheon meeting Friday (22) of television broadcasters, Johnson said he agreed with Comr. Frieda Hennock that the TV channels belong to the people. "Frieda may be wrong in many things," he remarked, "but in that statement she's right."

TV's Role in Det. Strike

Detroit, June 26.

Television was credited with providing the impetus for ending the nation's longest major transit strike, the 59-day walkout that tied up Detroit's municipally-owned buses and streetcars.

Within 24 hours after a Common Council session was televised—the first time City and union leaders had gone before the cameras—the strike was called off pending mediation or arbitration, settlement. The session was televised by WWJ-TV and WJBK-TV.

In an unprecedented tribute to the public service power of television, Mayor Albert E. Cobo credited it with being the factor that ended the strike that cost Detroit and transportation workers \$7,000,000 and cost untold millions to the stress, arteries and stores whose businesses were hit hard by the strike.

One high official said the televised session "provided wide circulation of a clear definition of the position of both sides, which had a lot to do with the settlement."

WANTED: Film Producer-Director

- Working knowledge of cameras, sound, lighting, editing, organization, routine.
- Must have proven movie record and be able to set up and run production phase of new TV film company.
- Excellent opportunity, future.
- Write full details including starting salary.

Box 4421, Variety, 154 West 46th St., New York 19, N. Y.

To the radio and television industry:

From Anti-Communist Members of the Radio Writers Guild of the Authors League of America, Inc.—known as We the Undersigned.

Last week the Radio Writers Guild, declaring that Guildsmen are being victimized by "blacklist, the loyalty questionnaire and the morals clause," promised to resist such devices and further promised:

"In the future as in the past we will not judge our members, we will defend them."

This policy apparently pledges all members to defend any member without question—even against substantiated charges of being a party to the Communist criminal conspiracy. It was adopted at a meeting attended by perhaps ten percent of the membership and a majority of those present refused to permit a membership-wide referendum.

In reply we declare:

We refuse to surrender our individual right of judgment and repudiate any attempt to deprive us of it. Our rights and duties as American citizens are superior to the rules of any private organization.

We WILL judge the victims of any discriminatory device striking at radio writers.

We are loyal RWG members and if we believe such victims to be true victims of blacklisting or any other anti-union device, and if they defend themselves, we WILL defend them.

But if, on ample grounds, we believe them to be parties to the Communist criminal conspiracy, WE WILL NOT DEFEND THEM.

(Signature)

Committee Acting for Anti-Communist Members of the Radio Writers Guild of the Authors League of America, Inc.

KNOWLES ENTRIKIN

PAUL R. MILTON

NORA STIRLING

Co-Chairmen

Lund Named Manager Of DuMont's WDTV

Pittsburgh, June 26.

Harold C. Lund has been appointed manager of DuMont's WDTV here, succeeding Donald A. Stewart, currently working with the DuMont network brass at New York.

Lund, who leaves a post as vicepee of the Walker & Downing ad agency here, has an advertising and film background. He was with Ross Federal Research Corp. for 11 years.



TOM ELDRIDGE

Appearing This Friday June 29
ROBERTA QUINLAN SHOW
NBC-TV

PLEASE...NOT BURIED ALIVE!

Shall this be written on the tombstone—

RADIO 1920-1951

THE OPERATION WAS A SUCCESS BUT THE PATIENT DIED

Perhaps. Yet the curious fact apparent at this writing is that the patient is not dead at all. Virile in its youth, grown wiser in its maturity, the 31-year-old giant is being buried alive!

Those of us who have watched the industry through the years have seen the infant mature, until today, radio is herculean in its power alike to serve the public interest and to move mountains of American-built products.

How odd, then, that there are those today who are frenzied as flies in a mirrored box in their zeal to bury radio while it yet lives. How odd that a mass hysteria reminiscent of bank runs of the thirties should grip advertising people, a caste which has, until now, believed itself insulated against such emotional contagion.

The trade press headlines "Radio's Fight for Survival." Great networks slice radio rates. Rumor flies that radio is doomed. The infection, until these last months shielded from the public by the skin and flesh of sober judgment, has broken through, a blood red rash across the face of the industry in New York and other major advertising centers.

Witch-hunt Atmosphere

And we who must view from afar are startled by the witch-hunt atmosphere of those who would track down a great industry and cast it in the grave that its last breath might be smothered by the very ones who fathomed it. Little wonder that the competition stands by, slyly smiling, and now and then kicking a shoe of dirt graveyard.

Perhaps one quiet voice can do little to halt the surge of emotional thoughtlessness. Even so we would speak out. Even so we would call attention to the facts.

At WSM—and we venture to say at other large stations throughout America—there is no wild retreat. There is no slashing of rates unaffected by network operations. There are no convulsive midnight conferences.

At WSM there is business as usual. And as usual, business is good. Business, in fact, has never been so good as it is right now in 1951. Station income is up. We have more people on our payroll than ever before. Advertisers on WSM still clamor for certain programs . . . and one show has a waiting list of four sponsors standing in line to take the program in case it should become available.

Each week we originate 17 network shows from our Nashville studios. Each week people come from all over America to see our shows produced—in fact, more than 300,000 people will see WSM live originations as they go on the air this year.

Talent cutback? Not at WSM where we have more than 200 big name entertainers on our payroll. Radio dying? Not at this station where national magazines send writers down year after year to do the WSM story. The latest such story, by the way, appears in Collier's this summer.

WSM type radio with emphasis on live productions to satisfy the tastes of a regional audience continues to pay off just as it has for 25 years. For instance, take the case of a work clothes manufacturer who, two years ago, made WSM his only advertising medium for reaching the Central South. During the past 12 months, with a single half-hour show per week, sales have increased 21 per cent—this, mind you, for a company which had been selling hard in this same market for the past 85 years!

Big Bad Bug-a-boo

Here's an excerpt from a report from a large food manufacturer: "With one WSM program per week, the area covered by this advertising has shown the greatest sales increase in our history." This, from a company which, in other markets, is using newspaper, outdoor and the Big Bad Bug-a-boo, television.*

Over the last three years, a paint manufacturer with just one WSM program per week has concentrated on expanding his distribution. The result—he has increased his dealership in the Central South by 82 per cent!

A Southern flour miller has such firm faith in WSM advertising that he has concentrated more than half his total advertising budget on this one station during the last six years. The formula has paid off with (1) a sales area expanded to 18 states (2) production increased from 100,000 units in 1945 to 410,000 units in 1950.

The advertising manager of one of the country's largest shoe manufacturers—a company using television, national magazines and newspapers—reported to his own board of directors recently that his WSM advertising of the past two years has been the "most satisfying advertising experience of my career." Little wonder—actual statistics show that the area covered by his WSM program has shown a 96 per cent increase saleswise this past year.

If you like, we'll furnish names of these companies and more details. More success stories, too.

But the point we would like to make is that the WSM kind of radio is alive, and growing as never before in our 25 years.

It is true that WSM is one of America's big stations, operating with the power of a 50,000 watt Clear Channel voice to reach a vast area. Still we are but a part of a great industry. We would not speak for other broadcasters.

If there are those who say their network or their radio station is sick and must be given the emergency stimulant found in rate cuts we may disagree. We may feel that they are victims of the contagion of defeatism. But in the final analysis, it is for these broadcasters to make their own decision about their own future.

We speak only for WSM. We say only this—Radio at WSM is here to stay because of the simple and obvious fact that never before has it sold so much merchandise or served so many people. Radio Station WSM with its operation geared to the needs of a region continues to be the only single medium which takes an advertiser's message to 7½ million people in the Central South. —WSM, Inc., Broadcasting Service of the National Life & Accident Insurance Co., Nashville.

*Incidentally, we don't sell television short, either. We think enough of this new medium to invest WSM-TV money in a 200-mile micro-wave relay system to bring network shows from the nearest cable-connection point in Louisville, Kentucky.

From the Production Centres

IN NEW YORK CITY . . .

Lester Gottlieb, CBS radio program director, to Coast Monday (25) for confab. Mutual's Al Helfer has first article of a series in current "Magazine Digest." WOR's Dave Driscoll has wound 15 years with the station. D. Gordon Graham, WCBS assistant program director, off on circuit of BMI clinics. Franklin Pulaski will interview John Carradine and Jackie Cooper on Igor Cassini's WJZ program Friday (25). Al Durante, of J. Walter Thompson, to Cape Cod for a month.

Patsy Campbell doing a lead on Armstrong Theatre Sat. (30). Vivian Barry new to "Romance Of Helen Trent." Rosemary Kelly and Charles Kegelstein added to "Backstage Wife." Helen Claire new "Front Page Farrell" player.

Arthur Hull Hayes, CBS vicepres in charge of Frisco operations, in N. Y. for huddles with homeoffice brass. Ray Blac, of ABC program department, vacationing in Florida for two weeks. Hank Sylvester conducted session of religious songs with vocalist Gwen Williams for World Broadcasting. Robert Sawyer has joined Kenyon & Eckhardt as a radio and tele supervisor. Organist Rosa Rio doing ABC's "Thy Neighbor's Voice" strip. Alysa Edwards' Borden show on WOR renewed. H. Malcolm Stuart, formerly with American Weekly, new account exec in ABC sales department.

Peter Donald home from Bermuda after three cruises hosting Philco execs. Albee Frost, of "Mr. & Mrs. North," cancelling her European trip; show starts a new season on CBS July 3. Shepard Haskin show on WMCA goes off the air for the summer after tomorrow's (Thurs.) broadcast. Ray Waters added to WJZR news staff and Ray Trotter joins the indie's sales force.

IN HOLLYWOOD . . .

Sen. Dudley Le Blanc ordered suspension of all Hadacol spots for 30 days until new copy can be devised and plastered. What blares from stations now just ain't sellin' the stuff, according to Uncle Dudley.

NBC's Joe McConnell passed a few days here but a rundown of his activities would indicate he was more social than industrial. His appointment book noted lunches and golf with Bob Hope and Geneo Marx and a round of informal chats with John K. West, Norman Blackburn and other departmental toppers at Radio City. One of the major studios is said to be warming up a deal for Ed Strein, ex-NBC headman in Hollywood, that would install him in an executive post. He would keep the top level echelon posted on developments in TV and lay the groundwork for any move by the picture plant into video. Few TV leaders know the picture better. NBC is thinking about withdrawing its producers from sponsored shows, which have their own agency directors. It would not only effect a saving for the program department but release producers for creative work in radio and television. CBS, to George Allen, KNX program director, means "come back Steve." Meaning none other than his namesake. Jerry Devine is taking his mid-year sabbatical in Europe. He should run into Lad

Glavin along the Riviera. Willard Wines, onetime radio scripter and author with five books to his credit, joined ABC's publicity staff.

IN CHICAGO . . .

Frank Schreiber, WGN general manager, back in the harness after a sloop of ill health. Joe Fom comes in as staff gabber at WBBM from chief announcer and production director berth at KROC, Rochester, Minn. Hal Falvey joins the Tim Morrow agency as a vicepres. Commenter Charles (Chuck) Campbell doing a noontime strip on WCFL.

Chirper Peggy Taylor in as a regular on "Top Tunes With Trender," WGN feed to Mutual. NBC farm commentator Everett Mitchell trekking to Europe July 30 to collect material for his "National Farm and Home Hour" show. John Gibbs appointed research and marketing director at H. W. Kaster & Sons ad agency. Assistant WLS farm program director Chet Randolph leaves this week for a study tour of Norway. Louis (Satchmo) Armstrong granted an AFM okay to guest on Fred Reynolds' disk show on WGN last week. Malcolm Lund takes over as vicepres at the Christiansen ad agency. Hal Stark and Jack Callaghan handling WBBM's "Matinee At Midnight" during Carl Nelson's vacation. Hyde Park Breweries Assn. account shifts from McCann-Erickson to Erwin & Wasey. Chl NBC sack Chet Campbell vacationing in Colorado. Tom Moore airing his Mutual "Ladies' Fair" from Iron River, Mich., July 4 and 5. WGN platter spinner Sammy Evans co-converted going-away shindig tossed for WJJD gabber Jesse Owens prior to his departure for Europe. Laura Kegelstein has been named radio-TV timebuyer at Henri, Hurst & McDonald.

WCAU 'Strips' For 'Vacation Express'

Philadelphia, June 26. WCAU this week launches its "Vacation Express" radio series with the most extensive summer promotional tie-ins with resorts ever undertaken in these parts.

Designated as "WCAUSA," the station's primary coverage includes 13 of the biggest resorts in this area. Already set are Atlantic City, Wildwood, the Pocono Mountains, Ocean City and Cape May, N. J. They have entered a joint promotion which includes a daily program, 5:30 to 5:45 p. m., Monday through Friday, and the show will salute a different resort each week.

Atlantic City and George A. Hamid's Steel Pier have combined in the WCAU summer vacation plan, in a deal set by Joseph T. Connolly, v.p. in charge of radio for WCAU. At the end of each "Vacation Express" program, a courtesy spot will read: "The temperature at the Steel Pier is —." WCAU acquires four 24-sheet boards on Steel Pier, and 250 Steel Pier billboards on all main New Jersey highways leading to shore points, will bear the WCAU campaign motto.

WCAU will provide the news, sports and weather reports for Wildwood's five-mile Boardwalk Broadcasting System, all material carrying the credit line "from the WCAU newsroom." In the Poconos the station will get hotel lobby posters, table and desk cards and posters in film and summer stock theatres. In Cape May, the station gets 500-lines weekly in the resort newspaper, and weekly full-page ads in the Cape May Theatre programs and Sunday concert programs, as well as posters in all hotels, theatres, restaurants, boarding houses, Convention Hall and on 160 party boats.

Other resorts which have tied in with the WCAU summer promotion are the Chesapeake Bay, Long Beach Island, Seaside Park, Bayhead, Point Pleasant, Stone Harbor, Avalon and Sea Isle City. Station bases its summer campaign on fact that 90% of residents spend their vacations right in the WCAU coverage area.

RWG Wins 'Guild Shop' For Freelance Writers

Radio Writers Guild has won the National Labor Relations Board guild shop election for freelance writers employed by the networks. As a result, all freelance scripters now employed-by the chains will have to be guild members or join the RWG within 30 days after being signed.

RWG dispute with CBS over the web's "morals" clause goes into arbitration this morning (Wed.), with both sides presenting witnesses. Decision will probably not be announced for some time.

U. of Wash. FM'er

Seattle, June 26. New FM station of the University of Washington is expected to be broadcasted programs by Oct. 15. Edwin R. Adams, executive officer of the Department of Radio Education, will be manager of the station. Bruce Calhoun will be program director, Kenneth Kasper, production manager, and Allen Roberts, chief engineer.

BIERMAN, FESLER SIGN FOR MPLS. GRIDCASTS

Minneapolis, June 26. Both former University of Minnesota football coach Bernie Bierman and his current successor, Wes Fesler, will be on the air during the gridiron season next fall.

Bierman will be a radio football commentator for WCCO, CBS station, interpolating analytical comments during the games which will be broadcast, as usual, with Halcyon Hall of the Morning Tribune staff; "Babe" Levoir, onetime Gopher star, and Stu MacPerson, station staffer, at the mike. The ex-coach also will appear, the same as he has done for many seasons, on the Sunday afternoon WCCO sports feature, "The Bernie Bierman Show," being interviewed regarding the previous day's game. Big 10 contents generally and the next Gopher battle. A local men's clothing store is the sponsor.

Fesler has signed a three-year contract with a leading loop department store to appear on a new fall weekly WTCN-TV show. The program, which will be telecast each Monday night for 13 weeks, starting Sept. 17, also will include the showing of Minnesota football pictures from the previous Saturday game.

Shirley's Mastic Acres Buys WVNJ Copa Aler

Walter Shirley, realtor and N.Y. City commerce commissioner, has bought the entire WVNJ, Newark, program originating from the Copacabana, eastside Gotham aliter. Show, featuring Tedd Lawrence, is on the air 32 hours a week, and will plug Shirley's Mastic Acres, Long Island vacation home development. Program is beamed from 11:35 p. m. to 4 a. m. seven days a week.

Purchase is in addition to Shirley's participations on WOR-TV, WPIX, WJZ and Italian language spots on WBNX and WOV. In addition, expanded use of TV is being planned. Broadcast campaigns are handled by Walter Kaser Associates. Agency is Flint.

DANNY ROGERS:

—Caught you on Ed Sullivan's "Toast of the Town" (Sunday, June 24) . . .

Showmanship, Diction, Pen-tomime GREAT. Photograph wonderful. "You Oughta Be in Pictures."

Tommy Lyman



Eileen BARTON

ANCHOR HOCKING'S
BROADWAY OPEN HOUSE
NBC-TV-11 P.M. TUES-THURS-FRI

Director: M. C. A.

NBC SLOTS AL GOODMAN VICE AM 'HIT PARADE'

Al Goodman, whose musical backgrounding has been prominently identified with some of NBC's major television shows during the past season, is also getting a radio showcasing on the network.

Effective July 21, Goodman will head up his own AM musical show, moving into the Saturday night 9 to 9:30 period being vacated for the summer by the Lucky Strike "Hit Parade." Goodman will maestro a house orchestra, using soloists from his RCA Victor album series.

Dayton—Adna H. Karna, general manager of WING, Dayton, and WIZE, Springfield, has been named vice president of Great Trails Broadcasting Corp., owner of WING.

They Know What's Watt Down in WFIL-adelphia

Ad men who've taken a good look at the Philly radio market know one thing for sure—it's not just the power, it's the selling power that counts.

That's why more and more of them are turning to WFIL, Philly ABC net voice, whose 5,000 watts actually outpull 50,000 watts in 11 out of 14 counties in America's third largest Retail Trading Area.

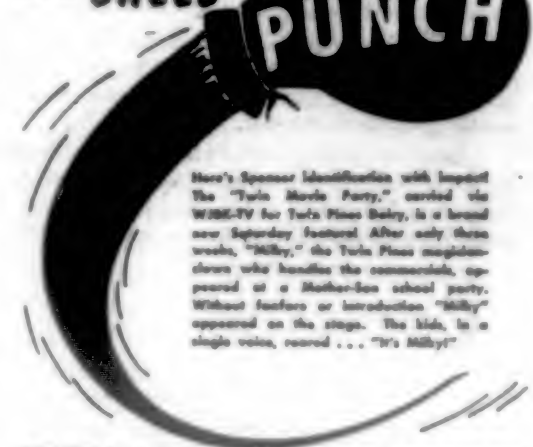
And it's the whole Philly area—not the city alone—that is most significant to the sales-wise. Here are 4,400,000 men, women, and minors. Every year they soak up \$4 billion worth of retail goods. Their effective buying income is valued at \$6,628,750,000.

A plum ripe for the picking, plus a big bonus area . . . and the ladder to the top of the tree has "500" written all over it. It's an engineering fact that WFIL's 5,000 watts, operating at 500 kilocycles, give coverage equal to 100,000 watts at double the frequency . . . 1130 kilocycles. Schedule WFIL.



The Philadelphia
Inquirer

WJBK delivers the Goods YOUR GOODS... WITH SALES PUNCH



Here's Sponsor Identification with Impact! The "Twin Movie Party," carried via WJBK-TV for Twin Pines Dairy, is a brand new Saturday feature! After only three weeks, "Milky," the Twin Pines milkmaid-chosen who handles the commercials, appeared at a Mother-Son school party. Without fanfare or introduction "Milky" appeared on the stage. The kids, in a single voice, roared . . . "It's Milky!"

WJBK - AM - DETROIT

WJBK-TV - CBS
and
BURNETT AIRMAN

THE STATION WITH A MILLION FRIENDS
National Sales Headquarters: 488 Madison Avenue, New York 22
Edmonds 3-3455
Represented Nationally by THE KATZ AGENCY, INC.

Busy as a Bee!
MEL TORMÉ



NOW
at the
VERSAILLES
NEW YORK

JUST COMPLETED
3 ENGAGEMENTS
BROADWAY OPEN HOUSE

STARTING JULY 2nd
ON CBS TELEVISION
MONDAY - WEDNESDAY - FRIDAY
FOR **Chesterfield**



Management:
CARLOS GASTEL



Press Relations:
Milton Karle
Gene Howard

Tele Reviews

Continued from page 31

housewives or any star-at-home to the sets. The personalities gathered aren't a sufficient lure either.

This program, a mainstay on Cincinnati stations, apparently works on the proposition that what's good for a midwest housewife will go well in any other area as well. It may be so, but "Matinee" is completely below the standards set in the N. Y. metropolitan area.

Program is divided into four segments, the first devoted to entertainment Mel Martin and Rosemary Olsberg plus a pair of singers referred to only as Dick and Pat, who fill out the first 15 minutes in a routine manner with some songs and chatter. Next segment is devoted to a quiz game with Martin reading and Olsberg with contestants supposed to doff a straw hat when false statement is delivered. Third quarter is by a hillbilly band and singers of usual cut, and the finale is devoted to a letter extolling a good neighbor and the presentation of an amateur performer. Tyro dancer on the screen show impressed as being not quite ready for the small time—which could characterize the entire show as well.

Jose.

NINE-STAR SPORTS

With Stan Lomax
Director: Roger Bower
15 Mins., Mon. thru Fri.
Participating
WGB-TV, N. Y.

Stan Lomax, who has been a fixture as sports expert on WOR for years, debuts in TV with nice results in this new 15-minute stanza. It follows much the same pattern as his radio sportscasting, with the added help of being able to show pictorially what or who he is talking about. Lomax shows up effectively on the tele screen, and on his initial show went through the

15 minutes with his usual easy style.

Lomax had Frank "Shag" Shaughnessy, head of the International League, as his guest opening night, taking him over latest sports topics in swift fashion. He got the International proxy to give his views on TV in relation to the major and minor baseball leagues. Lomax pointed up the significance of the invasion of the west by eastern teams in the National League, and also what the eastern (reks of western clubs in the American League meant. Vet director Roger Bower piloted a highly acceptable show.

TODAY'S BIG STORY

With John B. Kennedy
Producer: Harry Black
5 Mins., 11:15 p.m.
National City Bank
WXEL, Cleveland
(McCann-Erickson)

Coming to town for what was to have been a restful summer vacation, John B. Kennedy found himself with two commercial strips: one, a five-minute cross-the-board television stint, the other a 15-minute WJW Sunday afternoon stanza.

In his nighttime TV show, which is his debut in the art, Kennedy touches on the big news story of the day. In view of his choice of topics—Archeson hearings, Iran's oil crisis, Big Four breakdown, etc., he takes on a huge chore considering he allows himself about three minutes apiece to wrap up his discussion. This is excluding minute commercial, opening and closing blurbs. As a result, Kennedy, who normally enjoys the ramblings of a 15-minute time segment, has not found the formula that permits him to wrap up "Big Story" in a capsule segment. Furthermore, Kennedy has a tendency to use his editorial pitch to shift into commercial which not only takes time, but fails to keep program on high plane.

Mark.

400 HOUSEPARTY

With Pat Murphy, Maggie Daly
Producer: Dave Dawson
Director: Scott Young
30 Mins., Thurs., 9:30 p.m.
FOXHEAD 400 BREWERY
WBKB, Chicago
(Wiles & Geller)

If this amateur talent display lives up to the opening frame (21), it'll do an okay job for its brewery bankroller. Initialer was neatly produced with a minimum of first nighter errors, showcased some above-average non-pro entertainers and introduced Pat Murphy and Maggie Daly who, while not too sparkling, did a highly competent job as the co-emcees.

Show may eventually trip over its premise that the showcasing of amateurs with a sideline yen for show biz makes for acceptable video fare but this segment offered some apparently carefully screened types (with the exception of former arch singer Bob Allen who demonstrated his pro background) who, if tota, came through with a pleasing session. Show opened with a

couple of cute gals who supplied an amusing harkback to the 20's with their "Ain't She Sweet." Brace of young guys then offered a treatment of "Josephine" and "Ma, He's Making Eyes at Me" which displayed some latent song salesmanish. Femme chirper from the Chicago Musical College offered a fine version of "Where or When" which showed promise. Windup turn, emphasizing fact that the beer-sponsored show is open only to those over 21, was filled by an aggregation called The Singing Grandmothers. It was music but it was funny. They won the honors and a trip to the Ches Paroo, no less, as first prize.

Miss Daly and Murphy took turns bringing on the amateurs which they did in a pleasant manner. Pair showed their real worth, however, in handling the suds plugs.

Camera work, despite an obviously inadequate studio, was big league throughout.

Dave.

AIRLINE HONEYMOON

With Frana Weigle
Director: Sheldon Cooper
30 Mins., Wed., 8:30 p.m.
NORTH AMERICAN AIRLINES
WGN-TV, Chicago
(Mark & Assoc.)

Although a lightweight piece with some rough edges, "Airline Honeymoon" ought to score reasonably well with the dialers titillated by audience-participation format. And if it does, the honors go to Frana Weigle who holds the me-lange together with his infectious geniality. Should he, however, attempt to extend his emceeing range into the comic field, as hinted on version watched (30), his contributions would shift from the positive to the negative.

Show has a trio of married couples being led through a series of games and quizzes with the winning duo copping a free "second honeymoon" trip to Hollywood on bankroller's aircraft. On this segment, the contest featured such mundane ideas as a tune-identification quiz, a table setting race with contestants wearing boxing gloves and the emptying-the-rice-bowl-using-chopsticks parlor game which must be at least as ancient as Confucius.

Despite some unsure lensing, though, it went off as good fun, thanks to Weigle's tongue-in-cheek hosting. He got the guests relaxed so their entry into the games was more spirited than there might be expected from the innocuous device. He was aided by a pert airline "hostess" who set the scene.

Commercials were spiced by a company exec and underscored by the old saw about the showmaker sticking to his last Dave.

Mrs. Shy on Tint

Continued from page 37

the factory or installed by dealers or servicemen.

This was evidenced at last week's industry conference called by the Federal Trade Commission to formulate fair trade rules for the sale of TV sets. It was the question of adapters which precipitated a clash between Richard Salant, counsel for CBS, and Glen McDaniel, proxy of the Radio-Television Manufacturers Assn.

Salant charged that RTMA's proposal that the public should be warned that adapters would produce a "degraded" black and white picture was an effort on McDaniel's part to start the FCC color battle all over again.

McDaniel was formerly RCA veep and counsel and represented the company during part of the FCC proceedings. He claimed that he had seen many of the CBS color transmissions on adapted sets and that the detail was less. Salant said it wasn't quite so.

When Benjamin Abrams, proxy of Emerson, which had joined with RCA in fighting the color decision in court, supported the proposal, Salant said Abrams was beginning to "believe your own propaganda."

The rule proposed by the set manufacturers would make it an unfair trade practice to advertise that new sets can be adapted to receive color transmissions in monochrome "which do not also state that the resulting black and white picture gives materially less picture detail than a standard black and white broadcast picture, if such be the fact."

Fort Wayne — Franklin Tooker program manager of KYW, Philadelphia, is returning to WOWO, Fort Wayne, as station manager, effective July 1. He will succeed Robert G. Duffield, who will become manager of KDKA, Pittsburgh. All are Westinghouse stations.

'Sleepy Joe' Puppet Show Rolls as 7G Vidpix

Chicago, June 26.

Series of half-hour vidpix build around the "Sleepy Joe" moppet-angled puppet show went into production on the Coast last week. Series, to be distributed by United Television Programs and produced by the Cardinal Co., will be a video adaptation of the radio syndicated show of the same name.

Tele show will be offered to national bankrollers for \$7,000 per segment or to local stations at about 75% of rate card. Jimmy Scribner, who does the AM series, is handling the voices on the TV show, and Velma Dawson is doing the puppet work. Tele pix is being filmed in color.

Pabst 'Playback'

Continued from page 31

asked whether a given punch had hurt him, his answer was, "It sure didn't do me any good." In similar vein, Louis nixed opportunity to disengage champ Emard Charles, stating instead that Charles is not only a "great" fighter but always No. 1 when it comes to condition, etc. James fed in a comment that Louis had that day (20) been declared the British titleholder (Savold's crown before meeting Louis), a fact which caught Louis by surprise and brought an is-that-a-fact? query from him.

Louis said he is never aware of the quality of his performance in the ring, doesn't know when he has won rounds, being always intent on present action and future approach; he depends religiously on the men in his corner to brief him, point out his own flaws and those of the opponent, etc. James tried gallantly to get stock answers, but it was no go with Joe, and during the fight seeming itself Louis came through with forthright statements.

Not new in filmed fights reprised on TV but certainly apt on this one was a rerun of the knockout directly after it was shown. It showed the felled Savold in close-up, with exact punch that scored it being indicated via a tipoff from James. The close shot of Savold's face was terrific lensing.

The filip by referee Goldstein was a gem. James wanted to know how the ex-fighter acts at teevee fights while he's third man in the ring. Goldstein seemed mildly resentful, figuring that it suggested "hamming it up," but James said he meant it in relation to the cameras. Goldstein's answer was that he ignores them because being conscious of TV would disqualify him as a ref.

Pabst bought the film from the promoters of the fight, International Boxing Club, with lensing by KCR Corp., composed of sportscribes Max Kane and Bill Corum, with a third official, Joe Roberts, supervising. Filmwise, the sound of the crowd was a bit flat, there were some poor angle shots, and too many longies; but in general the six-round screening was good, with the illusion enhanced by studio buzzers. Some rounds were scissored to allow gabbing from the studio and in all the program encompassed 45 minutes. Pabst is negotiating for film rights to Jake La-Motta-Bob Murphy bout being held tonight (Wed.) at Yankee Stadium, N. Y. That fight is also limited to TTV (theatre television) directly transmitted.

Trou.

Philco's Shutdown To Balance Stocks

Philadelphia, June 26.

Philco Corp. is closing down its home radio and television production for two weeks, beginning June 20. William Balderston, president of the company, said the curtailment was necessary to balance inventory with sales and that during the same period employees would take their regular vacations.

The cutback in civilian materials and the swing in Government production, coupled with seasonal industry trends in TV and radio have made it desirable for Philco to balance stocks in proportion to sales during the summer months, Balderston explained.

Spokesmen for the International Union of Electrical, Radio and Machine Workers (CIO) estimated that the transition at Philco might result in the laying off of 3,000 employees after the summer vacation period.

A company spokesman said the figure is much too high, but that the company didn't know how many workers would be affected, because as many as possible were being shifted to other jobs during the two weeks of curtailed production. The company will continue full scale production of automobile radios and all strategic Government equipment.

The Philco shutdown was the second in this area. Last week, the RCA Victor Division in Camden, N. J., announced it was ending production of home television receivers, and that in the fall it would begin the manufacture of radar and other electronic equipment for the armed forces.

RENTALS

FOR TV
GARDEN AND PATIO
SETTINGS

Furniture — Fountains
Sculpture, Etc.

CATALOGUES ON REQUEST

POMPEIAN

149 Lexington Ave., New York 14

FOR SALE

in Claster, New Jersey

A Country Home within 30 Minutes of

Midtown New York

Beautiful Ray has just moved to her

new great ranch in New Jersey, and

is offering for sale her 100-year-old

home on an acre of beautifully landscaped

grounds with swimming pool,

billiards, tennis, barbecue and summer

kitchen. Main house of 7 rooms

and 2 baths with modern kitchen and

laundry. Separate studio house consisting

of a very large studio living

room with fireplace and dark room

plus 3 bedrooms and bath. Additional

shed house and bath, 1-car garage

and workshop. Nine miles from George

Washington Bridge.

PRICE \$40,000.00

Call George Meadows Claster 4-0001

Your Top TV
Sales opportunity

WDEL-TV

Channel 7

Wilmington, Del.

NBC
TV AFFILIATE

ROBERT MEEKER ASSOCIATES

New York Los Angeles San Francisco Chicago

Bushkin's Back!

The Embers

161 EAST 84TH ST., N. Y. C.

PLUS

EDDIE HEYWOOD TRIO



CIRCLING THE KILOCYCLES

Memphis—Terry Ryan, former WHHM disk turner here, has joined WMPB, Memphis ABC affiliate, as general staffer. He also will handle news beat under direction of WMPB news editor Tye Terway.

St. Louis—Harold Grams, program director KSD and KSD-TV, owned by the St. Louis Post-Dispatch has been named a member of the public relations committee for the Greater St. Louis Community Chest campaign for 1951.

Philadelphia—Charles Fish has been added to the sales department of TV station WPTZ. Fish was formerly associated with Ziv Productions, New York, United Artists Television, WCAU-TV, Philadelphia.

Louisville—C. D. Crites has been appointed publicity and promotion director of WAVE, and WAVE-FM and TV, as well as WRXW, replacing Robert Elverman who has taken a position as promotions director for the Louisville Community Chest.

Philadelphia—Hal Moore, who conducts WCAU's morning "Bugle Call" wake-up program, has been signed for a daily show starting in July, by the rival Westinghouse station KYW. He will be featured daily from 9 to 9:30 a.m. Bill Givens, formerly farm director for WGY, Schenectady, N. Y., has joined the staff of KYW, as agricultural director, a newly created post.

Pittsburgh—Lloyd Chapman, of KDKA sales staff and a major in the Army Reserve, off to Camp Pickett, Va., for two-week summer encampment. Harry Munson, director at WDTV, has been upped to chief of special events. Carl Betz, former WCAE announcer, is touring the strawhat circuit as Veronica Lake's leading man in "The Curtain Rises." He did sev-

eral dates with her in "Voice" of the Turtle last winter in the south. . . . Nancy Corman and Katherine Melnick are newcomers to the KDKA staff. Miss Corman has replaced Mrs. Grace Bucci, retiring to become a fulltime housewife. In the promotion department and Miss Melnick goes into general service later. Right now she's filling in for Gwendia Johnson, vacationing in Sweden, in sales. . . . Jan Andre just celebrated seventh anniversary as an announcer and deejay at WWSW. . . . WMCK has put in a line at the Vogue Terrace and is now picking up nightly remotes from the bands there.

St. Louis—Hal Fredericks, disk jockey at KXOK is branching out in another big field. He has opened a frozen custard stand in Brentwood, St. Louis County, and plans to erect two more to be in operation before Jan. 1.

St. Louis—Paul A. Whorowski, president and general manager of WIBV, Belleville, Ill., has sold his 40% of stock in the station to his three associates, John W. Lewis, Marvin M. Mollring and Marshall Truse, all of Belleville. Paul O. Godt, East St. Louis vet radio veteran has been appointed gen. mgr. of the station.

Omaha—Ray Schroeder, chief engineer of May Broadcasting Co., owners and operators of KMTV, said that the FCC has accepted and filed KMTV's request for maximum power. If approved, KMTV will be among the country's most powerful TV stations. It is the first station in the midwest to seek maximum power.

Salt Lake City—Two KUTA announcers are leaving the staff. Woody Hirsch is heading east for a staff job with WOGL, Alton, Ill., and Marshall Small is dropping radio to go into business locally.

Minneapolis—Bill Gartin of Minneapolis is an addition to the KSTP-TV staff. His appointment as an assistant director and floor manager was announced by Kena Barry, KSTP-TV production supervisor.

TV Allocations

Continued from page 24

hour per day). This would mean that the hearings could extend well into 1952, especially if time is taken out for theatre TV proceedings in September and a public TV conference probably to be held in the fall. The result might be that the freeze could not be lifted until spring.

The Commission is anxious to prevent such a possibility, especially since it found that it must abandon its hopes for a partial lifting of the freeze if thought might be possible this summer. The agency had hoped it might be able to allow UHF stations to get started or unfreeze VHF in Hawaii and other possessions or authorize expansion of existing VHF facilities.

In a further report last week on its overall TV proceeding, the Commission said that it cannot lift the freeze in the territories at this time because of the questions as to its authority to issue an allocation plan and to reserve channels for educational stations.

The legality question also prevents it from authorizing increased power to existing TV stations, the Commission found. The agency explained that if it lacked authority to issue an allocation table it might seriously prejudice applicants who have refrained from filing applications during the freeze at the request of the Commission.

In the absence of an allocation plan, the report said, "applicants for new TV stations would be permitted to file for any channels they deemed preferable and in any communities they chose. Such applications might well be mutually exclusive with the applications of existing stations to increase their respective powers. Accordingly, the Commission is of the opinion that no action should be taken at this time to lift the 'freeze' with respect to applications by existing TV stations to increase their respective powers."

As for lifting the freeze to open up UHF, the agency said that comments filed on the allocation plan have raised issues which present "substantive and procedural objections" to its original proposal.

New WCAE, Pitt, Hqs.

Pittsburgh, June 26.
Hearst-owned station WCAE will move next February from its present location in the William Penn Hotel to the town's newest inn, the Carlton House, across the street.

At present, station is spread out in sections over three different floors of the William Penn, where it has been located for about a dozen years.

RCA Preps Tint Tests

Continued from page 21

black-and-white TV transmitter of WNBT, N. Y., atop the Empire State Building will be used. Press and industry representatives will be able to see the broadcasts in color and on RCA color receivers in the RCA Exhibition Hall in Radio City. RCA announced that some 100 color receivers will be in-

stalled at various points, including other cities which will get the colorcast by coaxial cable. RCA sets will be equipped with the new tri-color tube.

The new tube, which eliminates the need for a color disk, was demonstrated Monday (25) at the DuMont Laboratories in Passaic, N.J.



WWJ's average cost-per-thousand

listeners in the Detroit market

serving 828,720 families is 14.5%

lower than the average cost-per-thousand

for radio time in Detroit (based on

March-April 1951 Pulse ratings).

you sell the dynamic
**3½ BILLION
DOLLAR**
Detroit Market
for

14.5% less

when
you
buy

FIRST IN DETROIT Owned and Operated by THE DETROIT NEWS

National Representatives THE GEORGE P. HOLLINGSBERRY COMPANY

Associated Television Station WPM-TV



AM - 550 KILOCYCLES - 500 WATTS
FM - CHANNEL 24 - 62.1 MEGACYCLES

WALTER WINCHELL

Said: "Bing Crosby and Billy Rose were anking along the White Lights when the Seritose of Them All, said: 'I feel like taking a little lesson' and so saying — patronized a spot featuring Tommy Lyman's torchsinging."

THE BIG TIME By WALTER WINCHELL

"Tommy Lyman at Wm. Tell House . . . Tony Martin at the Riviera."

JOE WILLIAMS Said:

"Tommy Lyman can do more with a torch song than Hogan can do with an iron."

TOMMY LYMAN

Correctly

WM. TELL HOUSE

204 East 50th Street
New York

AFTER THEATRE
Just East of Versailles

Arrangements by PARKER LEE

Special Material by
MILT FRANCIS

(Writer for The Three Suns.
Mr. Francis is the writer of
the psychiatrist bit for
Georgie Kays.)

APARTMENT FOR RENT

In the Garden City near Park Ave. Two and a half floors of private house in famous theatrical family for years. Fully furnished including silver, linen, grand piano. Living, dining room, kitchen, three bedrooms, two baths. Garden and bedroom terrace. Butterfield 8-1710 between 12 and 1.

Col, RCA Tapering Off Sharply On New Releases; Others Cut Down, Too

Columbia and RCA Victor, both riding with a flock of hit platters in the summer market, are tapering off their new releases to a near-zero point. Columbia, in fact, is cutting out all new disks for an indefinite period while Victor is holding down its weekly releases to four or fewer disks. Most of the other companies are also easing up their release schedules, but not as markedly as Col or Victor, during the normally slow hot weather months.

Col execs moved to suspend all new releases in order to throw its full sales and promotional weight behind 15 disks, issued in the last couple of months, which have stepped out. Company has been running way ahead of last year's business with such clicks as Frankie Laine's "Jezebel," Guy Mitchell's "My Truly, Truly Fair" and a recent cut of "Come On-A My House" by Rosemary Clooney. Despite the general business slide in the last few months, Victor also has been racking up steady sales on several disks with the present total pop turnover about equalling the company's activity last winter. Vaughn Monroe is currently one of the hotter artists on the Victor roster with "Sound Off" clicking off over 13,000 platter sales weekly. Mario Lanza is still big with "Be My Love" and "Loveliest Night of the Year" with several other disks also selling around 10,000 copies each week. Victor began tapering off its releases starting last winter with the summer months intensifying the slowdown.

Col Maps Extensive Longhair Project In Casals Festival Tie

One of the most extensive longhair projects on wax is being prepped by Columbia Records in conjunction with the second Pablo Casals Festival program sketched to open at Perpignan, France, July 7. Advance waxing of the festival's three-week program has already begun with a group of leading instrumentalists, including Casals, Alexander Schneider, Eugene Istomin and William Primrose, among others.

Total number of disks to stem from the second festival is expected to be substantially higher than the 10 12-inch platters etched at the initial Casals festival last year. Due to the anticipated large number, Columbia is currently mapping new packaging ideas. The initial Festival was sold in limited editions of 10-disk albums as well as in individual disks.

Saleswise, the initial Festival issue by Columbia was a solid success by longhair standards. It's understood that Casals netted more royalties from the 10 disks than from all his previous recordings.

WALDORF BOOKS CUGAT FOR 4 MOS. NEXT YEAR

Xavier Cugat's orch will set a new booking policy at the Waldorf-Astoria Hotel, N. Y., next year when it comes into the Starlight Roof for a four-month summer date. Heretofore the room's policy has been to book one band a month for the summer season, beginning in June and ending in September. In 1952, however, Cugat will be the only attraction for the entire summer season.

Cugat, who opened at the Starlight Roof May 31, shattered the all-time record there June 16, drawing \$10,000. Band is slated to end its four-week run today (27).

Ft. Worth Opera Sked

Ft. Worth, June 26. "Lucia di Lammermoor," "The Merry Widow" and "Il Trovatore" are on the Fort Worth Civic Opera's 1951-52 schedule.

"Lucia" would open the season on Nov. 26 and 28 and "Il Trovatore" will close it April 14 and 16.

Jack Cathcart to stage production numbers for new Dan Terry orch.

Sets April in June

April Stevens, Coast cafe singer, has been linked to an exclusive RCA Victor part following her current click on "I'm In Love Again" for the diskery.

Songstress originally cut the tune with the Henri Rene orch in Hollywood under a one-shot deal.

Philly Orch Winds '50-'51 Longhair Season With \$23 Deficit; Grosses \$900,000

Philadelphia, June 26.

The Philadelphia Orchestra wound up its 1950-51 season virtually in the black. Orville H. Bulfinch, president, told the annual members meeting that the orchestra had concluded its 51st season with a deficit of \$23. The Philadelphians on their concert operations clocked up a deficit of \$48,430. The Orchestra Fund, however, raised \$94,543 and after applying this to the accumulated deficit of past seasons, \$49,023, and the deficit for the past season, the symphony for the first time in years almost stepped out of the red ink.

The orch's revenue during the last season included \$350,280 in ticket sales and \$343,990 in record royalties and miscellaneous income, including a grant of \$50,000 from the City of Philadelphia. Chief item of expense was musicians' salaries and travel allowances, and fees for conductors and soloists, totaling \$722,225. Transportation, rent, advertising, administrative expenses and other operating costs came to \$295,318.

Bulfinch pointed out the figures do not include the \$267,000 borrowed by the orchestra to purchase a controlling interest in the Academy of Music, a financial burden undertaken by the directors of the symphony to assure the orchestra and other cultural activities a permanent home.

"Cavalcade of Blues," with singers Guy Turner, Billy Mitchell and Annie Laurie, heads out on a string of 29 one-nights in Texas beginning July 29. Shaw Artists Corp. represents the package.

Best British Sheet Sellers

(Week ending June 16)

London, June 19.

Mockin' Bird Hill Southern
With These Hands Dryer
Be My Love F.D. & H.
Shotgun Boogie Connelly
God Bless You Carolina
My Resistance Is Low Morris
Ivory Rag Mac Melodies
Would I Love You Disney
Bess I Love You Sterling
Sparrow in Tree Top Cinephonic
Tennessee Waltz Cinephonic
September Song Sterling

Second 12

On Top of Old Smoky Leeds
My Heart Cries Morris
Our Very Own Wood
Loveliest Night F.D. & H.
Life's Desire Lennox
Roving Kind Leeds
Mary Rose Magna
I Apologize Victoria
Jambal Connelly
You Are My Destiny Swan
Petite Waltz Leeds
So In Love Chappell

Band Review

JOE REICHMAN ORCH (19)
With Bette Rockwell

Hotel Muehlebach, Kansas City. Almost to the day, Joe Reichman returned to the Terrace Grill of the Muehlebach a year after his previous stand here. This session he is displaying the same instrumentation as before and essentially the same music. That is highly listenable and danceable output, for Reichman has one of the better crews of his size in the biz. Customers are indicating their approval here, the classy Terrace Grill having a sturdy turnout from the opening day of the Reichman date for some of its better summer biz.

Over the years Reichman has maintained essentially the same line-up of side men, including five on reeds, pair of trumpets, trombone, drums, string bass and a second piano in addition to his featured instrument. Nifty fingerwork with which he embellishes the proceedings is the Reichman long suit.

This time around Reichman has an innovation in gal singer Bette Rockwell, making her first stand with the band in its date here. Gal came to the crew after radio and TV work in Texas, having looks in her favor and warbling in sprightly fashion.

Marian Anderson returned last week from a two-month tour of Central and South America. She'll rest in her Danbury, Conn., home all summer.

Jocks, Jukes and Disks

By HEIN SCHENFELD

Buddy Morrow Orch: "Good Morning, Mr. Echo" - Shanghai (Victor). Buddy Morrow's orch, which recently broke through on "Rose, Rose I Love You," follows up with a sock version of "Echo," a good novelty geared to the current "gimmick phase" of the music business. This side has a distinctive sound with smart use of the echo effect, Frankie Lester handling the vocal. Georgia Gibbs has a bright cut for Mercury patterned closely after the original Jane Tussy Trio version for Decca. On the Victor flip, Morrow delivers a swinging version of a likely new pop.

Richard Hayes: "Come On-A My House" - "Go Go Go" (Mercury). "My House," the William Saroyan tune launched by Rosemary Clooney for Columbia and Kay Armen for King, gets an okay treatment by Hayes and a vocal group. This side is slightly marred by Hayes' tendency to hoke up the lyrics with a phoney accent. The musical production, however, is solid. Reverse is a cute number in a Latin tempo. George Rammas orch and chorus back up excellently.

Vaughn Monroe Orch: "Dark Is the Night" - "Wonder Why" (Victor). Two top songs from the Metro pic, "Rich, Young and Pretty," furnish solid material for Monroe, who has been clicking on wax recently. "Night" is a big ballad in a belated strain that Monroe handles with suitable power. "Wonder Why" is another good ballad handled more lightly.

Gloria DeHaven - Guy Lombardo Orch: "Out O' Breath" - "Because of You" (Decca). Teaming up with the Lombardo orch, Miss DeHaven registers well on these contrasting sides. "Breath" is a high rhythm entry with a catchy idea that fits neatly into the Lombardo format. Miss DeHaven also solidly projects the ballad, "Because of You," but this side is a bit late.

Margaret Whiting: "Everlasting" - "The End of a Love Affair" - "Good Morning, Mr. Echo" - "River Road Two Step" (Capitol). Two likely sides turn up out of these four tunes. "Everlasting" is a fair item with a mild folk flavor. "End of a Love Affair" is an unusual piece of adult song material handled smartly by Miss Whiting. Her version of "Mr. Echo" also rates spins, while "River Road" is a fair rhythm item. Les Bach orch accompa.

Ralph Flanagan Orch: "You For Me" - "The Wang Wang Blues" (Victor). "You For Me" is a good band showpiece with the lyrics in the "Rag Map" tradition. Orch swings it out snappily, with the sidemen also chorusing the lyrics. Flip is

a dance treatment of the standard, the Singing Winds vocaling.

Tony Fontaine-Smith Bros: "Jug of Wine" - "Losing You" (Mercury). "Jug of Wine" is another attractive sea chantey which Tony Fontaine dishes up in a flavorsome manner with good backing by the Smith Bros. vocal combo. Helene Johnson delivers the tune in racy style for Decca. On the Mercury flip, Fontaine solos an okay show ballad, George Baerman orch backing up.

Anne Shelton: "Yes, You Were Right" - "I Will Never Change" (London). British songstress Anne Shelton is a top song stylist who needs the right material to stick in the American market. On "You Were Right," she displays a fine rhythm attack which rates just attention. Reverse is a fair ballad, Bob Farnon orch and vocal group back up.

Peggy Lee: "My Magic Heart" - "So Far, So Good" (Capitol). Miss Lee delivers mostly on two tunes from the legit musical, "Two On the Aisle." "Magic Heart" is a ballad with fair chances. "So Far, So Good" is a good rhythm tune which Miss Lee handles stylishly. Billy May orch accompa.

Album Reviews

Ralph Sutton: "Music of Fats Waller" (Columbia). One of the standard keyboard talents around, Ralph Sutton works out his simple and inventive style on a host of Fats Waller tunes in this impulsive set. It's a natural teaming, with Sutton bouncing over the melodic line in a natural jazz idiom. Standout among the Waller tunes are "Keepin' Out of Mischief Now," "Ain't Cha Glad," "Viper's Drag," "Alligator Crawl" and "Take It From Me." Sutton plays with rhythm accompaniment.

Norman Greene Orch: "Colors By Greene" (Rexford). Conception of this set is similar to the recent Les Brown "Over the Rainbow" album for Coral Records, but the execution is radically different. Greene's orch has a lush symphonic style, with siddles and chorus in the forefront, the voices being used instrumentally. Arrangements are scaled big with such tunes as "Red Sails in the Sunset," "Old Rock Magic," "Blue Moon," "Little White Lies" and "Deep Purple" orchestrated with interesting effect. Greene's original work, "Green Moods," is an imitative medley.

Platter Pointers

Dean Martin has a good side in "In the Cool, Cool, Cool of the Evening" (Capitol). . . . Kitty Kallen and Richard Hayes team effectively on the religious item, "Everyone Is Welcome in the House of the Lord" (Mercury). . . . Betty Hutton's "Murder, He Says" for Victor still sanily clever, with the reverse "It's Oh So Quiet" a bit too nifty. . . . Joe Deane delivers "What Does a Man Want From Life" in okay style (Adams). . . . Champ Butler solidly bounces out the oldie, "Them There Eyes" for Columbia. . . . Two good versions of the "Wonderous Word of the Lord" are done by Billy Williams Quartet (M-G-M) and Tony Fontaine and the Smith Bros. for Mercury. . . . Deany Vaughan delivers nicely on a good tune, "Do You Really Love Me" (Coral). . . . Joe Moseley trio workover of "Last Ago Last Night" rates attention. . . . Dick Dearborn has an okay tune in "People Change, So Does Love" (Pyramid). . . . Circle Records has released a couple of fine Fats Waller sides, "You Can Have Your Cake and Eat It" and "Not That Right There". . . . Some fancy pianistics by Whitford Altwall in "The Gypsy Samba" (London). . . . One of the Modernaires' best cuts is "Who-ee Loo-ee-lana" (Coral). . . . Another fine version of "How Many Times" (Capitol) by the Les Baxter orch and chorus.

Standout folk, western, jazz, religious, polka, etc.: Hank Snow, "The Engineer's Child" (Victor). . . . Mabel Scott, "No More Cryin' Blues" (Coral). . . . Julia Lee, "Mama Don't Allow It" (Capitol). . . . Bobby Soets, "Boogie Woogie Blues" (Mercury). . . . Eddie Dean, "Let Me Hold You When You're Blue" (Capitol). . . . Eddie Kirk, "Driftin' Texas Sand" (Capitol). . . . Lester Flatt & Earl Scruggs, "Jimmy Brown, the Newsboy" (Columbia).

Top Ten, Inc. chartered to conduct a disk business in New York. Capital stock is 200 shares, 50 per value. Directors are Jacob and Gertrude Zeller and Louis Segal, New York.

VARIETY

10 Best Sellers on Coin-Machines Week of June 23

1. TOO YOUNG (10) (Jefferson) Net "King" Cole Capitol
Richard Hayes Mercury
2. ON TOP OF OLD SMOKY (9) (Folk-W) Weavers Decca
Vaughn Monroe Victor
3. JEZEHEL (5) (RMI) Frankie Laine Columbia
4. HOW HIGH THE MOON (11) (Chappell) Les Paul-Mary Ford Capitol
5. SOUND OFF (6) (Shapiro-B) Vaughn Monroe Victor
6. ROSE, ROSE I LOVE YOU (3) (Chappell) Frankie Laine Mercury
7. MOCKIN' BIRD HILL (15) (Southern) Les Paul-Mary Ford Capitol
8. MR. AND MISSISSIPPI (1) (Shapiro-B) Patti Page Mercury
9. UNLESS (1) (Bourne) Patti Page Mercury
10. LOVELIEST NIGHT OF THE YEAR (1) (Robbins) Dennis Day Victor

Second Group

- MY TRULY, TRULY FAIR (Santly-J) Guy Mitchell-M. Miller Columbia
Vic Damone Mercury
- OLD SOLDIERS NEVER DIE (4) (Warock) Vaughn Monroe Victor
- I APOLOGIZE (6) (Crawford) Billy Eckstine MGM
- SPARROW IN THE TREE TOP (10) (Santly-J) Guy Mitchell-M. Miller Columbia
Bing Crosby-Andrews Sis. Decca
- BE MY LOVE (21) (Miller) Mario Lanza Victor
- PRETTY EYED BABY (Pickwick) Al Trace Mercury
- I LIKE THE WIDE OPEN SPACES (Meridian) Jo Stafford-Frankie Laine Col.
- IF (17) (Shapiro-B) A. Godfrey-L. Anders Columbia
- YOU AND I WERE YOUNG MAGGIE BLUES (5) (Mills) Perry Como Victor
- NEVER BEEN KISSED (Paxon) Billy Eckstine MGM
- WOULD I LOVE YOU (12) (Disney) Bing-Gary Crosby Decca
- THE SYNCPATED CLOCK (Mills) Mag Whiting-Jim Wakely Capitol
- BEAUTIFUL BROWN EYES (5) (American) Freddy Martin Victor
- STRANGE LITTLE GIRL (Frank) Patti Page Mercury
- ABA DABA HONEYMOON (12) (Feist) Helen O'Connell Capitol
- LeRoy Anderson Decca
- Rosemary Clooney Columbia
- Eddy Howard Mercury
- D. Reynolds-C. Carpenter MGM

[Figures in parentheses indicate number of weeks song has been in the Top 10.]

Gabor's 79c LP Line Rocks Major Diskeries in Uncontrollable Price War

Already beset by an uncontrollable price war among department stores and other retail outlets, major diskeries were further rocked last week by the introduction of a regularly-priced 79c long-play record. New label, Pontiac, has been launched by Don H. Gabor, proxy of Remington Records, which last year cut back its long-play line by more than 90%.

One major disk exec whistled his reaction to the Pontiac line with a "how-can-they-do-it?" comment. The new long-play disks are priced 10c below the regularly priced 79c rpm disks and are one-fourth the price of the regular long-play platters on the market. Each Pontiac disk contains eight tunes on an unbreakable vinyl plastic.

Gabor's Remington line has made deep inroads into the L-P market and it's expected that the Pontiac line will have an even greater impact. One of the major factors in the click of the low-priced platters has been the discount practice on the more expensive disks on which the retailers have been making a narrow margin of profit. The low-priced lines are generally sold without discounts, with the retailer able to pocket the full 40% mark-up.

Contributing factor to the industry surprise at Gabor's latest move is that the Pontiac disks have all been cut and manufactured in this country. Gabor has been paying the standard American Federation of Musicians scale and, in some cases, the disks feature well-known artists, although they are unbilled on the jacket in order not to damage their etchings for the major diskeries.

Initial Pontiac release comprises 24 10-inch platters with a repertoire of light classical music and pop standards. Leading chain stores, which have been pushing the Remington line, will also handle the Pontiac disks.

Gabor also recently introduced a low-priced 45 rpm line to supplement the Remington operation. He also has established a plant in Paris to manufacture L-P records. It's the first such factory on the Continent, although England has several diskeries which have converted to the 33 rpm speed.

Col Completes Shift From Bridgeport to N.Y.

Move of Columbia Records sales and advertising execs from the Bridgeport factory to the New York homeoffice was completed this week. Involved in the switch were Paul Wexler, sales chief; George Hayes, his assistant; Al Earle, advertising manager, and Don Law, American folk music director.

Remaining in Bridgeport will be Stan Kavan, pop department merchandising manager; Bob Kirsten, merchandising manager for the Masterworks division, and Bill Neu, sales promotion head.

Cap's Eastern Accent; Coast Execs in Shift

Capitol Records' new accent on the east as the company's operational base is being reentered with the shift of several top execs from the Coast headquarters to New York. Topping the echelon switch, vice-proxy William H. Fowler is set to take over the N. Y. office as chief administrator as well as heading up the diskery's national sales operation. Switch takes effect July 1.

Up to the present move, Cap has been basing the major portion of both its repertory and sales work on the Coast. Swing to N. Y. reflects proxy Glenn Wallichs' new interest in the east as the hub of the entire disk industry, especially from the sales point of view.

Floyd Bittaker, currently Cap's national sales manager, is set to take over the Coast sales operation. Bittaker was offered the national sales chief spot, but turned down the assignment because illness in his family is preventing him from moving to N. Y. Paul Featherstone, a vice-proxy of Capitol Distribution Corp., is also moving to N. Y. to handle special assignments under Fowler.

Cap proxy Wallichs, aar chief Alan Livingston and merchandise manager Lloyd Dunn will continue to headquarter in Hollywood. Wallichs, however, is planning more and longer stopovers in N. Y., making another visit in early July.

In a realignment of the company's ad and promotion departments, Hal Cooke was named assistant to Dunn and director of sales promotion. Dick Linke, formerly eastern publicity chief, was upped to national publicity manager. Switches were made at a meeting of top Cap execs and sales division chiefs in Hollywood last week.

Pieper Replacing Welk In Karnas Dance Chain

Chicago, June 26. William Karnas, whose midwest ballroom chain swept Lawrence Welk, Dick Jurgens and Billy Bishop into prominence, is pulling Leo Pieper, midwest territorial leader, into his stable of band leaders. Aside from two one-nighters in the Karnas string, Pieper kicks off on his first location stand for the promoter at the Tri-annon Sept. 4 for a one-month roost.

Karnas, who has territories in St. Paul and Austin, Minn., Wichita, Kan., and Clear Lake, Iowa, plus his two dance halls here, could provide any maestro, whom he chooses to take under his wing, with steady work on a ride across his individual trip belt.

Lawrence Welk, split with Karnas last winter. Hattie reportedly grew out of the operator's attempt to cut Welk's payroll in a move to balance out on Local 18. AFM's five-day work week here. Welk reportedly carried 21 men on his books. Pieper, it's said, will now act as Welk's successor in the chain.

Laine Grosses \$6,000 In Seattle One-Niter

Seattle, June 26. Frankie Laine, on a tour of one-nighters in this area, raked up a record-breaking \$6,000 gross at the Senator Ballroom, here, Sunday (24) with 3,000 paying to get in.

Bumps Blackwell Orch backed the singer and furnished terp tunes.

Pubs Get Tight On Handouts Of Cuffo Copies

With the growing decline in the importance of air and band plugs as pop song builders, publishing houses are cutting the free distribution of professional copies and orchestrations to bands in a move to limit costs. In the past professional copies of tunes were available to all comers and orchestrations were delivered to every nitery, dance spot and vaude house in the New York area.

Limited number of hit tunes and development of recordings as the only important plug outlet, however, have caused cuts as high as 50% in the distribution of orchestrations and as much as 15% in professional copy handouts. Since rising costs of autographing, printing and arranging fees have boosted price of orchestrations to between \$5 and 75 cents a copy, publishers claim that they can't afford indiscriminate distribution. Free stock orchestrations are now being limited to important bands only.

Evidence of the curtailment in professional copy handouts is in the recent selective distribution methods taken on by a number of publishers housed in the Brill Building, N. Y. Heretofore, anyone walking into a Brill Building puberry could get a professional copy upon request but now the publishers have instructed their counter boys to restrict copies to professional singers and musicians.

In another cost saving practice, some publishers are ordering only limited copies of a new tune for key distribution among diskeries, holding back on the large printing order until the song has been set for waxing.

'Aisle,' 'Seventeen,' 'Flabooley' Albums Due for Marketing

Major diskers are still taking their chances at original-cast album versions of Broadway musicals despite the overall spotty reaction to the flock of sets marketed during the past legit season.

Decca is set to cut "Two On the Aisle," legit musical with lyrics by Betty Comden and Adolph Green, and music by Julie Styne and starring Bert Lahr and Dolores Gray, after the show opens in New York in early July. RCA Victor will shortly wrap up the original-cast set of "Seventeen," with a score by Walter Kent and Kim Gannon.

Capitol Records, meantime, is going ahead with its release of the "Flabooley" album despite the show's fold. With more than \$23,000 reportedly put into the set's production, Cap is planning a major push on the album to get back its investment. Risky nature of the cast albums stems from the fact that the disk sales are usually dependent on the show's click, which is hypothetical at the time the album rights are bought.

Decca is currently riding with the top-selling albums of the season in "Guys and Dolls" and "The King and I," both of which have grooved smash at the legit boxoffice. Columbia's "A Tree Grows in Brooklyn" set is also going strongly, with RCA Victor's "Call Me Madam" album also holding up, although handicapped by the absence of Ethel Merman in the wax cast because of her pact with Decca.

Clyde McCoy and his band have been booked into the New Casino, Fort Worth, for two nights, June 29 and 30. He will be followed on July 6 and 7 by Jimmy Jay. Dean Hudson will follow the week end of July 13 and 14.

Dave Kapp Exits Decca, Which His Brother Co-Founded 17 Years Ago

Singer Loses Slander Suit Va. Waring

A slander action by ex-Fred Waring singer Glen Moore against Waring was dismissed last week in N. Y. Federal Court. Singer filed the \$150,000 suit in 1948, claiming that Waring berated him in front of the band and other singers in a manner that slandered him. In his testimony, Waring admitted hawling out Moore, but claimed that he didn't slander him.

Moore still has a \$25,000 suit pending against Waring for alleged failure to pay for services. Moore, as a member of the singing group, the Four Squires, says he frequently wrote material for the organization.

Pop-Flavored Religioso Tunes Flood Publishers

With inspirational and sacred music still hitting peak platter and sheet music sales around the country, disk companies and publishing houses are being flooded with religious tunes with a pop flavor. Puberry and diskery execs claim that current world tension has developed market for religious type songs and everybody wants to get on the gravy train. Indicative of religious tune strength is the fact that they have broken through despite lack of air plugs.

Sparked by Bihlstein's waxing of Ken Carson's "Wonderous Word of the Lord," eight other diskeries rushed etchings of the tune to their distributors and initial sales figures indicate a flock of similar tunes following. Publishing houses heretofore concentrating on a pop tune catalog are seguing to the religious field with some puberies such as Ben Bloom, Inc., creating a new library of nothing but religious tunes. Such other publishers as Bergman, Voce & Conn, Broadway Music, Inc., Kanner Music, Leeds, and Benny Goodman's Regent Music are also plugging new religiousos. Tunes currently making the rounds indicate the new trend with such titles as "I See God," "Hymn of the Hills," "St. Catherine," "And Then I Prayed" and "Lift the Iron Curtain, Lord."

One of the top sellers for the last six months has been "It Is No Secret."

In line with the religious trend in the pop field, diskeries are also beginning to develop their faith departments to concentrate on pressing classical church music and standard hymns. Although these waxings are top Christmas sellers, the year round demand has grown to such an extent to warrant the new buildup. Disk jocks, who avoid spinning these platters except at holiday time, are getting church music requests in increasing amounts.

Both puberies and record companies are developing new promotion techniques to exploit these tunes. Churches and Bible societies have become important exploitation outlets and because most of the waxings are non-sectarian, all denominations are willing to help.

Martin Keeps 1-Nighters East to Stay Near N.Y. TV

Freddy Martin's orch will launch a series of one-nighters in the east after its closing at the Hotel Astor Roof, N. Y., June 30. Orch tees off July 3 at the Oriental Ballroom, Gallatin, Pa. and swings through New Hampshire, Rhode Island, Massachusetts and Connecticut. Band is due back in New York for its July 12 debut on the "Freddie Martin Show" on NBC-TV.

Martin will limit his one-night dates to the eastern area so that he can return to N. Y. for his weekly video show.

Rudy Graytor's instrumental combo signed to an exclusive pact by MCA Victor's blues and rhythm department.

Winding up a long-simmering dispute in Decca's exec setup, Dave Kapp exited the company last Friday (23) as vice-proxy over the pop artists and repertory operation. Kapp's exit from the diskery, which his brother, the late Jack Kapp, co-founded 17 years ago, stemmed directly from policy differences that broke out between the aar chief and proxy Milton R. Rackmill immediately after Jack Kapp's death in March, 1948. Rackmill and the late E. F. Stevens, Jr., with London Records' E. R. (Tedi) Lewis, were the other Decca pioneers.

Standing pat on his contract, which runs until December, 1953, Kapp has not departed from Decca under any kind of mutual arrangement. His departure, in fact, was announced in a statement by Rackmill that "Dave Kapp's contract with Decca terminates today (Friday)," rather than in the usual resignation formula.

Kapp's attorneys, Miller & Miller, are currently negotiating with Decca about the contract payoff. Kapp's salary last year was \$32,000 annually, a raise of \$12,000 over his previous year's earnings. It's understood that Decca offered to settle the pact on a compromise figure but Kapp is reportedly holding out for full payment for the remaining two-and-a-half years of his term. He has no other deal pending at present.

Kapp is still formally a member of the Decca board of directors to which he was elected a couple of months ago. It's expected, however, that the board will support Rackmill's ouster of Kapp when Rackmill returns to New York from his current Hollywood and Hawaii trip.

Artists Relations Kapp's removal immediately affected the Decca artists situation. It's known that Gordon Jenkins, musical director and orch leader, who gets top billing on the Decca label, has asked for a release from his pact which has over a year more to run. Jenkins already refused to direct a waxing session set for this week. Decca, however, is not giving Jenkins his release.

With Kapp's exit, Mortimer Palitz takes over the pop aar post. Palitz, who was brought back into Decca by Kapp two years ago after leaving the company for a spot with Columbia, has been a returd. (Continued on page 47)

TOP COLUMBIA EXECS SET FOR SALES SWING

Top Columbia Records execs are scheduled to make a cross-country swing in the middle of July for a series of comprehensive sales meetings in four key cities. Regional meets will all in the field staffers on repertory and promotional plans for the fall and winter season.

Echelon contingent will include Paul Wexler, sales chief; Mitch Miller, pop artists and repertory head; Dick Gilbert, longhair aar director, and Al Earle, advertising manager. Goddard Lieberman, exec vice-proxy, may also attend the meetings.

Seasons tee off in Chicago July 17 and will follow in Hollywood, July 23; New Orleans, July 25, and Atlantic City, July 28.

Ellington's Concert For Runyon Fund a Sellout

Duke Ellington's orch teamed up with the NBC Symphony Wednesday (26) at Lewisohn Stadium, N. Y., for the benefit of the Damon Runyon Memorial Fund in a sell-out concert a week in advance of the Stadium's regular season. Ellington's crew was featured in the opening half of the concert with such items as "Fancy Dan," "Selfish Serenade," "Take the A Train" and the comic "Monologue, Duet Threesome."

In the latter half of the program, the NBC orch joined the band in renditions of Ellington's "New World A-Comin'" and "Warren," a composition commissioned by the NBC Symp.

Event began with a speech about the Runyon Fund by columnist Walter Winchell, treasurer of the fund.

H'WOOD BOWL TOOTERS' SCALE UPPED TO \$100

Hollywood, June 26. Musicians playing the Hollywood Bowl season this year will get a minimum of \$100 under a new agreement reached between AFM Local 47 and Dr. Karl Wecker, repping the Bowl management. Previous scale was \$82.50.

Working conditions still are under discussion for the season opening July 10. Increased scale was based on the union desire to bring rates for the non-profit Bowl more closely into line with prevailing metropolitan pay.

'Walking Preacher' Wins 3G From Cap in U.S. Court

St. Louis, June 26.

An award of \$3,125 damages in favor of the Rev. Guy Howard, Branson, Mo., "The Walking Preacher of the Ozarks," against Capitol Records was made last week by a jury in U. S. district court here over the recording of a song which he charged invaded his privacy and defamed him. He had sought \$320,000 after suits against two other defendants, Decca and RCA Victor, which had been originally named in a joint suit for \$1,000,000 damages, had been settled out of court for a reported \$6,000.

The jury awarded Howard \$425 actual damages on the defamation and character counts of the suit, and \$2,500 punitive damages. His plea for damages on another count of invasion of privacy was ignored by the jury, which deliberated more than 500 hours after a trial lasting two weeks. Attorneys for both side announced they would appeal the verdict.

The suit arose over the ditty, "The Missouri Walking Preacher With the Little Book in His Hand." During the trial that was sprinkled with Ozarkian folklore it developed that the plaintiff borrowed \$1,500 from a Springfield, Mo., bank to prosecute the suit.

Top Record Talent and Tunes

AS POLLED VIA LEADING U. S. "REQUEST" DISK JOCKEYS

VARIETY WEEK ENDING JUNE 23

Weekly chart of the records on disk jockey programs, as "most requested" by listeners. This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 100 requests a week. A record is placed in the top 100 if it receives at least one request. Records will vary week to week to present a comprehensive picture of all sections of the market.

Pos.	Pop.	No.	Artist	Label	Song	Jack	Ted	Bill	Howe	Don	Ben	Lee	Jerry	Martha	Wendy	Ray	Sam	Lois	Walt	Carl	Ed	Buddy	Red	Jim	Larry	Bill	Tom	Dick	Frank	Kenny	Alan	Boyd	Harvey	Ray	
1	1	12	Nat "King" Cole	Capitol	Two Young	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	
2	2	13	Les Paul-Mary Ford	Capitol	How High the Moon	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
3	3	8	Frankie Laine	Columbia	Jambel	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3
4	4	14	Weavers	Decca	On Top of Old Smoky	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4
5	5	4	Guy Mitchell-M. Miller	Columbia	My Truly, Truly Fair	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5
6	6	11	Vaughn Monroe	Victor	Send Off	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6
7	7	6	Pat Page	Mercury	Mr. and Mississippi	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7
8	8	9	Frankie Laine	Columbia	Rose, Rose, I Love You	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8
9	9	1	April Stevens-H. Rose	Victor	I'm in Love Again	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9
10	10	5	Buddy Morrow	Victor	Rose, Rose, I Love You	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10
11	11	3	Tony Martin	Victor	I Got Ideas	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11
12	12	18	Patt Page	Mercury	Meekin' Bird Hill	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12
13	13	11	Mario Lanza	Victor	Loveliest Night of the Year	13	13	13	13	13	13	13	13	13	13	13	13	13	13	13	13	13	13	13	13	13	13	13	13	13	13	13	13	13	13
14	14	19	Rosemary Clooney	Columbia	Mixed Emotions	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14
15	15	5	Deanna Day	Victor	Mr. and Mississippi	15	15	15	15	15	15	15	15	15	15	15	15	15	15	15	15	15	15	15	15	15	15	15	15	15	15	15	15	15	15
16	16	5	Via Damone	Mercury	My Truly, Truly Fair	16	16	16	16	16	16	16	16	16	16	16	16	16	16	16	16	16	16	16	16	16	16	16	16	16	16	16	16	16	16
17	17	40	Perry Como	Victor	There's No Best Like Bowdoin	17	17	17	17	17	17	17	17	17	17	17	17	17	17	17	17	17	17	17	17	17	17	17	17	17	17	17	17	17	17
18	18	34	Les Baxter	Capitol	Because of You	18	18	18	18	18	18	18	18	18	18	18	18	18	18	18	18	18	18	18	18	18	18	18	18	18	18	18	18	18	18
19	19	3	Andrews Sisters	Decca	Too Young	19	19	19	19	19	19	19	19	19	19	19	19	19	19	19	19	19	19	19	19	19	19	19	19	19	19	19	19	19	19
20	20	9	Guy Mitchell-M. Miller	Columbia	Unlabeled	20	20	20	20	20	20	20	20	20	20	20	20	20	20	20	20	20	20	20	20	20	20	20	20	20	20	20	20	20	20
21	21	12	B. Crosby-L. Armstrong	Decca	Gone With the Wind	21	21	21	21	21	21	21	21	21	21	21	21	21	21	21	21	21	21	21	21	21	21	21	21	21	21	21	21	21	21
22	22	17	Eddie Fisher	Victor	Unlabeled	22	22	22	22	22	22	22	22	22	22	22	22	22	22	22	22	22	22	22	22	22	22	22	22	22	22	22	22	22	22
23	23	2	Frank Sinatra	Columbia	I'm a Fool to Want You	23	23	23	23	23	23	23	23	23	23	23	23	23	23	23	23	23	23	23	23	23	23	23	23	23	23	23	23	23	23
24	24	34	Perry Como	Victor	There's a Big Blue Cloud	24	24	24	24	24	24	24	24	24	24	24	24	24	24	24	24	24	24	24	24	24	24	24	24	24	24	24	24	24	24
25	25	20	Billy Eckstine	M-G-M	I Apologize	25	25	25	25	25	25	25	25	25	25	25	25	25	25	25	25	25	25	25	25	25	25	25	25	25	25	25	25	25	25
26	26	3	Percy Faith	Columbia	Wonderous Word	26	26	26	26	26	26	26	26	26	26	26	26	26	26	26	26	26	26	26	26	26	26	26	26	26	26	26	26	26	26
27	27	46	Ellen Fitzgerald	Decca	Because of Rain	27	27	27	27	27	27	27	27	27	27	27	27	27	27	27	27	27	27	27	27	27	27	27	27	27	27	27	27	27	27
28	28	40	Vaughn Monroe	Victor	On Top of Old Smoky	28	28	28	28	28	28	28	28	28	28	28	28	28	28	28	28	28	28	28	28	28	28	28	28	28	28	28	28	28	28
29	29	10	Toni Arden	Columbia	Too Late Now	29	29	29	29	29	29	29	29	29	29	29	29	29	29	29	29	29	29	29	29	29	29	29	29	29	29	29	29	29	29
30	30	7	Patt Page	Mercury	Down Trail Achin' Hearts	30	30	30	30	30	30	30	30	30	30	30	30	30	30	30	30	30	30	30	30	30	30	30	30	30	30	30	30	30	30
31	31	1	Schuman Choir	Capitol	Dream	31	31	31	31	31	31	31	31	31	31	31	31	31	31	31	31	31	31	31	31	31	31	31	31	31	31	31	31	31	31
32	32	1	Tony Martin	Victor	Tell Me	32	32	32	32	32	32	32	32	32	32	32	32	32	32	32	32	32	32	32	32	32	32	32	32	32	32	32	32	32	32
33	33	1	Don Cherry	Decca	Vanity	33	33	33	33	33	33	33	33	33	33	33	33	33	33	33	33	33	33	33	33	33	33	33	33	33	33	33	33	33	33
34	34	2	Amos Bros.	Coral	Wang Wang Blues	34	34	34	34	34	34	34	34	34	34	34	34	34	34	34	34	34	34	34	34	34	34	34	34	34	34	34	34	34	34
35	35	4	Xavier Cugat	Columbia	Francisco	35	35	35	35	35	35	35	35	35	35	35	35	35	35	35	35	35	35	35	35	35	35	35	35	35	35	35	35	35	35
36	36	1	Ralph Flanagan	Victor	Wang Wang Blues	36	36	36	36	36	36	36	36	36	36	36	36	36	36	36	36	36	36	36	36	36	36	36	36	36	36	36	36	36	36
37	37	1	Johanny Desmond	M-G-M	Because of You	37	37	37	37	37	37	37	37	37	37	37	37	37	37	37	37	37	37	37	37	37	37	37	37	37	37	37	37	37	37
38	38	1	Billy Williams Quartet	M-G-M	Shanghai	38	38	38	38	38	38	38	38	38	38	38	38	38	38	38	38	38	38	38	38	38	38	38	38	38	38	38	38	38	38
39	39	1	Ellen Fitzgerald	Decca	Do You Really Love Me	39	39	39	39	39	39	39	39	39	39	39	39	39	39	39	39	39	39	39	39	39	39	39	39	39	39	39	39	39	39
40	40	6	Toni Arden	Columbia	Too Young	40	40	40	40	40	40	40	40	40	40	40	40	40	40	40	40	40	40	40	40	40	40	40	40	40	40	40	40	40	40
41	41	1	Gordon MacRae	Capitol	I'm Yours to Command	41	41	41	41	41	41	41	41	41	41	41	41	41	41	411															

Inside Orchestras—Music

The Victor Herbert commemorative dinner which the American Society of Composers, Authors and Publishers is holding tonight (Wed.) at Luchow's restaurant, N. Y., takes the Society back to its origin point 37 years ago. In 1914, Herbert met with a group of other writers at Luchow's to map an organization of writers and publishers which would collect for performances of their songs. Tonight's dinner is being held on the occasion of the birthdays of theatrical producer John Golden and composer Raymond Hubbell, the only surviving co-founders of ASCAP.

ASCAP proxy Otto A. Harbach and past presidents Gene Buck and Deems Taylor will preside at the dinner. Fritz Scheff is slated to sing the ASCAP theme, Herbert's "Kiss Me Again," which she introduced. Others who will perform include Sigmond Rosenberg, Igor Gorin, Gladys Pearlman, Ray Bloch and Golden. One of the musical numbers to be presented will be "Poor Butterfly," which Golden and Hubbell wrote together in 1916.

"That's My Evening Prayer," tune penned by paralyzed Navy vet, Robert Grant, has been picked up for publication by E. B. Marks. Grant, who is being treated for multiple sclerosis at the Cushing Veterans Hospital, Framingham, Mass., picked out the melody with one finger on a hospital piano. Song was then brought to the attention of Arthur Fiedler, Boston "Pops" orch conductor, who introduced it recently at Symphony Hall, Boston. Fiedler is slated to wax the tune for Victor.

International Executive Board of AFM has nixed a request from Los Angeles Local 47 that it be permitted to raise its initiation fees to \$100 to place the Coast local on a par with the New York, Chicago and San Francisco chapters. Los Angeles fee is \$50. Board pointed out that a 1934 bylaw prohibited any local from charging more than \$50 initiation fees with the exceptions of the three cities which had previously raised their tab to \$100.

Met Opera Builds Wax Repertory To Help Nip Deficit

Steady increase in the repertory of Metropolitan Opera productions on wax may soon become one of the more important avenues of revenue to cut into the \$500,000 annual deficits in the Met Opera operation.

Under its deal with Columbia Records, the Met gets a royalty slice on each officially disked opera, understood to be 10% of the retail price. Indicative of the main possibilities is the fact that the Philadelphia Orchestra earned about \$200,000 last season from Columbia disk royalties, or nearly 60% of the direct boxoffice take of about \$500,000.

The Met is still a long way from accumulating a wax repertory as vast as the Philly symph but is projecting a long-range program. Diskery has already issued four official productions in sets of "La Boheme," "Hansel and Gretel," "Madame Butterfly" and "Die Fledermaus." Two more are shortly upcoming, with Gounod's "Faust" set for July release and "Parsifal" for August.

Letter was recently cut with a cast topped by Richard Tucker with Lucine Amara in the female lead. Miss Amara's appearance in the disk is in the nature of a debut in wax since she is set to bow in that role for the first time in the 1951-52 season. She's from San Francisco and has been playing minor parts in previous Met offerings.

Columbia's schedule of operatic releases is currently proceeding at the rate of one every two months, including non-Met productions. Among the full-length works recently released were "Mann Lescaut" and "Carmen," with Continental casts. Col has already cut a full-length version of "Porgy and Bess," with Ira Gershwin as consultant and Goddard Lieberson producing. Performed by an all-Negro cast, the three-disk set will be promoted as a regular operatic work.

'Satchmo Day' in Chi

Chicago, June 26. Mayor Martin H. Kennelly affixed his signature to an official scroll last week proclaiming Friday (26) as "Louis Armstrong Day" in Chicago.

This is the first time a jazz performer has been so honored by City Hall. Armstrong is presently in the middle of a two-week engagement at the Blue Note, downtown jazz nitery.

TOP DISK JOCKS JOIN DRIVE FOR PALSY FUND

Nation's top disk jockeys are co-operating with the United Cerebral Palsy Assn. in a fund-raising drive which took off in the east this week. Over 500 jockeys have been enlisted to make air pitches in a slogan contest which will wind up with about \$30,000 in giveaway prizes. Dealers are eligible to participate after making a \$1 contribution to the UCPA foundation.

Art Ford, of WNEW, N. Y., and chairman of the National Disk Jockey Assn., is heading the doozy effort. Each of the major disk companies, including RCA Victor, Columbia, Decca, Capitol and M-G-M, is contributing a release about the campaign which is being sent to platter-spinners throughout the country. Final plans for the drive were set at a meeting at Toots Shor's restaurant, N. Y., Saturday (23).

'Disk Jock Week'

In cooperation with all facets of the music business, the first annual National Disk Jockey Week will be held starting Aug. 20. Ballyhoo is being themed as a tribute to "your-around-the-clock-entertainer," with radio stations and public officials joining in the pitch.

Eddie Jaffe's public relations office is handling the coordination of national efforts by disk companies, publishers and dealers.

Name Bands Lay Eggs in Midwest; Promoters Wary of High-Priced Units

Kapp Exits Decca

Continued from page 45

ing director in the pop department together with Milt Gabler. The latter remains in his present post with other departments, such as longhair, folk and western, and blues and rhythm also staying status quo.

Kapp's shaky position in Decca was tipped off a couple of months ago when Rackmil upped Leonard W. Schneider from general manager and veepee to exec vice-prexy in overall charge of the a&r operation. At that time, Rackmil also limited Kapp's duties to the pop department, naming Si Rudy as classical and kiddie department chief, and Paul Cohen as hillbilly topper. All departments were instructed to report directly to Schneider.

Kapp's exit from the company ends the Kapp family's tieup with Decca. Kapp entered the firm when it was first organized in 1934 as his first job. While his brother Jack was alive and president of the company, Dave Kapp managed the Decca recording operation.

Betty Ross, also with the company for 17 years as secretary to Jack and Dave Kapp, resigned upon Kapp's exit. She did so at the management's request.

Chicago, June 26. One of the biggest shockers of this year's band business is the chilly reception accorded name bands on their yearly one-night migration into the midwest dance belt this spring. During the customary stalling April-May period that this year brought every name unit—with exception of Vaughn Monroe—into the central states, such stalwarts as Sammy Kaye, Jimmy Dorsey, Woody Herman, et al., lapsed into a deep-drowse at a major portion of their tarpaulin bookings, midwest band bookers reported.

Kaye, with a consecutive string of 48 one-nighters, Dorsey with 24 and Herman with 14, reportedly were disappointments to lerp operators who shelled out as much as \$1,500 for each one-shot, against 60 per cent of the gross.

Repercussions of the spring nosedive are felt now and may be felt even stronger come next April when the marquee orchestras pack up for their annual midwest trek. Bookings, most agencies claim, are presently at a low ebb, adding that if it weren't for the advance sales of name units into summer spots even all freeze bookings would be suffering. None of the agencies claim much optimism for the post-summer season.

Promoters, having burnt their fingers with high-priced groups, are retrenching with inexpensive groups and pulling in name bands only once-a-month at most. Music Corp. of America and McConkey Artists Corp. are in fairly durable shape, with territorial groups such as Tex Croser, Paul Neighbors, Bob Burkey, Tommy Reed, Billy Bishop, Chuck Foster, and Art Kessel all selling fairly well. Associated Booking Corp. additionally is keeping its head above water with Henry Jerome, Harry Ranch and a steady selling stable of jazz units.

What may be the lone exception to the his downbeat in the territory is ABC's Tiny Hill orch, which the agency reports is racking up tidy grosses on one-nighters that will take the maestro into late summer. It's pointed out, though, that Hill has three heavy-selling disks preceding him in the midwest hinterlands.

BOB KEENE FRONTS NEW COAST BAND

Hollywood, June 26.

Bob Keene, clarinetist who fronted Artie Shaw's band when Shaw retired temporarily, has formed a new orch and bows June 30 at the Rendezvous Ballroom, Balboa Beach, for a two-week stand. Outfit goes in at scale against 90% of the gross. MCA currently is lining up a tour to follow the break-in.

Keene is taking a 17-piece crew into the Rendezvous, bulwaried by arrangements turned out by Benny Carter, Johnny Thompson, Jimmy Giuffre, Shorty Rogers and Gene Roland. No vocalist has yet been set, but Keene plans to build a vocal trio from among the sidemen and the chosen thrush will work with the trio as well as solo.

14-String Italo Outfit In 12-Week U.S. Tour

Virtuosi di Roma, group of 14 Italian instrumentalists who scored heavily last winter in N. Y., debuting in chamber music concerts devoted to Vivaldi and other old classical music, has been booked by the Coppius, Schang & Brown division of Columbia Artists Mgt. to a 12-week tour of the U. S. (their first) next season, January-April '52.

Admitted the oddity of the season, the virtuoso ensemble, comprising 11 strings, a flauto, pianist and conductor Renato Fasano, each of whom is a soloist, has been grabbed up by local managers for the 54 dates available. Radio and teaching commitments in Italy precluded a longer tour. Group is managed by Albert Morini, who owns the setup, and who leased them to Columbia.

Isaac Jaffe, tour manager in the Sol Hurok office for Marian Anderson, back from South America last week, leaving Saturday (30) for a vacation in Israel.

RETAIL DISK BEST SELLERS

NAT'L Rating		Week Ending June 23		ARTIST, LABEL, TITLE												TOTAL POINTS
This Week	Last Week	1	2	3	4	5	6	7	8	9	10	11	12	13	14	
1	1	NAT "KING" COLE (Capitol)	1	1	1	1	1	1	1	1	1	1	1	1	1	104
2	2	"Too Young"—1449	2	2	2	2	2	2	2	2	2	2	2	2	2	83
3	3	FRANKIE LAINE (Columbia)	3	3	3	3	3	3	3	3	3	3	3	3	3	83
4	4	"Jambal"—39367	4	4	4	4	4	4	4	4	4	4	4	4	4	83
5	5	LES PAUL-MARY FORD (Capitol)	5	5	5	5	5	5	5	5	5	5	5	5	5	80
6	6	"How High the Moon"—1451	6	6	6	6	6	6	6	6	6	6	6	6	6	80
7	7	PATTI PAGE (Mercury)	7	7	7	7	7	7	7	7	7	7	7	7	7	80
8	8	"Mr. and Mississippi"—5645	8	8	8	8	8	8	8	8	8	8	8	8	8	80
9	9	FRANKIE LAINE (Columbia)	9	9	9	9	9	9	9	9	9	9	9	9	9	80
10	10	"Rose, Rose, I Love You"—39367	10	10	10	10	10	10	10	10	10	10	10	10	10	80
11	11	MARIO LANZA (Victor)	11	11	11	11	11	11	11	11	11	11	11	11	11	80
12	12	"Loveliest Night of Year"—10-1300	12	12	12	12	12	12	12	12	12	12	12	12	12	80
13	13	G. MITCHELL-M. MILLER (Cal)	13	13	13	13	13	13	13	13	13	13	13	13	13	80
14	14	"My Truly, Truly Fair"—39415	14	14	14	14	14	14	14	14	14	14	14	14	14	80
15	15	VAUGHN MONROE (Victor)	15	15	15	15	15	15	15	15	15	15	15	15	15	80
16	16	"Sound Off"—30-4113	16	16	16	16	16	16	16	16	16	16	16	16	16	80
17	17	BILLY ECKSTINE (M-G-M)	17	17	17	17	17	17	17	17	17	17	17	17	17	80
18	18	"I Apologize"—10008A	18	18	18	18	18	18	18	18	18	18	18	18	18	80
19	19	WEAVERS (Decca)	19	19	19	19	19	19	19	19	19	19	19	19	19	80
20	20	"On Top of Old Smoky"—37515	20	20	20	20	20	20	20	20	20	20	20	20	20	80
21	21	VIC DANONE (Mercury)	21	21	21	21	21	21	21	21	21	21	21	21	21	80
22	22	"My Truly, Truly Fair"—5646	22	22	22	22	22	22	22	22	22	22	22	22	22	80
23	23	VAUGHN MONROE (Victor)	23	23	23	23	23	23	23	23	23	23	23	23	23	80
24	24	"On Top of Old Smoky"—30-4114	24	24	24	24	24	24	24	24	24	24	24	24	24	80
25	25	PATTI PAGE (Mercury)	25	25	25	25	25	25	25	25	25	25	25	25	25	80
26	26	"Mockin' Bird Hill"—5585	26	26	26	26	26	26	26	26	26	26	26	26	26	80
27	27	APRIL STEVENS (Victor)	27	27	27	27	27	27	27	27	27	27	27	27	27	80
28	28	"I'm in Love Again"—30-3148A	28	28	28	28	28	28	28	28	28	28	28	28	28	80
29	29	PERCY FAITH (Columbia)	29	29	29	29	29	29	29	29	29	29	29	29	29	80
30	30	"Black Ball Ferry Line"—39426	30	30	30	30	30	30	30	30	30	30	30	30	30	80
31	31	TONY MARTIN (Victor)	31	31	31	31	31	31	31	31	31	31	31	31	31	80
32	32	"I Got Ideas"—30-4169	32	32	32	32	32	32	32	32	32	32	32	32	32	80
33	33	BENIS DAY (Victor)	33	33	33	33	33	33	33	33	33	33	33	33	33	80
34	34	"Mr. and Mississippi"—30-4140A	34	34	34	34	34	34	34	34	34	34	34	34	34	80
35	35	MARIO LANZA (Victor)	35	35	35	35	35	35	35	35	35	35	35	35	35	80
36	36	"Be My Love"—10-1367A	36	36	36	36	36	36	36	36	36	36	36	36	36	80
37	37	GORDON JENKINS (Decca)	37	37	37	37	37	37	37	37	37	37	37	37	37	80
38	38	"Unlabeled"—37504	38	38	38	38	38	38	38	38	38	38	38	38	38	80

Disk Best Sellers by Companies (Based on Points Earned)

Label	No. of Records	Points	Label	No. of Records	Points
Columbia	4	175	Mercury	3	97
Capitol	2	173	Decca	2	51
Victor	7	125	MGM	1	25

1	2	3	4	5
GREAT CARNO	KING AND I	VOICE OF STARAY	GUTS AND BOLLS	TREE GROWS SKYIN
Mercury	Decca	Capitol	Decca	Columbia
DM-1506	DL-0008	CD-344	DA-325	ML-4405
LM-1127	9-360	CC-344	9-363	A-1000
WDM-1506	DA-876		DLP-8096	MM-1000

FIVE TOP ALBUMS

MORE

Anything She Ever Recorded

Sensation of Tin Pan Alley

SWEET VIOLETS

6/10

IF You Turn Me Down

20-4174 (47-4174)

The Biggest Ballad of 1951

HOW MANY TIMES CAN I FALL IN LOVE

6/10

TEN THOUSAND MILES

204175 (47-4175)



RCA VICTOR Records



On the Upbeat

New York

Duke Ellington orch into Paramount Theatre, N. Y., July 18. Hot Lips Page parted by Shaw Artist Corp. Pianist Cy Coleman asked Music Corp. of America. He's booking through his manager, Saul Richman. Tito Puente's rumba orch opens at the El Patio Cabana Club, Atlantic Beach, L. I., June 29. Sal Yaged, jazz clarinetist at the Three Deuces, N. Y., adding up a new combo, the Fancy Five, at Central Plaza, N. Y., jazz sessions. Norman Granz in town to work on recording sessions with Charlie Parker and Charlie Ventura. Charles Brown combo into Howard Theatre, Wash., July 27.

Chicago

Ira Berk, former Shapiro & Co. mate in midwest rep, touring midwest-territory for Mercury. Al Trace goes to Martinique Ballroom, Chi., July 1, indefinite. Bernice Asbel handling Blue Note publicity. Ray Fazel to Crystal Lake Park, Crystal Lake, Mich., Aug. 14 for three weeks. Maurice Rocco into Flame, Minneapolis, June 29 for two weeks. Lester Young and Muggsy Spanier into Blue Note, Chi., Aug. 10 for two weeks. Hal Ott goes to Tournee Room, Milwaukee, Aug. 6 for one month. Page Cavanaugh & Wives into Cal-Neva Lodge, Lake Tahoe, Calif., June 27 for two weeks. King Cole Trio set for Riviera, St. Louis, June 30 for

eight days. Woody Herman inked into Lakeside Park, Denver, July 6 for one week, with Jan Garber set July 20. Chanson opens Wilshire, Chi., June 26 through Labor Day. Buddy DeFranco into Peabody Hotel, Memphis, July 3 for two weeks. Clyde McCoy to Peony Park, Omaha, July 18 for five days. Decca folk head Paul Robeson in town budding with publisher Archie Levins. . .

Pittsburgh

Don Trimarkle's Trio winds up long run at the Hotel Roosevelt's Sylvan Room Saturday (30) and spot intends to use just an organist for the remainder of the summer. Frank DeMarco is the new drummer with Tommy Turk's Deuces Wild at the Midway Lounge. He replaces Dick Brosky, who quit to go into the advertising business. Tommy Carlyn band opened week's engagement Monday (25) at Kennywood Park. Vaughn Monroe booked for a one-nighter at West View on Aug. 24. Eva Sanchez is back singing with Luis Morales unit at Carnival Lounge, succeeding Belinda Del Monte, who has returned to New York. Tiny Irvin, Dixie Gillespie's ex-vocalist, has come home for the summer and intends to work around here for a few months. Al DiLernia outfit replaced Howdy Baum's at Bill Green's on Saturday (23). DiLernia had a threesome at William Penn Hotel's Continental Bar all year but has added three men for the Green engagement. Xavier Cugat plays a one-nighter at Chas-A-Rena Thursday (28).

Hollywood

Palladium inked Benny Strong orch for four frames starting Nov. 27. Woody Herman band making a short at U.I. Tony Pastor band's Columbia Records pact wasn't renewed by the diskery. Drummer Barrett Deems exited Winky Manone's musiccrew to join Muggsy Spanier. Sharkey Bonano's crew opened at the Tiffany Club. AFM Local 47 put the Bert Ger-

Shearing the Wealth

Pittsburgh, June 28. As a gesture to management of Johnny Brown's Club, which has been having tough sledding of late, George Shearing Quintet agreed to give up a long-planned vacation this week in order to stay over at the East Liberty spot for an extra five nights. Shearing played here several months ago and turned in a new attendance mark; current engagement is even bigger, and it's the first real dough Brown's has seen in a blue moon.

Shearing told Nat Moss, operator of the spot, it would be all right with him to linger if his musicians would agree. They did. The quintet, however, took last night (Mon.) off and reopened this evening (Tues.).

via Agency on the unfair list for failure to pay a claim brought by member Elwood Hart. Tape Music Company also was listed as a "non-licensed record company and distributor of records using non-union orchestras." Eddie Bergman, maestro at the Coconut Grove, was ordered to pay \$103 to trumpeter Robert Perko after the latter had been fired without notice.

David Rose took a two-month leave from MGM and will fly to London to conduct for Red Skelton at comic's Palladium stand. Harry James orch, after a weekend of one-nighters, is packing to trek out late this week on a tour through the northwest and Canada. Louis Armstrong set for a one-weeker, starting July 23, at the Blue Mirror, Washington, D. C. Steve Kistley and a nine-piece crew bowed June 26 at the Terrace Room of the Beverly Hills Hotel, replacing Phil Urban. Herschel Gilbert re-elected to this third term as proxy of the American Society of Music Arrangers with Joe Mullendore, Jeff Alexander and Robert Ballard voted in as vicepres.

Kansas City

Russ Morgan plays a one-night stand at the Pla-Mor ballroom Saturday (30). After some golf in town and a two-week date at Hotel Belleville, Willie Shore jumped to the Coast for a fortnight at Ciro's. Joe Reichman currently in the Terrace Grill of Hotel Muehlebach, works eastward after a four-week stand here. Due for another four weeks at the Peabody, Memphis, beginning July 16, and then switches back to the Coast for some time in the Mark Hopkins. Henry Busse follows Reichman into Muehlebach.

SAROYAN'S 'NEW' SONG ACTUALLY DATES TO '39

Beverly Hills.

Editor, VARIETY. In the June 20 issue of the paper, under Inside Orchestras—Music, there is a note about "Come On a My House." The note says the tune is a year old. That's o.k., actually, because the song has just been published and anything just published is new, but the truth is Ross Bagdasarian and I cooked up this song in November, 1939. The way it happened was this: we were driving from New York to Fresno, and we began to invent songs of all kinds. When we got to New Mexico it just happened we invented this one. Some of the others that we invented we forgot on the spot. One of them was called "Automobile, Automobile," but as I say, we forgot it. We liked this one enough to make a point of not forgetting it, and before we had gone 60 miles we had both committed it to memory.

During the past 11 years very nearly everybody Bagdasarian knows and everybody I know has heard him sing it or has heard me sing it. He can really sing, of course, but I just like to sing. Now, the song was never an authentic part of my play, "The Son," which I also wrote in 1939, and which Bagdasarian directed for the Circle Theatre in Hollywood in 1950. We just decided that since Lou Levy (Duchess) was bringing the song out, we would put it into that play.

This isn't what you would call a correction, we just thought the paper ought to know the song has been around a long time. Why I never got published or recorded sooner is just one of those things. I guess we were too busy singing it.

Bagdasarian and I expect to get out a couple more songs based

Top Songs on TV

(Alphabetically Listed)

Based on the copyrighted Audience Coverage Index & Audience Trend Index—published by the Office of Research, Inc., Dr. John G. Postman, director.

Week of June 18-21, 1951

How High the Moon Chappell
Loveliest Night Of the Year Robbins
Mister and Mississippi Shapiro-B
Too Young Jefferson
Would I Love You Disney

Five Top Standards

Always Berlin
Cecilia Berlin
I Can't Give You Anything But Love Baby Mills
I Want a Girl Van Til
Tea For Two Harms

on traditional Armenian musical themes. So sometime in the next 10 or 11 years, I think you can count on hearing—if you listen to records at all or the radio—our second song. The trouble with the writing of the second one so far is that we have not been working in New Mexico in a Buick. In fact, we are organized now.

William Saroyan.

P.S.—The slogan of our outfit now is Write "Em and Sell 'Em.

Dope Inquiry

Continued from page 1

proved to be more sensational as headlines than productive of any police action. None of the operators of the named spots was accused in the testimony of peddling the stuff or knowingly tolerating the hophhead clientele. No spot has been closed down on a weed rap although several of them, particularly on 52d St., are vulnerable for operating marginally as strip and clip joints for years.

The testimony at the probe from an anonymous femme musician, now serving a prison term, threw up the names of only two w.k. musicians, Charlie Parker and Stan Getz. Both the latter have been prominent in the "progressive" jazz movement to which many unstable elements, in addition to legitimate young jazz players, have been attracted. One bandman said that the black eye suffered in the probe will probably draw the final curtain down on the bebopists, already a declining and decimated sect.

It's contended, moreover, that while other professions also have their share of addicts, the team-up of musicians with marijuana has become a kind of national cliché. The naming of a couple of musicians as addicts is seen giving additional currency to the cliché. But out of the 30,000 members of New York Local 802, American Federation of Musicians, the proportion of "users" is held to be no more than the rest of the population.

D. C. Scans Color

Continued from page 27

cast color programs in accordance with the standards it has adopted. The Supreme Court issued its mandate Saturday (23) after the 25-day period required for its May 28 decision upholding the Commission's CBS color authorization, had been spanned. Thus, the stay order against commercial colorcasting, which had been in force since last November while the courts considered the case, was removed.

D. C. Dealer Adapts Sets

Washington, June 26.

The advent of commercial color

television doesn't worry one dealer in the Washington area with a heavy inventory of black-and-white sets. Winfield Scott McCachren, a consulting engineer who sells Admiral and Philco receivers in nearby Arlington, Va., is installing adapters in his sets so they will receive color transmissions in black and white.

McCachren is also offering "Calortone" adapters for \$19.95, plus \$30 for installation, which includes calling for and returning sets to owners. He already has orders to keep him busy for several weeks. Final adjustments in putting in the adapters, he explains, must be done when color is being broadcast. For this purpose, WTOP-TV is sending out 30 minutes of color test pattern daily, in addition to the half-hour CBS morning show at 10:30.

FLOPPY The BASHFUL PUPPY

• Now being Housebroken in the Kennels of
• Hill and Range Songs, Inc.
Beverly Hills, Calif.

TOO LATE NOW

PROGRAM
"THE GREAT CARUSO"
HIT SONG
THE LOVELIEST
NIGHT OF THE YEAR
Paul Francis Webster

STEWART BARR Baritone



MILTON DeLUGG

and His Orchestra

"THE
WANG, WANG
BLUES"

"YOU BETTER
STOP TELLIN'
LIES ABOUT
ME"

MGM 11004
K 11004

78 RPM
45 RPM

M-G-M RECORDS

THE GREATEST NAME IN ENTERTAINMENT

SEVENTH AVE. NEW YORK

DECCA RECORDS

America's Fastest
Selling Records!

EVERYONE'S LISTENING TO... THE SYNCOPATED CLOCK

LEROY ANDERSON'S Made — MITCHELL PARTISCH'S Lyrics
MILLS MUSIC, INC. 1619 Broadway, New York 19

AGVA Wins 15% Borscht Belt Hike But Is Rebuffed on Other Demands

MAXINE SULLIVAN
Currently at New York's
VILLAGE VANGUARD
Personal Direction
JOE MARSOLEIS ↑ **APOLLO RECORDS**

Bands Cancelled in Maceo Spots As Texas Crime Quiz Forces Folds

Galveston, June 26.
Maceo & Co., under fire here from the Texas House Crime Investigating Committee, in a sudden move last week shut down all its gambling enterprises in Galveston County.

A Maceo official said the swank Ballroom Room, the Western Room, the Streamliner at Algos, the Chili Bowl and Edgewater Lounge at Kemah, and the Silver Spoon at Dickson, would be closed, ditto lesser known places operated by the syndicate, until further notice.

Only recently the committee, after completing a five-day secret hearing at the state capital in Austin, charged that the Maceo group took in nearly \$2,000,000 last year

from illegal enterprises. The committee had questioned Maceo heads during the hearings.

Company also said it had cancelled all band contracts for the plush Ballroom Room, including Nick Stuart, Frankie Masters, Teddy Phillips, Ted Weems and Don Reid.

AGVA Boston-Providence Branches in Vis-a-Vis To Ease Dual Agendas

Boston, June 26.

The executive committee of the Boston and Providence branches of American Guild of Variety Artists inaugurated a permanent policy of joint meetings with a business confab at Hub's Hotel Bradford's Glass Room last week. While the first meeting was primarily to set the machinery working, future confabs figure to expedite performer service in processing claims and will also prevent any overlapping actions between the two branches.

Many acts playing the Providence area are booked through Hub agents and occasional jurisdictional questions have arisen, but under the new setup the two branches can work with much closer cohesion. Ralph Morgan, national rep of Boston branch and Cliff Barnes, his opposite number in Rhode Island org, worked out the details for the joint bi-monthly meetings.

Teoff 50b was conducted by Pat Kelly of Providence branch, but future conclaves will be chair-manned on a rotating basis. Freida Fay, Providence, is the recording secretary.

AGVA Wins 15%

Continued from page 51

end and holiday minimums this season will be 15% over these amounts.

Strike was handled by the AGVA N. Y. branch. Acts walked out on Decoration Day and strike continued for another weekend. After that, the N. Y. branch board accepted the mountain men's offer to mediate if work stoppage were called off and a new agreement reached by the June 25 deadline.

With the main issue settled, it's unlikely that the resort hotel operators will resume their threats to open a central booking office, a move which has been opposed by AGVA.

Crabbe's Rodeo Dates

Buster Crabbe is going out on a series of N. Y. rodeo dates. He's been signed for the Freeport Stadium, Freeport, L. I., for two days starting July 24.

Other dates are being lined up by agent Hattie Althoff.

Be It Peel or Reel, Pitt Casino's N.S.G., So 3d Ops Toss Towel

Pittsburgh, June 26.

Quickie promoters have finally given up the Casino, local burlesque house, as a summer proposition. Third one to try it in last two months threw in the sponge a week ago and it's unlikely that anybody else will take a chance. Boys tried everything, from sex with living models to combo screen-peeler stuff, but in every case it was the same—nobody came.

They should have learned a lesson from past summers. Every year, after George Jaffe shut the house for the warm months, somebody came in with a get-rich-quick policy and always died. All it's done has been to help pay the rent for Jaffe. He won't have that to worry about in the future, however, since he's retiring and has leased the house for five years to Hornick & Hirst, as reported in VARIETY last week.

Saranac Lake

Saranac, N. Y., June 26.

Helen Constantine, of the Stam-sits Bros. circuit, in from Brooklyn and registered as a guest for the customary observation period. This is her second breakdown that demanded hospitalization.

The Jack Drummonds, orch leader, in from Miami and Albany for an eagle of the lodge and to mitt friends.

Don Wright, N. Y. Radio City Music Hall staffer, elated over his recent ace clinic. Veteran owner, who licked polio before being stricken with tuberculosis, is in pink of comeback condition.

After beating a major operation, Lawrence (IATSE) Garber drew an extra-good clinic that rates him a 10-day furlough in Brooklyn.

Stanley Nelson, legit actor recently in TV, in from N. Y. C., registered as a new guest and now getting the o.o. while under observation.

Bob Tary all agog over the surprise bedside visit from frau Zora Tary, of Oil City, Pa., and the Charles Wests, of Ellwood, Pa. They found him tops.

Joe Fennessy, vaudevilian, and Shirley Houff, Pitt-Rith circuit technician, both rated good clinics that elevated them to minor privileges.

After three months of wheelchair routine while in a plaster cast, Dr. Homer McCreary, house medico here, is back in circulation, much to the patients' delight. Now makes the rounds minus the crutch.

Back to the lodge after taking their 10-day furloughs are Joe (UA) Phillips, Tillis (RKO) Ostrov, Jerry (Loew) Hornsby who vacationed in New York, and Laura (Loew) Sloan, in Cleveland.

Andrew Aldebe in from N.Y.C. to bedside and chat with brother Charlie, whose progress is a certainty. William J. Butler motored in from Long Island City to ogle his frau Hattie, who is doing a nifty with the cure.

Jana Payne planned in from Louisville, Ky., to see daughter Patricia, who is a positive comedienne. James Constantine made it here from Brooklyn to mitt wife Helen, a newcomer doing O.K.

The George Weiners planned in from N.Y.C. to visit Walter (CBS) Romanik, who returned to Brooklyn with them to use up a 10-day furlough.

Charlie Kaufhold, of Yost Theatre, Harrisburg, Pa., who made the grade here, in to see frau Julia, who is on the mending O.K.

(Write to those who are H.L.)

K.C.'s 'Strip Vs. Exotic' Beef

Kansas City, June 26.

Where does a stripper begin and an exotic dancer leave off is the question before the city welfare department here in keeping a wary eye on nightclub and tavern operation.

Last week Hayes Richardson, welfare director, ordered department inspectors to pass the word along that strip dancing would be out of order in these parts, following reports that banned strippers from St. Louis were now invading this west Missouri metropolis.

Richardson's order brought out some plithy comments from professional dancers here who claim a vast difference between the strip and the exotic terp. K. C. professionals aver the ousted St. Louis strippers are not pros—just waitresses, B girls and other non-union gals who perform the strip as part of their job. Gals here said they were downright "mad" at the K. C. welfare department for classing them as strippers.

"All a stripper does is take off her clothes," one girl explained here. "We professionals can do any kind of dance step—lap, toe, interpretive, all that stuff. Besides we never work beyond the fringe."

Despite the burn and beef by local dancers, Richardson's ban sticks and strip dancing is out in K. C.

'52-Onward Chi Fair In View on 800G Aid Via 1% Bite on Nags

Chicago, June 26.

Chicago fair in 1952 and annually thereafter became a reality when the Illinois State Legislature last week passed a bill guaranteeing \$800,000 yearly for the lake-front exposition. Money will be raised by an additional tax on horse-racing receipts. Signature of Gov. Adlai Stevenson is virtually assured on the bill.

New 1% hike on the nags will also aid fairs throughout the state. Companion measure will allow sale of beer at the Chicago grounds. 1950 exposition was a flop, losing an estimated \$1,000,000, partly due to cold and rain.

Bill Stern to Germany On 30-Day GI Tour

Frankfurt, June 19.

Latest addition to the GI entertainment circuit is Bill Stern who arrives for a 30-day gratuitous tour next month. Stern will present sports quiz shows and his familiar narrative programs in Army service clubs. Also scheduled to arrive July 1 is the top harmony combo of the Barber Shop Quartet Society. Group consists of Al Shea, William Spangenberg, Dick Grapes and Vern Reed, who are coming from Buffalo, N. Y. Quartet is slated for a similar 30-day tour.

Meanwhile, the U. S. Air Force Band and glee club, headed by conductor Lt.-Col. George S. Howard and M/Sgt. Glenn Darwin, soloist, arrived last week for another tour, patterned after the U. S. radio show, "Air Force Hour." Tour of songstress Pearl Bailey was extended after the success she scored on three one-night stands. She was held for six more days. Miss Bailey is accompanied by the four O'Keefe Sisters and the Boyd Bachmann band, of Paris. Latter is slated for a five-week tour, including the engagements with Miss Bailey.

Houston's Variety Club Project

Houston, June 26.

The Variety Club of Houston has been given permission by the National Production Authority to construct a boys' club building here at estimated cost of \$173,679. It's one of the chief projects of the local tent.



Management
**MARK LEDY
LEON NEWMAN**

COMEDY MATERIAL

For All Branches of Theatrical
BILLY GLASON'S FUN-MASTER
THE ORIGINAL SHOW BIZ GAG MAN
9 Nov. 1 1950 35¢ 50¢ 100¢ each
(Sold in Sequence Only)
SPECIAL—FIRST 10 FILES FOR \$10
ALL 35 FILES FOR ONLY \$35
5 Y. BKA PARODIES per hour 50¢ 5
5 MINUTEL BUDGET 25¢ 5
5 BLACKOUT ACTS 25¢ 5
NOW TO MASTER THE CEREBRUM
(Special, 50¢)
GIANT CLASSIFIED ENCYCLOPEDIA
OF GAGS, 1951. Worth over a thousand.
NO C.O.B.'S
PAULA SMITH
200 W. 54 St., New York 19 Dept. V
Circle 7-1150

LARGE BALLROOM Available

In the heart of Chicago's loop
for all manner of rehearsals.

See Mr. Ludwig
Harrison 7-3200

THEATRES WANTED

Complete stage and screen facilities, lease or purchase. ALSO ACTS, SHOW GIRLS AND MOD-ELS. Write complete details to Box 427, Daily Variety, Hollywood.

JACK DENTON

WORLD'S GREATEST COMEDIAN
TOURING
NEW ENGLAND

*Final returns not in.

JOEY KARTER

PALACE, NEW YORK

Variety said:

JOEY KARTER
COMEDY
10 MIN.
PALACE, N. Y.

"Although Joey Karter is making his New York town here, delivery and potes indicate that he's a seasoned performer. Karter avoids the pitfalls that hinder most of the new comics today by keeping his material fresh and clean. He works fast in opening monolog and segue into comic story telling and parody that mark him as a real entry in the comedy field. His latest on Shakespeare's 'Hamlet' is a gem in its class."

"Clean cut, with an easy stage presence, Karter should do well in winter vaude and literary spellings." Joe.

OPENING

STEEL PIER

Atlantic City

Week July 1st

OLYMPIA THEATRE

Miami

Week July 11th

Thanks to DAN FRIENDLY
for Palace Engagement

Management:

JERRY ROSEN

48 W. 49th St., New York

MARJORIE

GARRETSON

ALEX STUDER AT THE PIANO

M-G-M Records

"My Little Bimbo"

"Walk Jennie Walk"

Record Promotion:

HAROLD LANE

1311 LaSalle, Minneapolis

HOTEL ROOSEVELT, New Orleans, June 28th

EDDY'S Kansas City, August 3rd

Direction: LOUISE MAURADA

Eastern Representative:

HARRY LAWRENCE

4676 Milner Road, Hollywood

THE GILLETTES (Gillette and Richards)

Just Completed 2 Weeks

RIVERSIDE HOTEL, Reno, Nev.

"Gillette and Richards—Comedy—if you haven't had a good laugh recently, you're way overdue, and will get more than your fair share when this couple have taken their last bow!"
Reno Gazette

Booked by WM. MORRIS

There's No Business Like
REPEAT BUSINESS *

The Versatile
Singing Star

**DON
CORNEE**



Currently
COPACABANA

New York

RCA VICTOR

— Recording Artist —

Current Releases

**WHY DON'T YOU TELL ME SO
IF I HAD ANOTHER CHANCE
MY INSPIRATION
YOU CAN'T TELL A LIE TO YOUR HEART**

And the All Time Standard Favorites

**I'LL BE SEEING YOU
THAT OLD FEELING
WAS THAT THE HUMAN THING TO DO
WHEN I TAKE MY SUGAR TO TEA
LET A SMILE BE YOUR UMBRELLA
THOSE WEDDING BELLS ARE BREAKING UP
THAT OLD GANG OF MINE**

16 CONSECUTIVE MONTHS
OF SMASH BUSINESS

(Ask the man who played him)

1950

January 13—PATERSON ARMORY, N. J.
January 23-29—TRITON HOTEL (Rochester)
Jan. 30-Feb. 4—CAROUSEL (Pittsburgh)
February 5—RADIO SHOW (Pittsburgh)
February 9-15—CASINO THEATRE (Toronto)
February 17-18—BRANDT INN (Montreal)
Feb. 20-26—ESQUIRE SHOW BAR (Montreal)
Feb. 27-Mar. 5—TOWN CASINO (Buffalo)
March 8-14—LATIN CASINO (Philadelphia)
March 12—ED SULLIVAN'S "TOAST OF TOWN"
March 17-30—TRITON HOTEL (Rochester)
— (REPEAT ENGAGEMENT) —
March 31-April 2—STATE THEATRE (Hartford)
April 7-9—RAINBOW INN (New Brunswick)
April 13-19—CASINO THEATRE (Toronto)
— (REPEAT ENGAGEMENT) —
April 22-23—Philadelphia
April 24-May 4—CAROUSEL (Pittsburgh)
— (REPEAT ENGAGEMENT) —
May 8-11—BOWERY (Detroit)
May 12-18—CHEZ PAREE (Chicago)
May 20-June 1—TOWN CASINO (Buffalo)
— (REPEAT ENGAGEMENT) —
June 3-4—CALABRESE CLUB (Erie)
June 9-11—LEXINGTON CASINO (Philadelphia)
June 21-27—OLYMPIA THEATRE (Miami)
July 5-August 2—VERSAILLES (New York City)
August 3—ARTHUR MURRAY TV Show
August 8-11—BOULEVARD (Queens)
August 14-20—CHUBBY'S (Camden)
Aug. 21-Sept. 3—BILL GREEN'S (Pittsburgh)
September 4-24—TRITON HOTEL (Rochester)
— (THIRD REPEAT ENGAGEMENT) —
Sept. 26-Oct. 2—400 CASINO (Albany)
October 6-8—RAINBOW INN (New Brunswick)
— (REPEAT ENGAGEMENT) —
October 2-18—HIPPODROME (Baltimore)
October 28-29—STATE THEATRE (Hartford)
— (REPEAT ENGAGEMENT) —
Oct. 30-Nov. 5—CHUBBY'S (Camden)
— (REPEAT ENGAGEMENT) —
November 9-15—CASINO THEATRE (Toronto)
— (THIRD REPEAT ENGAGEMENT) —
Nov. 17-23—EARLE THEATRE (Philadelphia)
Nov. 27-Dec. 3—BOWERY (Detroit)
— (REPEAT ENGAGEMENT) —
Dec. 7-13—CAPITOL THEATRE (Wash., D. C.)
Dec. 22-Jan. 11, '51—STRAND THEATRE (NYC)

1951

January 16—MILTON BERLE TV Show
January 17—BREAK THE BANK TV Show
January 19-26—CHASE HOTEL (St. Louis)
Jan. 30-Feb. 20—AMBASSADOR HOTEL (L.A.)
March 8-21—FLAMINGO (Las Vegas)
Mar. 25—TALLULAH BANKHEAD'S "Big Show"
Mar. 26-Apr. 1—COMMANDO CLUB (Lex.)
April 5-11—CASINO THEATRE (Toronto)
— (FOURTH REPEAT ENGAGEMENT) —
April 12-18—SEVILLE THEATRE (Montreal)
April 21-22—STATE THEATRE (Hartford)
— (THIRD REPEAT ENGAGEMENT) —
April 23-May 5—CAROUSEL (Pittsburgh)
— (THIRD REPEAT ENGAGEMENT) —
May 10-16—CLICK (Philadelphia)
May 18-20—CASABLANCA (Canton)
May 21-27—MAIN STREET CLUB (Cleveland)
May 29-June 3—THREE RIVERS INN (Syracuse)
June 4-10—TOWN CASINO (Buffalo)
— (THIRD REPEAT ENGAGEMENT) —

Record Exploitation—ARTHUR MOGUL
Publicity—GEORGE EVANS ASSOCIATES

Personal Management—
MANNIE GREENFIELD

Direction

WILLIAM MORRIS AGENCY

Versailles, N. Y.

Mel Torme, Emile Pettit and Panchito Bando; \$5 minimum.

Mel Torme at the Versailles is making his first cafe appearance in New York since he debuted here four years ago at the Copacabana, and there is no questioning that along the route he has picked up lots of savvy.

The boyish, blonde singer, with the type of voice that has won for him the label of the "Velvet Fog," is dishing out the personality stuff in a room that is just right for him. The Versailles type of patronage is always polite, in line with its always-classy type of operation; it all reflects in Torme's performance and click with the customers.

Torme is doing varied ballads and rhythms, and he's emphasizing salesmanship all the way. Sometimes too much so. He could dispense with those too-cute, precious bits of business, but otherwise he wins friends and influences his houses with such numbers as a Rodgers & Hart medley, "Blue Moon" as done by Conn, Laine, Pina and Sinatra, etc. His "Black Magic" is something that he should do more seriously; it's not the type of tune to be jamed around.

Torme is the Versailles' lone act; by and large, he's a good summer booking, until such time as the Versailles goes into its regular-season schedule of more powerful names. Emile Pettit's band supplies the straight rhythms for dancing, and Panchito likewise clicks on the Latin stuff. Kahn.

Chez Paree, Chi

Chicago, June 22.

Romo Vincent, Will Martin Trio with Sammy Davis, Jr., DeMaris (2), Johnny Martin, Arlene Fletcher Dancers (11), Cre Davidson Orch (8), Panchito Band (4); minimum \$3.50, cover \$1.

Although its current bill is low on marquee value, Chez Paree has soldered together a smooth show as a bridge between this summer's steady top-budget talent lineup. Last bill was topped by Jimmy Durante, but this layout could shape into one of the best the supper room has had in weeks.

Unfortunately, headliner Romo Vincent presumed on the customers at show caught (22) with an apology and explanation for the ill-nature of his booking and the difficulty of following Durante. In this, he not only erred in taste but forgot that he's in on the merit of his smooth comedy antics. Round comedian, who's playing this room for the first time in eight years, brings in a brand of many-lam that's refreshing after the room's steady lineup of glib buffoons. He hops his huge midriff around, comes up to the customers, and heckles the band in between rocking across his vocal dissertations. All of this rules out his early misgivings.

Vincent opens with "I Like People" number, builds with Italian monolog and wraps 'em up with colored porter routine. For closer, he pushes himself around the floor on a chair while belting over "Easy Street" for a socko finish.

Will Martin Trio, working in the semi-main, rock the house with fast boogie, and young Sammy Davis scores with his fine Cagney, Stewart and Barrymore carbons. Trio's eagle commercial routine wins chuckles, with Davis' hokey tobacco auctioneer a high elastic takeoff. Lad returns for Sinatra, Lanza and Laine vocal imitations, which get the group beg-off dividends.

DeMaris, a top-drawer ballroom team, mix some chatter with their turn, which should be cut. Team's ballroomology shows plenty diversity and is definitely an enhancer to the bill. Their comedy is only extra baggage, besides failing to get across.

New show marks entrance of Arden Fletcher dancers, who show definite improvement in looks over the previous gals. They're all willowy and sexy lasses. New encores and production vocalist Johnny Martin at this stage is far too offensive in both departments.

Cee Davidson does his always capable conducting job and plays smoothly for the dancers. Mel.

Hotel Biltmore, L. A.

(BILTMORE BOWL)

Los Angeles, June 21.

Alice Tyrrell & Dick Winslow, Romances Bros. (3), Sergio Flash, Dorothy Dornen Adagables (18), with Alice & Barry Ashton; Hal Derwin Orch (12); cover \$1-\$1.50.

Straight vaude format passes into history with this new layout, and outlook is bright for a boom at this downtown hotel's room. Line of cuties and full-scale production look like the right combo to spur interest.

There are plenty of rough edges to be smoothed on basis of opening show, but manager Joe Faber

should find his experiment paying off nicely. Exploitation of the room's reasonable tariffs and fact that it's the only one of town's better spots to host a line of girls better bring an appreciable rise in number of weekly cover charges.

Top-billed Tyrrell & Winslow get off to slow start, hampered in part by the Bowl's 900-seat expanse. They're more accustomed to intimacies where the subtle stuff sells slickly. Here the accent is on more obvious comedies and the team should be back on the beam with some easy routine changes. Material is still good and they reprise their "Baby It's Cold Outside" and "Hollywood Audition" numbers to good results.

Yet juggler Sergio Flash, who opens, socks his stuff over with skill, despite obvious discomfort of an unfamiliar clown costume. He keeps his turn moving smoothly, however, winning a handsome bow-off with on-the-floor turnover while impaling the bouncing ball on a mouthstick.

In dance, Romances Bros. earn a raise with knockabout acrobatic. Trio builds steadily with succession of fifty flips, deftly done triple stand and a chair leap.

Dorothy Dornen line of lookers has three routines, each carefully planned, and colorfully costumed. Circus motif serves as opener that wins immediate attention, and midway "cloud" routine is a crowd-pleaser. In each routine, Alice & Barry Ashton are featured in some tasteful and imaginative terping.

Singing maestro Hal Derwin bleats the special lyrics to the production tunes and crew does a fine job of showbacking. Dancebeat is effective, with Derwin continuing vocal chores during the evening. To eight members of his 12-piece outfit, incidentally, this is a return home. They formerly played for Jan Garber, who held down the podium here for a considerable period. Kap.

Hotel New Yorker, N. Y.

(TERRACE ROOM)

Robert Sidney production of "Under the Big Top" with Johnny Flanagan, Kevin O'Sullivan, Gloria Dawn, Charles & Lucille Cavanaugh, Mary Over, Mary Lela Wood, Florence Budny, Marion Lulling, Bernice Cummins Band, Dell Stator Trio; minimum, \$2.50; Saturday cover, \$3.

The Hotel New Yorker's leathow is a deft and easygoing bit of entertainment, and a sure way to break in a younger set of niterygoers. The Terrace Room is enticing stable juke trade at its evening shows. In addition, a Saturday matinee with reasonably priced luncheons entices substantial mom and moppet attendance. The evening programs start reasonably early so that the kids can get to bed at a respectable hour and gives adult diners a chance to take in a legit show.

The Terrace Room during the past few years has tried several policies but always came back to its by now traditional tank show. It's an apparent lure to the tourist trade and keeps the hotel transients interested.

The new blazer session is a tastily produced bit of entertainment. Although the cast is small, the show is floor-filling. Circus theme is especially suited to the younger element. The production is imaginative and the Robert Sidney routines are applause-producing.

Comedy is by Johnny Flanagan, who suits some skillful figures while dispensing sayings. He does a clown number and interrupts a ballet with buffoonery, his routines in the latter number being sometimes overbearing. Working in WAC costume, his inventions are more suitable for large arenas, since they lose some of their appeal on a smaller floor, but net effect is generally one of approval from payees.

Ballroomers Charles & Lucille Cavanaugh handle themselves nicely in a pair of numbers. They show up best in a satire on tight-rope walkers. Their ideas are well-conceived and they walk off to generous milts.

Various specialties are by Mary Over, Mary Lela Wood, Florence Budny, Gloria Dawn and Marion Lulling. They're brief and get over handily. Kevin O'Sullivan, ringmastering the show, provides the tunes. In a pair of songs, he hits it off well.

Bernice Cummins' band is sufficiently potent to keep the customers interested in the proceedings after the show. It's an outfit designed mainly for terping, with a steady beat and an easy style. He's a longtermer in this room, filling spot's requirements in a handy manner.

The Dell Stator Trio provides the relief music. This outfit, comprising electric guitar (Stator), bass and accordion, provides a good blend of terp incentive.

Colony, London

London, June 18.

Noble & King, Felix King Band, Santiago Lopez Latin Orch; minimum \$4.50.

The Colony, noted for its pop style cabaret, makes a break from customary policy with its current booking. Noble & King, American vocal duo, have a classy approach, specializing in intricate arrangements with more than usual emphasis on ballads.

This is their second London engagement since arriving from U. S. three months back, having done a six-week stint for the more staid patronage of the Berkeley Hotel. That they were able to score another success with such a contrasting audience is a measure of their versatility and adaptability. Opening-night audience gave the act a click reception—a solid ovation which began with their first number and carried to the end.

Harry Noble accords at keyboard and Frances King duets with him throughout. Show gets off to a warm start with "That Great Come and Get It Day," which was also a hit in their previous stint. Second number is a highly stylized version of "I've Got You," then they adroitly change style and tempo to sock with "Cockeyed Optimist." Also in lighter vein, duo comes across with "When You and I Were Young Maggie Blues," following with effective emotional "September Song." The one tune that doesn't seem to fit in with rest of show was "Circus," although liked by many of the customers. But there were no two minds about their fancy arrangement of "Only for Americans," which rates high among local cafe clientele.

Act is limited to two weeks and should draw steady biz. It's being followed by another American act, Georgia Gibbs, in for a fortnight July 2.

Felix King's orch does neat, unobtrusive background job, and the Santiago Lopez combo supplies the rhythm. Myro.

El Rancho, Las Vegas

(ROUNDUP ROOM)

Las Vegas, June 20.

Jackie Miles, Lina Romay, Buster Burnell with June Taylor Dancers (8), Ted Fio Rito Orch (10); no cover, no minimum.

Jackie Miles returns to town for another welcome session with Roundup Roomers. Amicable yearly arrangement puts smiles on managements and patrons alike, with well-filled tables each show attesting to merits of Bronx comedian's desert begia.

Miles' bulging storage bin of jokes, gags, and bits enables him to extract choice morsels for slotting within a rambling monology. Making no attempt to charter bee-line course from walrus to hofbo finish, he employs a meandering technique with plenty of laughs stops on the way. Parry in gentle tones, but with insistence until attention is won from every corner, waiting a clever air of spontaneity from his casual walrus.

Armed with cigarette used to great advantage to pull chortles, Miles lopes through familiar routines, including famous swish "Honeyruckle Rose." Has to beg off.

Lina Romay, fresh from "Peep Show," gives locals a peep at her talents—torso twisting and wriggling allied to her chirping. In latter department, brunet looker measures muddling with heavy dosage of south-of-the-border tunes "Chia," "Adios Muchachos," "Tico Tico," "Brazil," and one pop "But Not For Me."

Buster Burnell & June Taylor line set mood for Lina Romay in curious intermix of Bahla costuming and Spanish castanet. Buster solos with combo standard boogie treatment and Latin beats. Courtin' ringer "Basin St. Blues" allows femmes to peek-a-boo some fine frames draped in setting and dash of sequins. Jane Bergmeier engages in some latter-day cooing with acroterps, along with Buster. Ted Fio Rito orch etches muscues solidly. Will.

Vagabonds, Miami

Miami, June 24.

Vagabonds (4), Steve Condos & Jerry Brandon, DeMarco Sisters (5), Frank Linaole Orch; no minimum or cover.

This room, on the site of the old Club Ball, is latest entry along the cafe sector of the Miami. Operators are the Vagabonds, prime draws on the mainland side of the area, with longrun records at the Clover Club set in recent years. In this new location, several blocks down from the spot where they established themselves, they're presenting themselves in one of the ham-fisted new acts. Judging from opening night, the room

is obviously going to be a cafe society draw.

Show plays well, despite overabundance of the harmony ideas. Lineup joins for a teeny welcome routine that is themed on "You Do Something To Us." DeMarco Sisters open with their chanting. Had a bit of trouble with the lighting and make setup (since adjusted), but overcome the handicap handily, clicking with versions of "I'm Late," "Over The Rainbow," the calypso snarled "I Love Jimmy," blithely "Broke My Heart in Little Rock" and another mountain-folk idea that led to bow-wow, with Vagabonds taking over for repeat version that could well be eliminated. Idea negated full hand for the DeMarco and wound up as a ball up t despite Vaga Italian comedy dialect angles.

Condos & Brandon follow and pick matters up quickly with their mixture of act, tap work, via Condos' spins, slides and heel-and-toe definings. Brandon backs on the 88 and comes out for sharp Louis Armstrong takeoff on vocal and trumpet. And is worked for full values with their interchange on the tap work and piano, with highlight Brandon's sock stair dance. Duo keep teasing in curvy patter throughout that slows pace and doesn't belong. Withal get resounding palms.

Vagabonds repeat the standard act they've done locally for several years, and lately on video. It sets well all the way. Included are "Balt Song," the South Seas bit featuring bass-player comic Pete Peterson; the pants breaking by Attilio, accordionist; the spoofing bit on "I Wonder" with imaginatively comedies involved; an Italian comedy song and, for the finish, "Dark Eyes," which features his by P. Terren, Attilio and the guitar duo of the act.

Frank Linaole orch makes for an apt backgrounding crew and sets up easy and inviting ideas for dance sessions. Lory.

Shamrock, Houston

(EMERALD ROOM)

Houston, June 22.

Librance, Kathryn Lee, Henry King's Orch; minimum \$3.50.

Pianist Librance arrived at the Shamrock, along with his brother George (billed as "musical director"), with practically no one in town knowing who he was, what he did, or how to pronounce his name.

Large-sized lobby posters and newspaper ads solved only the latter, with a "Lee-ber-AH-cher-trailer." But after his Tuesday (19) opener, crowds were filling the big niry principally because of the best word-of-mouth press agency an entertainer has received in two years of two-week stands at the hotel.

Librance is a slick showman, making use of dramatic lighting and amplification. He plays a terrific piano, too. Solo, he serves up a flock of variations like "Four Leaf Clover" and "South Pacific." With his brother, who's a violinist, Librance has a sock "September Song" and Lina's "Hungarian Rhapsody." "Piano Roll Blues" is the fave among his encores.

Kathryn Lee, a Texan, opens the show with some pretty dancing. She's a looker, neatly turned out in effective costumes. Frez.

Embassy, London

London, June 21.

"Embassy Revue," staged and directed by Eddie Noll, with Tommy Trinder & Joe Lee, Daphne Soliman, Peter Morion, Embassy Girls (8), Don Carlos Orch; cover \$3.00.

The current Embassy revue, previously headlined by Egyptian dancer Dawath Soliman, needed a lift to give it a chance in competition with other attractions around town. Tommy Trinder, who now takes over the starring spot, has a strong enough London following to insure steady biz for the season.

Trinder, who is one of the West End's best ad libbing comics, appears to operate with only the slightest suggestion of a script. For the most part, he indulges in good-humored banter with the customers, and his sharp wit and slick repartee are usually good enough for a laugh. He comes on to the joke and then gets busy back-chattering to the audience before doing a neat and amusing Sinatra take-off. In this and his only other number he is helped by his deadpan stooge, Joe Lee who makes solemn work of the accompaniment.

Although Trinder's popularity is unquestioned, his cabaret still would be helped by new and original material. Many of his gags are well worn and he is compelled to carry the show entirely on his own personality. He could learn from the example, particularly of American comics, that a good script can be as potent as a good presence. Myro.

Cafe Society, N. Y.

Kills Fitzgerald, Arminda Sullivan, Sammy Benakin Orch (4), Cliff Jackson; minimum \$4.

Kills Fitzgerald is playing a homecoming engagement at Cafe Society. A personal fave at the Greenwich Village spot, she's being greeted with the usual enthusiasm by her rather vast fan club. Her draw, as a matter of fact, is so dependable that CS is counting on it virtually 100% from the entertainment standpoint. Only other turn on the bill is Arminda Sullivan, a comedienne imported from Bermuda (New Acts).

If Miss Sullivan shares the floor with anybody, it's the waiters and bunnies. Unlike most other spots specializing in intimate entertainment, CS puts no gag on the help during the show; the serving of dinner and drinks and the table-clearing go on while the acts are working. Dishes and silverware flying about are distracting punctuation that the management would do well to eliminate.

A curiosity of Miss Fitzgerald's vocalizing here is that when it was a Village staple, 10 years or so ago, her style was billed as "advanced." Since then the flow and ebb of swing, be-bop and various manifestations of jazz have so attuned ears to the Fitzgerald type of off-beatish lilt that she's easy digesting for even the most uninitiated.

A smash in her offhand version of "Mule Train," while almost equally good is her wordless stylizing of "Destination Moon" and playful ad libbing on "Love Me" and "If I Were a Bell." She runs through a large repertoire, most of them requests.

Sammy Benakin quartet provides the dance rhythm and backs the show. Benakin encores and drummer Charles Smith does a couple virtuoso chores to space out the entertainment. It's a top aggregation that even at this late stage might still be labeled "advanced" and has considerable following of its own. Cliff Jackson at the piano provides the breathers for the band and is another CS staple. Herb.

New Acts**BOB McFADDEN**

Impersonations

14 Miss.

Canadian Nat'l Expo., Toronto

After previously confining himself to nightclub work, Bob McFadden has joined Sam Snyder's "Water Follies of 1951" which, on his first engagement in front of the Canadian National Exhibition grandstand (24,000), Toronto, saw McFadden scoring a big success on his impersonations. On the talking end, he did a fine Lionel Barrymore and a whammo Walter Brennan scene from "Red River" (film), complete with 3,600 head of howling cattle effects, with Mike assist; but he prefers singer take-off.

Good looking and clean cut youngster, impeccably tailored, went over solidly on his Billy Eckstine, Vaughn Monroe, Elio Pina and Frankie Laine, with an uncannily neat routine as to how Cagney, Gable, et al. would sing "The Way You Look Tonight" but he could drop that Churchill bit, which should otherwise seem easy. Talented and personable lad is okay for sound track impersonations, TV, or similar media, on youthful appearance and protected sincerity. McFing.

ARMANDA SULLIVAN

Comedy

11 Miss.

Cafe Society, N. Y.

Femme is a blonde, fairly attractive import from Bermuda currently making her New York debut. Whatever her success on her own native isle, she's not up to standard for pro appearances on the native isle known as Manhattan.

Miss Sullivan's material, kindly stated, is appalling. She offers a few gags, a few impersonations (Bette Davis, Louella Parsons, Katharine Hepburn, Eleanor Roosevelt) and encores with a calypso tune. An aloof personality makes it doubly difficult for her to sell this brand of material. Herb.

THREE LADS

Acrobats

5 Miss.

Apollon, N. Y.

The Three Lads, a white acro turn, score easily at this Harlem house with a series of standard flips, spins and balancing feats. Although act's format is slightly reminiscent of the Acromantics, the boys stand on their own with a few tricks that win good milting. They waste no time between stunts and brief session moves along gingerly.

Lads should do okay in vaude and TV spottings. Myro.

U.S. Ballet to Tour Israel for 1st Time; Lena Horne Set for Two Weeks in Feb.

Lena Horne is set for her first visit to Israel. So is the N. Y. City Ballet Co., which will be the first U. S. classical terpsitroupe to tour the Holy Land. Both will make their Israeli bows under aegis of Giltan & Ginsburg, of Tel Aviv, oldest impresarios in Israel. Firm has been in the concert biz there 24 years.

Pacts were signed by Baruch Giltan, who was in N. Y. for six weeks prior to leaving last Sunday (24) for London, on route home. Firm has now lined up nine events for the '51-'52 season, for their concert circuit, which takes in the Big Three cities of Tel Aviv, Haifa and Jerusalem, and various outlying settlements.

Violinist Misha Elman will open the G&G season in October, in a three-week tour of 10 concerts minimum. He'll probably double that. Rosario & Antonio dance troupe of 14 will follow in November, for a five-week tour. Violinist Yisrah Neuman will give eight concerts in December, as will the guitarist Andres Segovia. Baritone Kenneth Spencer will do eight concerts in January.

Miss Horne is scheduled for two weeks in February, with 10 appearances planned, and 18 likely. Team of John Sebastian, harmonicaist, and Peter Hamilton, dancer, will play two weeks, or 18 dates, in March. Violinist Yehudi Menuhin will make his third Israeli visit in April, for at least 10 concerts in two weeks.

The N. Y. City Ballet Co., making its first continental European tour next spring (it danced in England last summer), will hop over to Israel for two weeks in May. Troupe of about 60 people will give 18 performances, six evenings and three matinees a week, for the fortnight. There are no Friday night performances in Israel.

Penn Solons Nix Hope For Pitt Sunday Opera; Church, Politics Blamed

Pittsburgh, June 26.

Any hope that the Civic Light Opera Assn. might be able to give S-sday performances here of its outdoor productions in the future was nixed last week when a bill aimed at that was killed in the Pennsylvania State Legislature. The bill wasn't directly for the Sunday shows, but was to permit people of Pittsburgh to vote on whether they wanted them or not.

Measure, introduced by Rep. Theodore Schmidt (Dem.) of Pittsburgh, was defeated 97-90, with 105 needed for passage. It was the second time Schmidt had brought his bill up on the floor; previously it failed of passage by three votes.

Opposition insisted that church groups were opposed to the measure and that political leaders in Pittsburgh did not come out publicly for it. Bill would have permitted voters in Pittsburgh to decide by referendum at the July primary whether they wanted summer opera performances on Sundays between the hours of 2 p.m. and midnight. Schmidt pointed out that the Civic Light Opera Assn. has lost money steadily in six-day operations during the five seasons it has already been presented and that Sunday performances might help it break even.

Westhampton Preeming 'With New Fourposter'

Westhampton, L. I., June 26. Westhampton Playhouse opens Monday (2) with the American premiere of "The Fourposter," co-starring Jessica Tandy and Hume Cronyn. Opening night for the Jan De Harlog two-character play is already sold out, with the largest proportion of seats bought by the 30 investors in the new playhouse.

Ron & Ruth Rawson, producers, are hosting an opening night party at the Swardfish Club for investors, press, and stars. Playhouse has 700 seats with a price scale ranging from \$1.50 to \$3.

Playhouse staff includes Robert O'Byrne, manager. Bob Ullman, press, Paul Morrison, resident director; Richard Burns, resident designer, and Robert Sagalyn, stage manager.

New Registry Record On Wing Training Program

Professional Training Program of the American Theatre Wing has set a new record with an enrollment for the summer term, started last week, of 1,139, with 200 more likely to join. Figure far exceeds other summer terms, which usually drop because of strawhat employment.

Indications are that veterans checked in just in time to save remaining GI benefits, based on recent VA ruling cancelling further benefits for veterans not actively studying July 25.

Kansas City's Al Fresco Is Finally Realized As 'Desert Song' Tees It Off

Kansas City, June 26.

Starlight Theatre Assn. inaugurated outdoor summer theatre here last night (25) with a sellout house for the opener, "Desert Song." Crowd of 1,600 filled the new theatre in Swope Park. Theatre cost \$1,000,000.

Sigmund Romberg, directing the orch in person, was an added touch to the event, which climaxed a campaign of years to get an al fresco summer musical season here. Each week will see a new musical production, for 10 weeks through the summer.

With the capacity house and an advance ticket sale of over \$200,000 for the season, Starlight is believed to be well launched. Association needs over \$400,000 to break even on the 10 productions.

Incessant rains of past three weeks slowed the advance sale considerably, but season nevertheless looks like a winner, according to Bill Symon, business manager, and John Moore, president. Local interest is keyed high by thorough backing of the Kansas City Star, radio stations and other channels.

Production director Richard Berger and his staff had their troubles readying the opener, rehearsals literally running between the raindrops. Sets by Albert Johnson, too, were slowed by the weather and only finished under the wire. Berger's staff also includes Verna Hamilton as dance director; Roland Fiore, musical director; Harold Decker, associate musical director; William Mender and Harry Howell, stage managers; Tony Ferrara, assistant stage manager, and Warren Boudinot, ensemble director.

Takeoff drew major attention from neighboring outdoor show projects. St. Louis Muny Opera Assn. being represented by a delegation of 20 of its directors and execs, headed by Jacob Lashley, president, and Paul Belman, business manager. Leads for "Desert Song" include Victoria Sherry, Brian Sullivan, Donald Clarke, Buster West, Lucille Page, Katherine Serejova, Truman Gage and Richard Wentworth.

Cinc' Opera Bows With 'Love'; Skeds Ooerettas

Cincinnati, June 26.

Cincinnati Summer Opera Assn.'s 20th season opened Sunday (24) with a near-capacity audience in the 2,500-seat Zoo outdoor theatre for "Elixir of Love," with Hilde Reggiani, Bruno Landi and Giuseppe Valdengo.

Season runs through July 21, with nightly performances except Mondays. An innovation will be the presentation of two light operas on Tuesdays in the Cincinnati Garden, with a three-act, 6,000-seat arrangement. Operettas will be "Rosallinda" tonight (26) and July 16 with Clarence Turner, Charles Kullman and Irma Petina, and "Merry Widow" July 3 and 17 with Florence Quartararo and Kullman.

Scale at both places is 65c to \$3.50. Fausto Ciova, Paul Breinach and Renato Cellini alternate on the conductor's podium.

Harry McWilliams, Columbia Pict. publicity exec, is again in charge of press and promotions, a chore for which he commutes weekly from his New York office.

Slone Troupe Takes Over Provincetown Playhouse

Joyce Slone, director of the Victoria Players at Hotel Victoria, N. Y., has taken on the Provincetown Playhouse, in Greenwich Village, for the summer, and is opening Saturday (30) with O'Casey's "Shadow of a Gunman." Percy Fraser, formerly with the Abbey Players, will direct. Robert O'Flaherty and Sy Traber will play the leads.

Neway Set For 'Dybbuk' Preem

Patricia Neway, who scored as the lead in Gian-Carlo Menotti's "The Consul" on Broadway a year ago, and in the same production in London and Paris this past winter, has been signed by the N. Y. City Opera Co. for the preem of a new opera, "The Dybbuk," by David Tannin, to be done this fall. Singer-actress is also being set by Columbia Artists Mgt. for a short concert tour, starting next January.

Miss Neway did "The Consul" in London from Feb. 21 to April 28, and in Paris for a couple of weeks, starting May 2, with such press reaction in both. She's still abroad, doing French radio and TV stints this month. She has two dates with orchestra in London's Festival of Britain July 8 and 9, a Paris orch concert Aug. 12, and several BBC broadcasts in July and August.

Singer was unknown, until her Broadway bow in "The Consul," but is now looked on as a hot concert and opera prospect. The William Morris agency is handling her for legit, pit and popular-vein TV, while the Judson, O'Neill & Judd division of Columbia Artists Mgt. books her for opera, concert and longhair TV.

PITT NOW HAS 8 BARNS IN WAGON WHEEL ENTRY

Pittsburgh, June 26.

Last-minute entry into the strawhat field in the Wagon Wheel Playhouse, which will open an eight-week season with "The Man Who Came to Dinner" July 9, it'll be adjacent to the Pines, longtime summer restaurant about 15 miles from the downtown area, and audience and stage area are to be covered by a circus tent, somewhat similar to that now being used by Sam Handelman on his Bill Green's Arena Theatre. Wagon Wheel, however, is going in for conventional staging.

Project will be operated as well as directed by Francis Mayville, who tried summer stock around here a couple of seasons ago at the Mellon Auditorium in Mt. Lebanon. That was supposed to go for six weeks, but folded in three. Following "Dinner," Mayville has lined up "All My Sons," "Light Up the Sky," "Kiss and Tell," "Night Must Fall," "George Washington Slept Here," "Angel Street" and "Tonight at 8:30." Non-Equity resident company will be recruited here and in New York.

For a community that was without any summer theatre for such a long time, Pittsburgh is certainly getting a head of it these days. Addition of Wagon Wheel gives the district about eight of them now.

RKO Chain Film Houses To Use Occasional Legits

Continuing with the policy of booking non-conventional stage shows at various intervals, the RKO film chain has lined up a lecture-type presentation of George Bernard Shaw's "Don Juan in Hell" to play its Keith's White Plains (N. Y.) Theatre next fall. Charles Boyer, Charles Laughton, Cedric Hardwicke and Agnes Moorehead will appear in the presentation. Same house also will offer Sadler's Wells Theatre Ballet in a special engagement.

Another RKO house, Proctor's in New Rochelle, N. Y., will run a series of orchestral concerts for children on Saturday mornings beginning Oct. 20. Thomas Scherman will conduct his Little Orchestra Society, with Max Lovitt, stage director of the Met Opera, handling the narration.

Inside Stuff—Legit

Moss Hart, just returned from a visit to England, called auditions for backers a "monstrous device," in a comparison of British and U. S. legit in last Sunday's (24) N. Y. Times. "That monstrous device, the audition for prospective backers, now a part and parcel of our present-day setup, is a humiliation utterly unknown to the British," he said. "The reason for all this, of course, and the only reason, is purely and simply one of sound economics against our own suicidal costs, and not the tired and idiotic refrain that it is the critics who have killed the theatre. The only real danger the critics represent, and not a very grave one at that, is that though they are shrewd and accurate judges of a good play, they know very little about acting and almost nothing at all about direction, and their ignorance has inflated sundry egos and thereby increased the cost of what should be merely the basic commodities of the theatre."

"A real danger, only just discernible, is that because of its easier promise of survival in a business of either live or die, our theatre is rapidly becoming a predominantly musical one. Our musicals are now the best to be seen anywhere, it is true, and have reached a special eminence at the peak of which tower Rodgers and Hammerstein, but even they, I am sure, would not wish for a theatre dominated in the main by only one form."

Millon Berle's production affiliation with "Seventeen," musical that bowed on Broadway last week, is the second time the comedian has been linked to a show as a producer, though he has put up coin for a number of legit. The other time was some years ago, and the show was "Same Time Next Week," which starred the Hartmans. It never came to New York following its out-of-town tryout. It was recently made into a film by Laurel Films, New York indie. On "Seventeen," Berle is co-producer with Sammy Lambert and Bernie Feyer.

Berle, of course, has starred in a number of legit, the most successful of them being "Ziegfeld Follies" some years ago. "See My Lawyer," produced by George Abbott, was a straight comedy starring the comedian; "Springtime in Brazil" was a musical flop.

"Glad Tidings" (formerly "Sacred and Profane") which is playing the sile circuit before a projected Broadway opening, and has been going through the usual rewrite throes, went through a special rewrite job for one day last week. Comedy, showing at Marshall Migrant's Salt Creek Theatre in Hinsdale, Ill., and starring Melvyn Douglas and Signe Hasso, was sponsored by a church group opening night, and the story of an illegitimate child had to be slightly sapolized for the benefit performance. Producer, who booked the package, was willing to give the church another night and show, but group wanted the Ed Mabley satire. Writer came in a week ahead to do special treatment.

Strawhat Notes

Russell Lewis and Howard Young, who in association with the Music Circus of America Co. put on a tent in Sacramento, Cal., are already planning two more Music Circuses, one this winter in Honolulu, the other next summer in Seattle.

Jean Stapleton is set for two shows at Bill Green's Arena Theatre in Pittsburgh as Bella in "Happy Birthday" July 2 week, and Myrtle Mae in "Harvey" July 9. She did Myrtle Mae on the road for 60 weeks with Frank Fay and 20 more with James Dunn. Princeton Summer Theatre completed staff with pacting of Melvyn Bourne as scenic designer. Howard Miller is production manager; Betty Frabking, assistant to producer Herbert Kenwith; Samuel H. Schwartz, manager; Jean Dalrymple and Marian Graham, press reps. . . . Irwin Corey, recently in "Flabooly," signed for week of July 1 at White Roe, Livingston Manor, N. Y.

Mary Wickes has joined the La Jolla (Cal.) Playhouse for her Coast legit debut, appearing July 3 in "Ring Around the Moon," in support of Diana Lynn, Mel Ferrer and Florence Bates. James Nielson is directing. . . . Joe Addis is staging "Rain," starring Gladys George, opening July 1 at the Del Mar and Deauville Clubs, Santa Monica, Cal. . . . Jean Ruth is set for ingenue lead in "Importance of Being Earnest," theatre-in-the-round presentation at the Del Mar and Deauville Clubs, Santa Monica, Cal.

Chorus of singers and dancers for this week's Bucks County Playhouse presentation of "Alice in Wonderland" includes Jane Ball, ex-filmité and wife of nitery op Monte Prosser, and a New Hope, Pa., resident, and Jean Colligan, wife of one of the managers of the Stockton, N. J., Inn. . . . Ernestine Ferrie, daughter of Kathar and Silvio Mischel, who are cast in the new Yale Finca-Lana Turner pic. "Strictly Dishonorable," is directing at the Clinton, N. J., Music Hall Theatre this summer. First play is "Streeter Named Desire," starring Betty Morrissey.

Klaus Kohmar, John Huntington's assistant and publicity director at the Spa Summer Theatre in Saratoga Springs, skedded to direct "A Streeter Named Desire," starring Diana Barrymore and featuring Robert Wilson, week of July 23. Kohmar's wife, Peg Crossfield, is scenic designer for the theatre. . . . Rita Cullen to do Stella in "Streeter Named Desire" at Spring Valley (N. Y.) Playhouse week of June 30.

Jill Kraft has been signed to appear in the Westport Country Playhouse's production of Bernard Shaw's "The Philanderer," July 2. Her last local legit appearance was in the Broadway production of "Goodbye, My Fancy" . . . Fred

Wayne will repeat his Broadway role in the Dallas Starlight Theatre's production of "Texas, L.I. Darlin'," scheduled July 2-23. . . . Clarence Derwent joined the "Miss Mabel" company, as a permanent member, in Stockbridge this week, and will tour the citreous circuit with Lillian Gish and Dennis Hopper.

Barbara Rush, Paramount starlet, will play the title role in "Miranda," week of July 2, at Robin Hood Theatre, in Arden, Delaware.

James Nolan will head the male cast, with Cynthia Rogers, John Drew Devereaux, Laura McClure and Alan Furlan as other leads in the Peter Blackmore comedy.

Robin Hood is under direction of Windsor Lewis, husband of Barbara Bel Geddes.

Off-B'way Show

Father Was a Yale Man (PROVINCETOWN PLAYHOUSE)

"Father Was a Yale Man" is a family comedy along familiar lines about the troubles of an average middleclass family with two daughters, one marriageable and the other soon to face the problem of emmaraging a husband. Action centers about the efforts of the mother to promote the older daughter's affair with a highly eligible young man, a fugitive from Harvard and Beacon Hill. Complications arise out of the young man's previous wild oats, when it develops that these involved a compromising situation with the man-chasing daughter of a next-door neighbor, a ruthless matchmaking mama and habitual lush. The raffish daughter from next door and her parent try to break up the genteel heroine's romance, but through an adolescent sister's conniving, things work out to the satisfaction of everybody, with the possible exception of the audience at this Greenwich Village (N. Y.) showstop.

Treatment is along broad farce lines, with characterizations leaning to stereotypes and unreal exaggeration. Author William Bolger, a product of Catholic U. in West- ington, won't merit Broadway attention until he learns to distinguish between merely "bible" lines and situations and genuinely funny ones. Acting, direction and setting are on a par with the script, with young Wendy Brewster, as the adolescent daughter who reads the Kinsey Report on the sly, turning in the most acceptable, attractive performance. Femme has a trying assignment, since the author's notion that it is amusing to have an adolescent talk about her reactions to the alternately titillating and disturbing revelations of that volume is a misguided one and in extremely doubtful taste. Gals.

'Innocents' Big \$9,500 in Olney; 'Money' Strong \$8,900, Westport

Olney, Md., June 26.

Sylvia Sidney in "The Innocents" chalked up a surprisingly big \$9,500 last week at Olney Theatre. The Sidney starlet took off with a moderate advance sale, but built to SHO Saturday night by dint of unanimous press praise and word-of-mouth.

Eve Arden in "Here Today," opening to \$21,200, will probably be the first capacity grower of the season for the house.

Meantime, producers Richard Skinner and Evelyn Freyman disclosed that they have booked the world premiere of a new Paul Vincent Carroll comedy, "Chucky Head," for week of July 24. Show, slated for Broadway in the fall under the aegis of John Golden and Eddie Dowling, will star Dowling from its inception here. Carroll himself is trekking from England to oversee the production, which is slated for two other strawhat weeks, Stockbridge and East Hampton, Long Island.

'Money' \$8,900, Westport

Westport, Conn., June 26.

John Leder in "For Love Or Money" rolled up a strong \$8,900 at the Westport Country Playhouse last week. Matinee hit was excellent. Betty von Furstenberg, in the original June Lockhart role, won raves from local press.

First new play of Westport season is on this week—Helen Claire and Richard Kendrick in Robert Anderson's comedy, "Love Revisited."

'Children' \$3,000, Stockbridge

Stockbridge, Mass., June 26.

"The Children Hundreds" grossed \$3,000 at the Berkshire Playhouse last week, at a \$2.94 top, about what producer William Miles expected on opening week without a star. It's his 13th season here. No clue to summer's prospects yet.

Premiere of "Maid to Order" has been cancelled. Leo G. Carroll, who was to have opened in R. C. (Continued on page 59)

Philly Opera Co. Pacts ATPAM for Future Use After Washington Tiff

Ann. of Theatrical Press Agents & Managers, which had a hassle recently with Anthony Terraciano, head of the Philadelphia Civic Opera Co., over union representation, has effected a satisfactory settlement with the producer.

Hereafter, all of the opera company's operations in Philly and elsewhere will employ ATPAM personnel. Troupe makes occasional winter visits to Cleveland, Detroit and one or two other cities, in addition to its home season, and recently played a summer engagement of 11 dates at the Watergate, in Washington. Company didn't use union help in its native Philly, or for the D. C. date, the latter engagement bringing the matter to a head.

Opera 44G in 11, D. C.

Washington, June 26.

Despite a pounding from the weather man, opera festival put on by Philadelphia Civic Opera Co. managed to chalk up a creditable \$44,000 for its 11 performances at the Watergate. Government-owned outdoor theatre here. Seated to \$3.80, the 4,000-seat outdoor stadium on the banks of the Potomac was rained out or faced with the threat of rain more than half the time.

Festival, brought here under the aegis of a group of prominent Washingtonians, is sole attraction booked this summer for the Watergate. Capacity audiences for three operas gave evidence of public support.

Abarbanel, Anne Wiman

Form Own Legit Setup

Lina Abarbanel one of the production associates, with John del Bondio and Forrest Haring, in the late Dwight Deere Wiman's office, has formed her own office, together with Anne Wiman, daughter of the late producer, and is reading scripts. She will also do coaching, and casting for other producers.

Bondio and Haring are staying in the present Wiman headquarters in the Alvin Theatre Bldg., N. Y.

Stadium Musical to Mark 250th Anni of Detroit

Detroit, June 26.

A five-level stage built on football bleachers at the U. of Detroit Stadium will be used to present the "City of Freedom" musical, which will be one of the highlights of Detroit's 250th anniversary. The show will start a 10-day run in mid-July.

In the production will be a 100-voice chorus, 34-piece symphonic band and a cast of 1,200 actors, singers and dancers. Blurbs describe it as "nostalgia, combined with comedy and history and seasoned with beautiful music." The show, including 30 original musical numbers, was written by Father Daniel A. Lord, Jesuit writer.

Barn Mgrs. Head Blasts O'Brien

Albany, June 26.

John Huntington, president of the Stock Managers Assn. and operator of the Spa Summer Theatre, Saratoga Springs, this afternoon in an interview over WXXK condemned Margaret O'Brien for running out of her 10 weeks' commitments on "Junior Miss." Huntington had planned to open his fifth season with her next week. She was to play Princeton this week; and Norwich following Saratoga.

Huntington's blast marked the first time a star had ever been criticized on the air in the Capital district by a strawhat manager, and the first time that booking difficulties had been so detailed. Commenting that Miss O'Brien reneged "for only casual, frivolous, or fear motives," Huntington added, "maybe she is just skinny with fear, as she has never been on the stage." Huntington said her Coast lawyers disavowed her signature because it had not been approved by the courts there.

He declared that "since her signature is no good on this contract, we would like to make it so that it never will be good in the theatre." He also called summer booking assignments "a rat race."

LOU WALTERS MAY DO 'ZIEGFELD FOLLIES'

Lou Walters, operator of the Latin Quarter, N. Y., may do the "Ziegfeld Follies" in the fall, if casting problems can be worked out. Walters has been negotiating with the Shuberts for rights to that show, which would play the Winter Garden, N. Y. One of the major problems that stymied a deal was the Shuberts' insistence that they have final say in any casting or production problem.

Lee Shubert, now in Europe, relinquished that point this week in a letter to Walters.

One-Acters to Launch Kennedy's Coast Group

Hollywood, June 26.

Group of three one-acters will be offered to an invitational audience as the first production of the new Theatre Workshop group organized by Arthur Kennedy. Success of the venture will determine whether it will be shown to paid audiences.

TW also has organized two working groups, with classes four nights weekly. Leading actors and directors will conduct the class schedules and the group intends to slant its activities three ways—for stock company tours, permanent repertory and television.

Although he organized the group, Kennedy will not function as an officer, preferring to serve as play director.

Officers are Dan Barton, president; Faye Marlowe, secretary-treasurer; and Bert Freed, Fodor Challaipa and Jack Laird, members of the board for the next two months. Associate members include Whit Bissell, Robert Ryan, Adrienne Marden, Harry Harnar and Katherine Locks.

Legit Fundit

Oscar Hammerstein, 34, who returned last Friday (22) from a quickie week's trip to London on "South Pacific" matters, had chance to get some things off his chest unrelated to show biz.

Librrettist-producer was guest of British M.P.-publisher Victor Gollancz at a dinner given by the Parliamentary Assn. for World Government (a House of Commons project) in the House of Lords building. Producer spoke on world government.

Music Circus Tax Upped At Lambertville, But Discrimination Is Out

Lambertville, N. J., June 26.

The ordinance passed two weeks ago at first reading, whereby a license fee of \$1,500 would have been exacted from St. John Terrell's Music Circus, was rewritten by the Lambertville City Commissioners, meeting here last night (Mon.), to apply only to traveling shows and carnivals in town for a few days. Terrell's more permanent tent is to be taxed on basis of assessed real estate value, same as other local commercial enterprises.

Assessor, assigned several days ago to look over the property, arrived at a \$22,500 valuation for tax purposes, with accompanying tax fixed at \$1,471.50. Last year Terrell outfit paid only \$34.

New situation, result of city and show folks talking things over, gives municipality close to the amount it desired originally, and overcomes the Music Circus objection to licensing as being discriminatory.

With Lambertville now on record as considering summer theatre a normal merchandising operation, it's unlikely that the neighboring community of New Hope, Pa., will act on its proposed, but currently tabled, municipal admission tax in connection with the Bucks County Playhouse.

JOAN EVANS GETS 7 1/2% IN COAST 'PEG' REVIVAL

Hollywood, June 26.

Joan Evans started rehearsals yesterday (Mon.) for her Coast legit bow in "Peg O' My Heart" for producer H. D. Hoyer. Understood the loanout deal from film producer Samuel Goldwyn calls for a weekly payment of 7 1/2% of the gross which, at capacity, could mean a weekly fee of \$600. She continues, of course, to get her regular weekly film salary.

Harold J. Kennedy will direct "Peg," which bows July 3 for an indefinite run.

Only previous legit experience of the actress, who is 18, was eight years ago, when she toured the eastern strawhat circuit for four weeks in "Guest in the House," written by her father, Dale Eunson, and Hagar Wilde.

Pitt Radioite Preps 250G Coal Mine Play for B'way

Pittsburgh, June 26.

Bob Post, local radio and TV producer and also publicity adviser for the Republican party in Pennsylvania, plans to turn Broadway producer in the fall with a musical tentatively titled "Anthracite," and built around a coal mining theme. Post gave an audition in miniature before a group of prospective backers in Hamilton, Pa., last week, outlining the show via a commentator, piano player, couple of singers and a chorus, and raised \$125,000 of the \$250,000 necessary to get going. He expects to have the balance within the next two or three months.

Book, based on an idea by Post, and score are the work of Pete Wambach, Harrisburg newspaperman and disk jockey, and musical arrangements were made by Charlie Swier, Philly cafe pianist.

Jacob's Pillow Fest Bows

Lee, Mass., June 26.

Nora Kaye, Hugh Laing and Diana Adams, of the New York City Ballet Co.; Richard and Flora Stuart, dance team; and Hadassah and Co. will be the opening bill of Jacob's Pillow Dance Festival.

It bows at Lee, Friday and Saturday (28-30).

'L'Affaire Fledermice' Hits Strident Note; Equity to Fight Any Split

'Kate' Double Premiere Set for Scandinavia

"Kiss Me, Kate," now in its 129th week on Broadway and 17th week in London, will have a double premiere in Scandinavia this fall, opening Sept. 14 in both Stockholm and Copenhagen. A third Scandinavian production will bow in mid-October in Malmoe, Sweden.

An Australian production, by J. C. Williamson Theatres, is also due in Melbourne sometime in the fall, while presentations are planned for Paris and Western Germany in 1952.

4A's Threatened By 'Maus' Hassle

Dispute between Equity and AGMA over jurisdiction of "Die Fledermaus" has reached the point in which the freeze threatens to disrupt the entire 4 A's structure. Paul Dullitzell, 4 A's president, has already sent in a letter of resignation because of a "lack of decision in the matter." Louis Simon, Equity's exec secretary, has threatened to withdraw from the 4 A's and has reportedly declared that unless his union is given the jurisdiction, matter will be taken away from the 4 A's and into the courts. Equity, in effect, has told the rest of the 4 A's affiliates that unless it gets its way, it won't play ball with the rest of its sister unions.

Dullitzell is expected to be prevailed upon to withdraw his letter of resignation at the 4 A's meeting today. But it isn't known yet whether representatives from other unions will accede to Equity demands on "Die Fledermaus" jurisdiction. Some delegates have expressed themselves as willing to let Television Authority head George Heller, also the 4 A's first vicepres, step into the post as head of the amalgamation. The only matter worrying most of the 4 A's affiliates is the possibility of Equity's non-cooperation in 4 A's matters. Screen Actors Guild is also on a non-coop kick because of the television jurisdiction dispute.

HYLTON EYES 'COURTIN' FOR BRIT. PRODUCTION

British producer Jack Hylton returned to London last Saturday (23) after a week's stay in N. Y., without signing any legit properties. He hurried back for an Anglo-American talent benefit at the Palladium for the children of the late comic, Sid Field. Hylton talked about British rights on "Guys and Dolls," but chief interest seemed to be in "Courtin' Time." Producer was interested in "Time" as a possible vehicle for British legit Arthur Askey.

"Time" is of particular interest to Britshers, while on the other hand having certain obstacles. Musical is based on Eden Philpott's "The Farmer's Wife," probably second to "Charley's Aunt" in popularity as a British legit classic. But the current musical had its book and score changed, to an American locale, so that it would require a rewrite job back to its British scene for London use. Hylton is afraid the U. S. switch wouldn't sit well with Britshers. "Time's" producers expect to hear definitely from Hylton by end of this week. Ken Later is representing him in N. Y. in the matter.

Blitzstein Preps 'Reuben' Musical for '51-'52 Bow

Marc Blitzstein, whose last Broadway musical was "Regina," is now working on a new tuner, titled "Reuben, Reuben," which he hopes to have finished by October. He's doing both music and libretto. Composer will spend part of the summer at Tanglewood, Mass. as guest of Leonard Bernstein, working on the opera there.

Presentation is planned for the '51-'52 season, with Cheryl Crawford, who also presented "Regina," as producer.

Dispute between Actors Equity and the American Guild of Musical Artists, regarding jurisdiction over Johann Strauss' operetta, "Die Fledermaus," hasn't straightened itself out. Rather, the problem has flared up again, with the readying of several "Fledermaus" productions for strawhat presentation. Coming on top of the earlier, unresolved hassle over two touring troupes being readied for the '51-'52 season, one by the Met Opera, the other by Sol Hersh, "L'affaire Fledermice," has taken on a strident note, with sharp charges of "country-charges from both sides," and all sorts of rumors flying about.

Two recent meetings of the parent 4 A's (Associated Actors & Artists of America), of which both Equity and AGMA are members, brought no settlement. Another 4 A's meeting will be held today (Wed.) to try and reach a conclusion. There's been suggestion of a split in jurisdictional domain, to which Equity says it's "wholeheartedly opposed." Splitting the jurisdiction, according to Louis M. Simon, Equity's exec secretary, would be an illegal action. Equity, he says, isn't going to allow the 4 A's to take such illegal action, and plans further, but undisclosed, steps if the 4 A's board does so.

The 4 A's stepped into the dispute recently, when Hyman R. Faine, AGMA's national secretary, petitioned them to do so. Faine claims he made certain proposals direct to Equity in the Fledermice matter, hoping it could be settled and avoid going to the 4 A's, but those proposals were turned down. First 4 A's meeting was held a week ago Friday (15), when Equity asked for "Fledermaus" jurisdiction and lost its motion. AGMA (Continued on page 59)

Four B'way Hits Bought For Aussie; Lave, Lawton Likely for 'Bell, Book'

Four of this season's Broadway hits have been bought for Australian-New Zealand presentation by the J. C. Williamson Theatres chain, through its N. Y. rep, Dorothy Stewart. Pacts have been drawn up already for "Moon Is Blue" and "Bell, Book and Candle," contract for "Kiss Me, Kate" is being completed, and negotiations are being finalized for "South Pacific."

"Bell, Book" will be done in September in Melbourne, with Evelyn Laye and her husband, Frank Lawton, likely in roles that Lilli Palmer and her husband, Rex Harrison, played on Broadway. The Lawtons are now in the British hit, "September Tide," at the Comedy, Melbourne, which will run till mid-July.

"Moon Is Blue" is scheduled for a bow in August or September. Miss Stewart is auditioning for leads in N. Y. She's also to cast two of the leads of "Kiss Me, Kate" here. Rest of leads, and supporting cast and chorus, will be local. Musical is planned for presentation in late fall.

"South Pacific" is planned to follow "Kate" around January-February, '52. Miss Stewart will do some of the casting in N. Y., as she did with Williamson's recent hit, "Oklahoma." Aussie Equity rules call for 75% native and 25% imported talent, in both principals and chorus. "Oklahoma" originally had that ratio, with some U. S. principals sent out from here. Show now has a native cast, with understudies having replaced the original leads. The production is going very well, but management, while aware that the natives picked up the fine points of the show from the U. S. originals, feels the need of overseas artists for all its U. S. musical imports, like "Kate" and "Pacific."

Fourth Salmaggy Season Set for Randall's Island

The Salmaggy Opera Co. will start its fourth season at Triborough Stadium, Randall's Island, N. Y., July 14, with Verdi's "Aida." Leads will include Gertrude Ribla, soprano; Eleanor Knapp, contralto; Mario Pasquillo, tenor; and Claudio Frigerio, baritone.

Legit Bits

The Rockland County Playhouse will open a 10-week season tonight (26) with "High Tor". Bill Martel and Bettye Louis head the cast, with William Lovjoy, resident director.

'Innocents' Big

Continued from page 27

Shorriff's "Home at Seven," will appear instead week of Aug. 20. The "Legend of Sarah," featuring Florida Friehaus, former resident member, will be week of July 9 attraction. Aline MacMahon is signed as lead in "The Glass Menagerie," week of July 23.

Sara Stamm's 25th

Newport, June 26.

Sara Stamm opens the 25th consecutive season of her Newport Casino Theatre, Monday (3) with Ruth Hussey in "The Royal Family." Joseph Allen, Jr., recently in "Season in the Sun," plays opposite.

Community support in celebrating the silver anniversary season has been unusual, with the mayor issuing an official proclamation making next week Newport Casino Theatre Week.

Opening night will be a gala event with the governor, and mayors of Providence and Newport, expected, later to present Miss Stamm with a scroll on behalf of the City of Newport.

New London's 19th

New London, N. H., June 26.

The 19th consecutive season of the New London Players opened yesterday (26) for a five-nights-a-week schedule, which will continue until Labor Day weekend. N. Warren Weldon is producing. Initial offering is "On Borrowed Time," with Charlie Jones, Bruce Kimes and nine-year-old Clark (Butch) Hein.

Other productions in the first half of the 10-week season will be "Personal Happiness," "Goodbye, My Fancy," "Sherlock Holmes," with Bruce Kimes, and "Pursuit of Happiness," featuring Jones.

Bolling Springs Setup

Bolling Springs, Pa., June 26.

The Allenberry Players launched their third summer season here June 23 with "Goodbye, My Fancy," under direction of Richard North Gage.

Other plays on the schedule include "John Loves Mary," July 2-7; "The Man," July 9-14; "George Washington Slept Here," July 16-21; "Our Town," July 23-28; "Pride and Prejudice," July 30-Aug. 11; "Accent on Youth," Aug. 13-18; "Animal Kingdom," Aug. 20-25; "See How They Run," Aug. 27-Sept. 1; "What A Life," Sept. 3-8; "Over 21," Sept. 10-15, and "Clutterbuck," Sept. 17-22.

Lakeside Bows 24 Season

Thompson, Conn., June 26.

Lakeside Summer Theatre on Quadt Lake will open its third season tonight (26) with "Hope for the Best." Marjorie Hildreth is the new director and Noel Taylor and George Sullivan are back to design the sets.

Lynne Carver, former film actress (not the Coast Singer), returns as leading woman. Others are Richard Deems, Judith Paige and Jane Moultrie from last year, and newcomers Martha Jones, Tom Halligan, Joe Vurtillat and Walter Lawrence.

Producers are Deems and Robert Springer, who just returned from Madrid, where he scored and edited the film, "That Man from Tangier."

'Wire' at Woodstock

Woodstock, N. Y., June 26.

Jack Gilford, Murvyn Vye and Heywood Hale Brown, will have the leading roles in "Live Wire" at the Woodstock Playhouse, opening Saturday (30). Strawhattier does not operate Monday. Its only matinee is on Wednesday.

Scale is \$1.20 to \$2.40 except Saturday, when top is \$3.

Straight Wharf's 10th

Nantucket, Mass., June 26.

Margaret George Fawcett will open the 10th season of the Straight Wharf Theatre here Thursday (28) with "Bertha, the Sewing Machine Girl."

Assisting Miss Fawcett will be George W. McLeelan, manager; Walter A. Falsner, Jr., director, and Dorothy Day, assistant director.

Minx, Two-Burn Setup

Minneapolis, June 26.

Robert Gaus, Minnesota straw-hat operator, launched his 1951 Paul Bunyan Summer Theatre Festival Monday (26) at his two playhouses with productions of "Clutterbuck" and "An Inspector Calls." Both engagements will run through Saturday.

Playhouses will operate on a "rotary stock" basis, with Equity companies being switched between the theatres on alternate weeks, thus providing local audiences with a change of bill every Monday. The

season will last eight weeks, through Aug. 18.

Bill Butler is resident director at the Pine Beach Playhouse, Braintree, and Bill Pithin is designer. Company includes Cheryl Cullen, Marie Gale Bainbridge, Josephine Nichols, Larry Forsythe, Stratton Walling, Henry Calvert and James Nichols, who also serves as stage manager. Susan Case is general manager.

Director of the Paul Bunyan Playhouse at Bemidji is Wilton Brooks, with Fred Wuntch as designer. Resident company includes Hanna Hardt, Grace Rogers, Kathleen Claypool, Keith Herrington, Gayne Sullivan, Fred Mayer, and Richard Bowman. Jack Clay is stage manager and Robert Thomson general manager.

Performances will be presented nightly, except Sundays. Other plays to be offered are "The Helicon," "Light Up the Sky," "She Loves Me Not," "Candida," "The Corn is Green," "White Spirit," "Murder Without Crime" and a new play by Hugh Evans, "Bally and the Angels."

Red Barn Headlines 14th Year

Westboro, Mass., June 26.

The Red Barn, on the Worcester-Boston Turnpike, will open for its 14th year July 4. New producer is John Shugrue of Uxbridge, who operated a company in Whitinsville in 1949 and who was with the Ogunquit, Me., Playhouse four summers. He will direct. Company will include Paula Hillery, Richard Crozier and Louise Noble. Arthur Gerold was set to produce but pulled out at the last minute to manage the Lambertville, N. J., Music Circus.

'WIDOW' HITS \$50,000 IN BOFF L.A. WINDUP

Los Angeles, June 26.

Local legit started perking again last night (Mon.) with the arrival of "Mister Roberts" (Henry Fonda company) for a six-week stay at the Biltmore. Production may set a new house record for a dramatic show.

"The Merry Widow" sealed at the 2,670-seat Philharmonic Auditorium last Saturday after a sock \$192,500 tally for four frames. Operetta exceeded expectations, building each week. Final session's tally hitting \$50,000. Show gave the Civic Light Opera an operating profit each week and, when the final tally is completed, probably will be slightly on the profit side. House relights next Monday (2) with the world preem of "Three Wishes for Jamie."

Town's two small-seaters didn't fare too well during the week. "Detective Story" slid back in its third frame at the 376-seat Ivar, week's \$3,400 dipping about \$200 below operating costs. "Hocus Focus" lost about \$1,000 in its second session at the 388-seat Las Palmas, grabbing a pallid \$2,000 for the week.

Strawhat Tryouts

(June 25-July 7)

"Alice in Wonderland" (musical)—Bucks County Playhouse, New Hope, Pa. (25-30); Boston (Mass.) Summer Theatre (2-7).

"Anything for a Song" (musical)—Musical Big Top, Oak Ridge, N. J. (3-9).

"Check and Double"—Manor Hall Playhouse, Lyndonville, Vt. (3-7) (Reviewed last season).

"Fourposter"—Westhampton (L.I.) Playhouse (3-7).

"Glad Tidings"—Salt Creek Theatre, Hinsdale, Ill. (25-30); Sea Cliff (L.I.) Summer Theatre (2-7).

Reviewed in VARIETY June 13, '51, under title "Sacred and Profane."

"Love Revealed"—Westport (Conn.) Country Playhouse (25-30).

"Miss Mabel" (revised version)—Berkshire Playhouse, Stockbridge, Mass. (25-30); Clinton (Conn.) Playhouse (2-7).

"See How They Run"—Ogunquit (Me.) Playhouse (3-7) (Reviewed last season).

"This Is Livin'" (musical)—Musical Big Top, Oak Ridge, N. J. (26-1).

'Love's' \$4,200, Hub

Boston, June 26.

"Love's Labour's Lost," at the Brattle, wound up the Hub's legit season, pulling a neat \$4,200 for its fifth week. Influx of visitors and old grads during Harvard Commencement Week accounted for an upsurge in biz for the final session. House, a 480-seater, was scaled at \$3 during the week and \$3.00 weekends.

A 10-week summer season gets under way Wednesday (27).

'Charley' \$66,700 in 14 At Dallas State Fair

Dallas, June 26.

Dallas State Fair Musicals had a hefty second week on "Where's Charley?" which closed Sunday (24), the revival, starring Eddie Foy, Jr., taking in \$66,700 for the fortnight's 14 performances.

"Song of Norway," second production of the 1951 season, took off Monday (25) with a draw of \$3,300, best opening in three years. Four leads, Walter Cassel, Frances Orver, Elaine Malbin and James Hawthorne, were kudosed with top honors to ballerina Maria Tallchief. Cast, including Erik Rhodes, Dorothy Johnson, Jack Rutherford and Donald Saddler, rated eight curtain calls.

'Roberts' \$35,600, 'Guys' 42G, Frisco

San Francisco, June 26.

"Mister Roberts," with Henry Fonda, concluded its eighth and final week here Saturday (23). Final week held to absolute capacity, hitting \$35,600, with the 1,500-seat Geary scaled to \$4.80. "Blackstone" opened Monday (25) for one week at the Geary with a \$3 top.

"Guys and Dolls," with Allan Jones, Jan Clayton, Pamela Britton, Julie Oshins and Maxie Rosenbloom, held to a huge \$42,000 for its third frame at the 1,775-seat Curran, with house scaled to \$4.80.

"Girl Crazy," the first in the Gene Mann summer musical series at the 3,300-seat Opera House, opened Monday (18) to only lukewarm reviews. Show, starring Mickey Rooney, chalked up a strong \$30,000 for its first week, with house scaled to \$4.30. Season had a reported advance sale of \$76,000. Opening week was strengthened by large party bookings. "Bloomer Girl," with Dirk Haymes, follows "GC" into the Opera House, the latter moving to the Greek Theatre, L. A., on Monday, July 2.

'SHOES' 40G, ST. LOUIS; RAIN WASHES OUT TWO

St. Louis, June 26.

Beet by the worst June weather in years, which also washed away two performances, "High Button Shoes" wound up a one-week stand Sunday (24) at the Forest Park Playhouse here. Municipal Theatre Assn. grossed an estimated \$40,000. Joey Faye missed one performance when he flew to New York for a television commitment. Jack Diamond, a member of the original cast, subbed with Faye paying all expenses.

"Music in the Air," revived for the fourth time, and with four faces new to localities, feed off a seven-night run in the Al Fresco Park last night (Mon.). A violent wind and rainstorm delayed the start for 40 minutes, but a crowd of 7,500 braved the weather and paid an estimated \$3,000 admission. The newcomers, Gail Manners, Billy Hayes, Marina Koshetz and Gilbert Russell, together with Joe K. Marks, clicked in the lead roles.

Ballet Winds N. Y. Stay With 964G on 3-Wk. Run

The N. Y. City Ballet Co. ended its three-week June season at City Center, N. Y., Sunday night (24) with a surprisingly strong \$36,000 for the third week, and an overall \$64,500 for the engagement. Finale was \$2,000 better than the week previous, despite the hot weekend (when troupe did four performances over Saturday-Sunday).

The late-season June date was frankly an experiment, to keep the troupe working three extra weeks. Biz was much better than anticipated, with a good press and word-of-mouth aiding. There was little competition in way of longhair entertainment in N. Y., with no operas, recitals or symphony concerts, but the warm season loomed a threat. Biz done indebted to management the existence of a much stronger ballet audience in N. Y. than suspected. Troupe is now laying off, to resume rehearsals Aug. 13 for the fall season in N. Y.

Pianist Byron Janis off to South America this week for concert and radio dates in Buenos Aires, Rio de Janeiro and Montevideo. Tour will be under the auspices of Bernardo Iriberti.

Broadway Sags a Bit Further; 'Seventeen' \$22,400 in 1st Four; 'Courtin'' \$15,200; 'Affairs' 22G

'Finian's' \$39,000, Pitt; 'Gay' Only 6G, Arena

Pittsburgh, June 26.

"Finian's Rainbow," second outdoor operetta of the season at the Pitt Stadium, picked up considerably over the opening stunts with "Miss Liberty," and got \$39,000, but that kind of coin still leaves the enterprise in the red somewhat. Outlook for 1951 isn't too heartening since advance take is off and window sale so far hasn't been up to par either.

Weather may have cost "Finian" at least \$2,000, however. Although none of the performances was washed out, forecasts of thunderstorms on at least a couple of nights held audiences back. Current attraction is "Bittersweet," with Helena Blum and Robert Shaffer. It's a repeat, having originally been done at Frisco here in 1946 with Norma Terris.

At Bill Green's Arena Theatre, also in its second week, Kay Francis started off slowly in "Let Us Be Gay," but then okay notices got around, and with them assurances that the physical defects of the project at its inaugural had been corrected. By the weekend, the big 1,300-seat arena was selling out. Only about \$4,000, but practically all of that came in final three performances, and gave the new straw-hat plenty of encouragement.

'Moon' \$22,600, 'SP' \$51,300, Chi

Chicago, June 26.

Furniture Market visitors went begging for elusive theatre tickets to the town's two attractions, with SRO business all week. With the Gift Show in this week, it should be a repeat.

First new show on the horizon seems to be "Member of the Wedding," due in about Sept. 13 at the Erlanger.

Estimates for Last Week

"Moon Is Blue," Harris (8th wk) (\$4.40; 1,000). Pulling them in with smash \$22,600.

"South Pacific," Shubert (32d wk) (\$5; 2,100). There it goes again—\$51,300.

'AISLE' \$20,300 IN SIX FOR FIRST PHILLY WEEK

Philadelphia, June 26.

Not only did Philly's last legit show of the 1950-51 season, "Two on the Aisle," get a good reception (two rave and one fairly favorable reviews from the first-stringers of the three main dailies), but it will hang around locally for an extra week, giving it three and a half stanzas in all at the Forrest.

"Aisle," new Arthur Lesser revue, garnered \$20,300 in six performances of the opening week show starting here Wednesday (20) and inserting a midweek matinee Thursday. This was in the face of hot weather at the weekend, and the sale is still promising despite a spell of typical Philly scorching weather. Forrest is city's only legit with an air-cooling system.

Reason for decision to hold here for an extra week lies in departure of Valerie Bettis as dance director, in favor of Ruthanna Boris, who took over this week. Several dance routines will be changed and one overly long ballet affair may be omitted or radically trimmed.

Current Roadshows

(June 25-July 7)

"Guys and Dolls" (Allan Jones, Jan Clayton)—Curran, San Francisco (25-7).

"Merry Widow" (Carl Brisson, Jane Pickens)—Philharmonic Aud., Los Angeles (25-30).

"Mister Roberts" (Henry Fonda)—Biltmore, Los Angeles (25-7).

"Moon Is Blue" (Maggie McNamara)—Harris, Chicago (25-7).

"South Pacific" (Janet Blair, Richard Eastham)—Shubert, Chicago (25-7).

"Two on the Aisle" (Bert Lahr, Dolores Gray) (tryout)—Forrest, Philadelphia (25-7) (Reviewed in VARIETY, June 13, '51).

Business went off still further on Broadway last week for most shows. Hot weekend was a special factor, with the seasonal pendulum explaining the rest. The smashes held to capacity, but others sagged. Dip is likely to continue from now till mid-August. Monday's heat was bad and soggy for this week already.

"Darkness at Noon," first scheduled to close last Saturday (23), and then scheduled for continuation to June 26, ended its run at the Royale suddenly after Saturday night's (23) performance. Claude Rains, the drama's star, missed performances Friday and Saturday because of intestinal influenza. Gordon Nelson playing the last three times. Drama, which opened Jan. 13, and won the N. Y. Drama Critics Circle award as best '30-'31 play, ran for 188 presentations.

Estimates for Last Week

Key: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama), O (Operetta).

Other parenthetical figures refer, respectively, to top price, number of seats and capacity gross. Price includes 20% amusement tax, but grosses are net; i.e., exclusive of tax.

"Affairs of State," Music Box (39th wk) (C-\$4.80; 1,012; \$28,574). Nearly \$22,000 (previous week almost \$24,000).

"Call Me Madam," Imperial (37th wk) (MC-\$7.20; 1,400; \$51,847). As before, over \$52,300.

"Country Time," National (2d wk) (MC-\$6; 1,172; \$34,500). First full week \$15,300 (five performances previous week grossed \$13,300). Moves to Royale Monday (2).

"Darkness at Noon," Royale (24th wk) (D-\$4.80; 1,035; \$27,100). Shuttered suddenly Saturday (23); almost \$19,400 (previous week, over \$22,000).

"Gentlemen Prefer Blondes," Ziegfeld (81st wk) (MC-\$6; 1,032; \$48,244). Dropped to \$33,850 (previous week, over \$37,000).

"Gramercy Ghost," Morocco (9th wk) (C-\$4.80; 912; \$24,300). Sagged to \$6,900 (previous week, about \$8,500).

"Guys and Dolls," 40th Street (31st wk) (MC-\$6.50; 1,219; \$43,904). As before, \$44,400.

"Happy Time," Plymouth (76th wk) (C-\$4.80; 1,263; \$29,019). Went off to \$12,600 (previous week, over \$14,000).

"King and I," St. James (13th wk) (MC-\$7.20; 1,571; \$51,717). Same limit, over \$51,700.

"Kim, Kate, Kate," Shubert (128th wk) (MC-\$4; 1,561; \$40,847). About \$25,000 (previous week, just under \$25,700).

"Make a Wish," Winter Garden (10th wk) (MC-\$6.50; 1,519; \$50,800). About \$29,700 (previous week, nearly \$29,600).

"Moon Is Blue," Miller (16th wk) (C-\$4.80; 950; \$21,596). Just topped \$21,000 (previous week, same).

"Oklahoma," Broadway (4th wk) (MC-\$4.80; 1,900; \$46,912). About \$29,200 (previous week, \$29,700).

"Rose Tattoo," Beck (21st wk) (D-\$4.80; 1,124; \$28,000). Dtd \$19,500 (previous week, \$19,800).

"Season in the Sun," Booth (39th wk) (C-\$4.80; 768; \$20,233). Got \$10,600 (previous week, \$10,200). Show uses no two-for-ones, as erratum.

"Seventeen," Broadhurst (1st wk) (MC-\$6; 1,192; \$37,000). Got \$22,400 for four.

"South Pacific," Majestic (114th wk) (MC-\$6; 1,059; \$50,190). As usual, about \$50,000.

"Stalag 17," 46th Street (7th wk) (CD-\$4.80; 921; \$21,547). Dtd \$17,100 (previous week, \$17,500).

"Tree Grows in Brooklyn," Alvin (10th wk) (MC-\$7.20; 1,331; \$47,167). About \$44,300 (previous week, \$44,500).

"Twentieth Century," Fulton (26th wk) (C-\$4.80; 976; \$23,228). Up a little, to \$8,400 (previous week, about \$8,100).

Future Schedule

"Two on the Aisle," Hellinger, July 19 (trying out).

"Saint Joan," Cort, Oct. 4.

"Paint Your Wagon," unspecified theatre, Oct. 15.

Shows in Rehearsal

HOLLYWOOD

"Fog O' My Heart" (C)—H. D. Hoover, prod.; Harold J. Kennedy, dir.

"Three Wishes for Jamie" (MC)—Albert and Arthur Lewis, prod.; Edwin Lester, dir. Rehearsing.

Plays Abroad

Come Live With Me

London, June 22

Playwrights (London), Ltd. production of comedy in three acts by Dorothy and Campbell Christie. Stars: Jeanne Lister, Francis Lister, Directed by Roy Rich. At the Lyric Theatre, London, June 22, 23, 24, 25.

This third play by Dorothy and Campbell Christie is obviously an earlier one preceding "Grand National Night" and the recently closed "Her Excellency." It was evidently dusted off and brought out to cash in on the authors' established reputation, but it is only mildly entertaining, and lacks the good dramatic construction of the others. It provides a good role for Jeanne Lister as a retired opera singer with daughter and ex-husband trouble, but intrinsically its merit and possible general appeal is limited.

A once-famous diva is living in resentful seclusion following the loss of her voice. Story centers on her daughter's approaching marriage to a young aristocrat and his jealousy of a Polish musician who is a protégé. She has conferred one lapse from virtue, but denies the budding genius is responsible, until she is blackmailed over a compromising letter which breaks off her engagement. The musician has maneuvered all things to keep the girl for himself, believing she does not really love the other man.

A benevolent bystander materializes in the person of the singer's first husband after 18 years. He tries to persuade her to remarry him, and when she refuses, discloses that they were never really divorced, thus blackmailing her into submission.

All these entanglements are rather nonchalantly handled by the company. Miss Lister reveals in the role of the ex-opera star, Francis Lister in his gentle sincere way epitomizes an English diplomat who firmly insists on taking up the marital threads. Joy Shelton is their attractive young daughter and Nigel Green is her very correct affianced husband. Jack Watling is not so happily cast as the young Pole, being too British in appearance and demeanor. Ina de la Hays and Marcel Ponsin provide some amusing interludes as a Polish cook and French chef in constant conflict. Jane Wenham is a mouse-like young secretary.

Clem.

Recipe for Happiness

(Das Gluckrezept)

Vienna, June 15

First item production of three-act operetta by Franz Morawitz and Hugo Wiener. Music: Robert Stolz. Musical director: Alfred Böhm. Choreography: Ina Löw. Costumes: Gerdag. At Burgtheater, Vienna.

This "Recipe for Happiness" is a topflight musical comedy with eye and ear entertainment, certain to please audiences anywhere. Robert Stolz has added another operetta to his long list of world successes and the way this latest one was acclaimed at its press forecasts smooth going. Down to the last detail the production by Franz Stolz is up to expectations. His direction is shrewd and well paced.

Plot centers around a bakery owner (Fritz Imhoff) and his wife (Maria Els) who sell their recipe for a cake to a Chicago bakery chain owner. Story has a moral angle about spending money too lavishly. Imhoff uses ruse in saying check is not good, and then the family returns to work and happier days. Around this humorous bit there are three romances spun. Miss Els earns credit for her adroit handling of the suddenly rich woman and Imhoff socks over, too. Nedy Fasser displays vocal prowess. Subsidiary roles are well done by Herta Staal and new tenor W. A. Dotzer.

Potential winners in the Stolz score are the waltz "A Waltz Brought You To Me," the "Susie

Samba" and "If Danube Were in Madrid." The tangy "Night in Monte Carlo" and "Please Tell Me If You Ever Were in Love" are also easy on the ear. A comedy number, "Did You Ever Have a Schwip," scores heavily.

The choreography by Dia Luca is distinguished by originality. Stolz ballet score is one of the best he ever wrote. Settings and costuming give added color to this bright musical.

Mona.

The Hollow

London, June 15

Peter Saunders production of drama in three acts, adapted by Agatha Christie from her book. Directed by Robert Grev. Stars: Jeanne Lister, At Fortune Theatre, London, June 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31.

Adapted by Agatha Christie from her own thriller, this mystery rolls slickly off the author's pen, and is neatly converted to a one-act stage piece. This ace writer has her own numberless fans and her name alone will suggest good value for money and be beset. With Jeanne de Casalis heading an excellent cast, show has every chance of making the grade, especially in this small house with little overhead.

Locale is a country house party with most of the guests related to the host. The victim is disposed of, in view of the audience, via a shot fired offstage, screening the murderer. The dead man is an odious type, a noted society doctor basking in his own self-esteem who crows his adoring, self-effacing wife. Several people are suspected of the crime, but the wife is suspect No. 1, being found with the gun at her husband's side. There is also a niece in the household who is his mistress, and a disturbing newcomer in the person of a glamorous film star, once his fiancée, who has rented a nearby cottage.

It turns out that the wife is the culprit, having cunningly switched guns so that the one in her hand proved not to be the lethal weapon. Her dumb devotion had turned to hatred after she had seen her mate having an affair with the picture actress. A confession is extracted from her by the dead man's mistress. To silence her, the murderer poisons her drink. When she is accused of the crime by the police she collapses.

Jeanne de Casalis brings many laughs with her feather-brained characterization of the imperturbable hostess, giving welcome relief to the general air of tension. George Thorpe makes an understanding host, and Ernest Clark a suitably obnoxious victim. Joan Newell is superb as the downtrodden wife, roused to frenzy, and Beryl Baxter is cool and self-possessed as the other woman. Dianne Foster, a Canadian recruit to the London stage, makes a fleeting but vivid impression as the exotic film star. Supporting roles are effectively handled. Hubert Gregg's direction makes for a cohesive production.

Clem.

Penny Plain

Glasgow, June 12

Intimate revue designed and directed by Laurence Lister. Presented by Franchette Pringle. At the Theatre Royal, Glasgow, June 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31.

With Max Adrian, Elizabeth Welch, Joyce Grenfell, Desmond Walter-Elia, Francis Graham, Patricia Brown, Julian Orchard, and John Whitefield. At the Theatre Royal, Glasgow, prior to London production.

This is British revue at its best—slick, intimate and polished. Top-rate material and a fine cast provide clever entertainment that looks as surefire stuff for London's West End.

Not many subjects come up for satirizing, holidays abroad, festivals, ancient history, amateur dramatics and literature being included.

Smiling Elisabeth Welch has several memorable spots, including "Festival Calypso," "Good Day for Godiva," "I've Been in a Daze for Days" and "The Patisserie." Her sparkling personality comes over with real freshness.

Joyce Grenfell's toothy, goggle-eyed style registers strongly, particularly in "A Moment With Tenyson" in which she plays a somewhat relict girl who refuses to "come into the garden." She

wrote the lyrics of the catchy opening number, "A Penny Won't Buy a Penny Any More." Musical score, generally, is attractive. Good performances, too, are given by Max Adrian and Desmond Walter-Elia. Show is in two parts.

Gord.

L'Heureux

(The Heir)

Paris, June 12

Ridoux de Paris production of drama in two acts and seven scenes by René Angelier. Directed by Marcel Herrand. Adapted from the story, "L'Heureux," by René Angelier. French translation by Louis Bouché. Screenplay and costumes by Michel Juncar. At the Theatre des Mathurins, Paris.

The film version of "The Heir" has already been shown here, and the story of the pic has been printed serially in one of the biggest evening newspapers. With this publicity background, there is every reason to believe that the play will have a long run, because Marcel Herrand has given it a fine and sensitive production. Also, it is superbly acted by a troupe of outstanding actors.

Michele Alfa in particular gives a great performance as the unhappy Catherine. The role of her father, Doctor Sloper, is made to order for Jean Marchal, and he makes the most of it. In fact, nearly everyone in the cast gives a distinguished performance, with the result that the play, given throughout.

Michel Juncar's setting of an aristocratic, drab living room and his period costumes are keyed in the right note. It is a fine production of a fine play. Fred.

'Fledermice'

Continued from page 51

then asked for jurisdiction over the productions put on by certain opera companies and longhair managers whom it would name. Equity asked for an adjournment.

Next meeting was last Wednesday (20), at which Equity didn't show. Fact that Equity is returning for today's meeting is regarded as a favorable sign, but not necessarily a conciliatory one.

The 1939 Agreement

Equity claims jurisdiction over "Fledermice" because it is an operetta, and points to its 1939 agreement with AGMA giving Equity domain over operettas, and which even quotes "Fledermice" as a sample of what an operetta is. AGMA states it wants control only over those "Fledermice" productions presented by an opera company or concert bureau. "We'll take every legal means to protect our long established administration of the operetta and musical comedy fields," says Equity. "We are merely protecting our jurisdiction, which is the opera-concert field," says AGMA.

Nub of the dispute centers around the special touring company of "Fledermice" which the Met Opera is assembling, and sending out as a regular road show. It will have special singers (from the concert field) especially recruited for this tour. Financing isn't coming from the regular Met treasury, but via a special loan from Columbia Records. Because the Met is AGMA's domain, as are concert artists in general, AGMA claims jurisdiction over this troupe.

Equity's Simon said yesterday that "when operetta is given during the repertoire of a grand opera company, as the Met did with 'Fledermice' in N. Y. last season, we would not step in and assume our technical jurisdiction, to avoid chaos. But the Met's touring 'Fledermice' is a new company being formed, financed from outside, and going into regular theatre production." He calls AGMA's moves "irresponsible."

Knowlton, Quebec, Bow

*Montreal, June 26

Marjorie and Filmore Sadler open their Brae Manor Playhouse at Knowlton, Quebec, July 4, with "At My Heart's Core," by Canadian author Robertson Davies. Opening will inaugurate the 15th year of this theatre's operation, and the Davies offering will be the 100th production.

It will be followed by "The Guardsman," "An Inspector Calls," "The Chiltern Hundreds," "The Heir," "Dear Brutus," "Light Up the Sky" and "Harvey."

Pix, Legit Holding Hands

Continued from page 1

operation, under direction of eastern studio rep Joseph Moskowitz, isn't quite so constantly active as Par's, but likewise has proved profitable beyond its ordinary chore of lining up story material for the studio.

Twentieth has been most active in making straight investments and has been in a very good percentage of smash hits, partially via an old arrangement whereby Richard Rodgers and Oscar Hammerstein 2d allow Moskowitz to buy a piece of each show they do. The studio is also highly flexible in accepting other deals. It recently made a pre-production arrangement for next season on "The Philomena Complex." That's a French play by Jean Bernard-Luc, adapted by Ladislav Bush-Fekete and Mary Ellen Fay. Fox has already begun preparation of a screen version, although it will have to wait for release until the legit has completed its run.

Par has been particularly active in a new development of the past few years—the making of musical versions for Broadway of old straight plays. Screen rights to many of these were acquired by film companies when they were current on Broadway.

Formula Worked Out

A pretty well established formula has now been worked out for anyone who wants to musicalize them. Studio will loan its screen rights to the straight play for a percentage of what screen rights to the new musical version will be. Par is thus in on "Gentlemen Prefer Blondes," "Guys and Dolls" and "Seventeen" on Broadway currently. Universal is similarly in on "Make a Wish." Twentieth could have been in both "The King and I" and "Tree Grows in Brooklyn," but declined because it feels the pic on which these musicals are based are so recent that it may want to relinquish its screen rights. It has, however, made straight financial investments in both musicals and is profiting on that angle, especially on "King," a smash hit.

As a matter of fact, with the rights it now owns to "Anna and the King of Siam" (title of the book and pic on which "King and I" is based) and "Tree," 20th could make a financial itself by providing its own tunes. That's, of course, hardly likely, however.

The only thing that might lead to it is the peculiar situation whereby it can't obtain rights to "King" or other R&H musicals in which it has investments or owns original rights because R&H won't sell. The authors feel there is much more coin to be had out of "Oklahoma," "Carousel," "King" and other hits by holding them for revival, road companies and stock, rather than by selling them for any amount, no matter how large, to Hollywood.

Bought Out Metro

First of the successful musicals to be based on a straight play was "Oklahoma," which R&H converted out of Lynn Riggs' "Green Grow the Lilacs." Metro owned screen rights to the latter, which it turned over to R&H for a percentage. When the show proved a hit, however, the authors exercised a contractual right to buy out Metro for \$50,000.

Par also has a stake in one current Broadway show ("Make a Wish"), one current London hit ("Carousel") and one of last season's hits ("Peter Pan") via the fact that it years ago acquired part of the author's interest in each of them. "Wish" and "Carousel" are based on works of Ferenc Molnar ("The Good Fairy" and "Lilium," respectively), while "Peter Pan" was the J. M. Barrie original.

Back in the early 20s a Par predecessor company made a partnership arrangement with the Froman Co., which owned part of the author's rights in the Molnar and Barrie plays. Thus, of the 2% author's royalty which "Wish" is now paying, Par gets 2% and Molnar 1.2%. There was a similar divvy on "Carousel."

U gets 33 1/3% of any film sale on "Wish" through ownership of screen rights to "Fairy." Par similarly gets 16 2/3% when screen rights to "Blondes" are sold. 15% on "Guys and Dolls" (based on a

Damon Runyon story. "Idyll of Sarah Brown," which Par owns, and 33 1/3% on "Seventeen." It also had a 33 1/3% deal on "Arms and the Girl," a couple seasons ago, but musical rights were never sold.

London company of "Carousel" aside from paying Par via author's rights, is feeding coin to 20th through an investment in the production. Another source of good income to Par is "Dream Girl." Company put up half the production coin as well as having made the picture. Elmer Rice play is proving very popular in stock and amateur performances, and royalties are rolling in regularly. Regular income also comes on a number of other plays from Samuel French Co., which peddles these subsidiary rights.

Par may also be in two shows coming up next season. One is "Casey Jones," which Richard Kinkor is to produce and to which Par owns the original material by Richard Flournoy, although it never was used in a film. The other is "The Umpire's Daughter," likewise unproduced, which William Ross and Robert Ardrey put together. Julie Styne has been negotiating on it to make a Broadway musical version.

20th Pay Cuts

Continued from page 1

tions. If, because of adverse company conditions, an employee does not get back his full salary the first year, it will be possible for him to accumulate the full amount through a profitable second year.

The salary-scale plan, as outlined to the stockholders by Sklar, calls for a 25% hike on salaries between \$500 and \$1,000 a week; 25% on \$1,000 to \$1,500 weekly and 50% on salaries of more than \$1,500. Plan was designed to affect approximately 120 execs and will be in effect for two-and-a-half years, or until March 31, 1953.

Strawhat Reviews

Continued from page 32

Stars in Your Eyes

is the hit of the evening. Teamed with Michael Dreyfuss, she pines the audience with "Kismet," with her mugging and horseplay. These two also lead an ensemble in a catchy tune, "Take Me to Town."

There's a play within a play that completely misses. It needs yoman work on the book. Lev.

Miss Mabel

New Hope, Pa., June 21

Theron Beaumont production (by arrangement with Alexander S. Lane and Joel W. Schenker) of drama in three acts by R. C. Sheriiff. Stars: Lillian Gish, featured, Dennis Hooey. Directed by Arthur Strom. Sets by Richard V. Hays. At Bucks County Playhouse, New Hope, Pa., June 21, 22.

Taken off the road for an overhaul following a tour along the strawhat highway last summer, the 1951 model of R. C. Sheriiff's London detective-play-without-a-detective, now on display here, unfortunately still appears ill-equipped for a Broadway run and critical metropolitan patronage.

Dealing with twin sisters and the sudden demise of one prior to the opening curtain, for three acts the playwright juggles various possibilities inherent in the contrived basic situation. Piece totes up to an uninspired, mechanical evening, although in all fairness it must be reported that the local audience seemed to enjoy the proceedings.

Understood that the present version represents considerable rewrite, with emphasis on additional comedy. However, "Miss Mabel" seems neither amusing enough nor garbed in sufficient suspense to remain other than a weak sister.

Performances are pedestrian, script offering few opportunities for cast, including Lillian Gish in the title part. With the exception of her, and Dennis Hooey as the family barrister, players are members of the resident company at New Hope. Just.

RESORT AREA THEATRE AVAILABLE

For director with own group. Includes board and lodging. Director's salary assured. Excellent opportunity for creative, ambitious persons. Send references. Write Box V-3822, Variety, 154 West 44th Street, New York 19, N. Y.

Broadway

Mae (Mrs. Charles) Einfeld to Paris this weekend with daughter Linda.

Mary Rodgers, daughter of composer Dick Rodgers, engaged to William John Ryan.

Myra Kapp, the late Jack Kapp's daughter, flying to Rio for a month to visit a girl friend.

I. D. (Ike) Levy, Official Film exec, sails for Europe next Tuesday (3) for an extended vacation.

Carlton Carpenter back to the Coast, following a two-week N. Y. vacation, to appear in Metro's "21 Days."

Norman Panama, co-director and co-producer of "Strictly Dishonorable," due in N. Y. this week for promotion of the Metro film.

Pegeen (Mrs. Ed) Fitzgerald fell asleep in front of a sunlamp and wound up in Lenox Hill hosp with burnt left shoulder, arm, etc.

Frank De Vol planned in yesterday (26) to begin his stint at the Capitol Theatre today (Wed.) with Margaret Whiting and Jack Smith.

Nancy Ransom, wife of WMGM, N. Y., publicity chief, has exhibition of her Mexican paintings at the main branch of Brooklyn Public Library.

Humphrey Boulens, VARIETY's Westport mugg and Columbia Artists Mgt. exec, back last Friday (23) from month's vacation in England, seeing plays.

Special performance of S. P. Eagle's "The Provoker" will be given at the Criterion at 3 a.m. Saturday (30) as a benefit for the Herald Tribune "Fresh Air Fund."

Douglas Travers, RKO Pathe production chief, to the Coast for studio confabs on upcoming lensing of short subjects. He plans a Texas vacation prior to returning to N. Y.

Upping of N. Y. World-Telegram-Sun and McNaught Syndicate columnist Frank Farrell to a Marine Major is the excuse for a cocktail party this aft, hosted by James H. Barry, Jr.

Milton Berle is leaving this week for a four-week European vacation, and he claims he's doing it for a very special reason: his name has never appeared in VARIETY's N. Y. to Europe column.

Penny March, daughter of Florence Eldridge and Fredric March, getting a taste of journalism as a summertime copygirl on the N. Y. Post. She's a journalism major at Vassar.

Jerry Berns and Monte, of the 21 clan, planes to Rome today (Wed.) and Charles Berns, surviving founder of 21—now with "21 Brands"—plans celebrating his 50th birthday Aug. 1 at Maxim's, Paris, accompanied by his wife, Molly.

Reno

By Mark Curtis

Lionel Hampton orch at Bal Blou June 29.

Tahoe Village up for a reported \$400,000 sale.

Cal-Veda will show stripper Lilli St. Cyr in July. Page Cavanaugh Trio next.

Rita Hayworth acted as official hostess to group of Korean War amputees.

Lena Horne skedded for Tahoe's Stateline Club June 29. Ink Spots in July 13.

Tahoe Invitational golf tournament entered by Gordon MacRae, William Lundigan, June Haver, Phil Harris, Johnny Weissmuller.

Peter Lind Hayes and Mary Healy opened season at Cal-Neva last week. Ted Lewis, Andrews Sisters, Ritz Brothers signed through rest of summer.

Bermuda

Agent Howard Hoyt and actress-wife Betty Bartley vacationed at The Reef.

Roger Forster, New York radio and TV announcer, vacationing with his wife at Bermudiana.

Paul Schofield, Hollywood producer, scenario writer and originator of "Big Town," left recently after a holiday at swank Coral Beach Club.

Jinx Falkenburg and Tex McCrary, with their two sons Paddy and Kevin, were here for filming of their Bermuda holiday to be shown on their new TV "New York Close-Up" over WNBT.

Francis Chaplin, Canadian violinist, accompanied by Allison Patterson, gave successful recital at Bermudiana Theatre Club Saturday (16), with repeat performance on Friday (23) at Trinity Hall.

Patrice Munsel and mother, Mrs. A. J. Munsel, recent guests at Harmony Hall. Also vacationing there were Henry Milo, whose "Adven-

tures in Travel" is heard over WINS, N. Y., with Mrs. Milo.

Bryan Doyle, who played with Berkshire Playhouse Co. last March at Bermudiana Theatre Club, returned recently to appear in production of Bruce Yelke-Michael Sadlier Bermuda Theatre series, next three months. Francis Bethencourt is another featured player.

Peter Donald emceed the weekly program put on the last three Tuesday evenings (June 5, 12, 19) at Elbow Beach Surf Club for more than 2,000 top Philco radio and TV dealers and salesmen who went trips here. Also imported for the show were Gail Meredith, Connie Sawyer and Don Cummings.

Dallas

Jan August opening in Mural Room of Baker Hotel.

Constance Moore visiting father while en route to Memphis.

Grand Ole Opry troupe set for July 4 rustic show in Cotton Bowl.

Arthur L. Kramer, Jr., elected president of Dallas Grand Opera Assn.

Ballet Russe de Monte Carlo booked at State Fair Auditorium Nov. 23-24.

Karl Mobilisette, Interstate Theatre's proxy, spending the summer at Cape Cod.

Fred Waring to conduct choral workshop at Southern Methodist U. July 30-Aug. 3.

Vacationing Don Cherry singing again with Leonard Ohlson Trio at Chaleet, after winning West Texas golf championship last week.

Genoa

By R. F. Hawkins

Charles Muench opened summer symphony concert series here at Carlo Felice Opera House.

Riviera resorts crowded with early-season foreign visitors, here to beat the grand season influx.

Genoese Hot Club giving Jam Concert here, with soloists from other Italian jazz organizations guesting.

Unseasonable rains and cool weather have delayed opening of several open-air film spots along Italian Riviera.

Location shooting for "Anna," new Silvana Mangano starrer being made by Ponti-DeLaurentis, may switch from Genoa to Milan. James Field and his Afro-American ballet, plus Wolmer and Dino Valdi, heading two-day show at Universale, major local vaude showcase.

Pittsburgh

By Hal Cohen

Gino Contes driving to Coast for visit with parents.

Carousel will shut down for three weeks next month.

Magico Del Ray made TV debut Sunday (24) on Ed Sullivan show.

Nino Nani held over another week at Alan Clark's Monte Carlo.

J. English Smith signed by NBC, N. Y., as a TV production coordinator.

John Agar brought his new bride here for his nuptial booking at Copa.

Jay Russell has resigned as publicity director of DuPont station WDTV.

Ken Hoel, pub-ad head of Harris circuit, back from Lake Erie fishing trip.

Al Morgan comes back to Copa on an unfulfilled contract week of Aug. 20.

Brian McDonald home for couple of weeks while "Ice Capades" is laying off.

Variety Club has dropped its weekly Friday Family Nights for the summer.

Four-year-old son of Ed Bartell, KQV deejay, operated on for tonsils and adenoids.

Wilma Van Treas leaving Playhouse staff to join soldier-husband at Camp Atterbury, Va.

Lex Carlin, Jr., off to marines and replaced in summer opera company boxoffice by his father.

Worcester

Wally Wanger line opened Ye Olde Tavern, West Brookfield.

Ben Harkavy in from N. Y. to direct choreography at Theatre-in-Round.

Coley Worth giving up his bowling alley business in suburban Milford to return to the stage.

Carlton Carpenter in town to see Michael Dreyfuss and Anne Francine in "Stars in Your Eyes."

Elabeth Hofman left Playhouse to start rehearsing femme lead with Lawrence Tibbett in "Rain."

Henry Sullivan left for Paris to write the music for "Never Apart," to be produced there in autumn. Princess Rospiigliosi led the book-

London

Harry Morris, operator of Colony and Astor, to N. Y. on the prowl for cabaret acts.

Bessie Love and dancer daughter Patricia Hanks homeward bound for California for prolonged family visit.

Burt Lancaster to Rome this week for locationing on "Crimson Pirate" prior to studio lensing at Teddington.

Jack Warner, British comedian, planned to Korea over weekend to entertain troops in the battle zone and in Tokyo.

Arthur Blake follows Georgia Gibbs into the Colony and Astor for four weeks starting July 18.

Sonnie Hale tops bill at the Pavilion, Liverpool, for special vaudeville week starting July 30 for the Liverpool Festival Society.

Warners tossed a press reception for Ray Bolger and Allyn McLerie, who came in last weekend to film "Where's Charley?" at Ektree studios.

The Hyams Brothers enrolled the London crix as members of Eros Films Luncheon Club and presented them with ties in lieu of membership cards.

Former dancer Leigh Stafford, who gave up terping to become theatre director in London, has now settled in Italy with his recently acquired wife.

"Breath of Marriage," Dan Sutherland's clinical play which was revived for three weeks prior to its U. S. and Canadian production, folded after three days.

"Passing Day," by George Shiel, goes into the Ambassador's Theatre July 3 following its tryout at the Lyric, Hammersmith, early this year. Actors will be the Ulster Players. Play will be directed by Tyrone Guthrie.

For the third of their Festival presentation of Shaw plays, the Arts Theatre Club staged "Augustus Does His Bit," "Village Wooding," "Bolshevik Empress," "Glimpse of Reality" and "Overruled." Resident repertory players formed cast with Brenda Bruce outstanding in the "Village Wooding" characterization. Direction shared by Roy Rich and John Fernald.

Las Vegas

By Bill Willard

Ken Murray sunbanning at Desert Inn.

Harold Lloyd weekendng at Desert Inn.

Jean Devyn takes branch line into Mapes, Reno.

Three Sans set for opening Friday (29) at Last Frontier.

Calgary Bros. added to "Merry Widow Revue" at Desert Inn.

Pearl Bailey jumps in following exit of "Merry Widow Revue" July 9 at Desert Inn.

Sons of Pioneers set after present Mills Bros. frames at Thunderbird, opening July 5.

Ted Lawson, who authored "Thirty Seconds Over Tokyo," looting at Last Frontier.

Restaurant La Rue on Strip folds after six months of bucking heavy resort hotel competition.

Max Sells returns to original stand beside his mass in Grover-Shera Trio at Desert Inn.

Martha Raye, Ben Vest Royal Guards step into Flamingo tomorrow (Thurs.) for fortnight.

Hank Henry puts ranch up for rent in expected jump to Gotham for projected Herman Levin role.

"Harvey" takes to boards for six days at Village Playhouse, with Little Theatre thespes eating imaginary carrots until July 1.

June Barton in ice nightly thrusheluck at Silver Slipper Saloon, with Mercer Bros. and Murray "Hats" Parker added to roster.

Chicago

Actress Muriel Lawrence visiting family in Barrington, Ill.

Producer Bill Pine and slack A. C. Lyles in town last week.

Spencer Tracy in town last week after visiting family in Freeport, Ill.

Will Rosetter, dean of Chi clefts, bedded again at West Suburban Hospital.

Red Skelton, Gene Fowler checked in last week. Comic's enroute to Britain.

Denise McClellan, San Francisco Chronicle scribe, in visiting theatres and strawhatters.

Actress Jean Parker and mate Robert Lowery bowed in "Candlelight" at Chevy Chase strawhatter this week.

Shrine hospitals for lame children snared proceeds from showing of "Great Caruso" (M-G) at Holiday Theatre yesterday (Tues.).

Joseph Mankiewicz's moppets Tom and Christopher paused briefly here enroute to N. Y., where they'll join parents for summer.

"Moon is Blue" cast toused a

hosts for Maggie McNamara's 29th birthday. Husband David Swift's parents are in from Coast for visit.

Gov. Adlai Stevenson, U. of Chicago chancellor Lawrence Kimpston and Chi Daily News columnist Sidney Harris will lecture at Aspen, Colo., Summer Festival July 2.

Cleveland

By Sanford Markey

Glenn Pallen, VARIETY mugg, vacationing in Wisconsin.

Max Mink, RKO Palace manager, vacationing in New York.

Ted Barker, Loew slack, on busman's holiday, three-week Hollywood trip.

William Boehm, tenor and emcee, ended his long run at Herman Pichner's Alpine Tavern for a vacation.

Hollywood visitors here included Paul Lukas, director Alfred Hitchcock, Piper Laurie, Sally Forrest, Robert Clarke.

Warner shifts include Edward Miller from Hipp to Vogue, John Bidwell to Allen, and Howard Higley to Variety.

Jack Silverthorne takes over management of Hippodrome when Telenews becomes formal owner of major downtown house July 9. Joy Kois takes over Telenews outlet here.

Philadelphia

By Jerry Gaghan

The Troc, local Hirst Circuit burlesque, closed for summer.

Guy Mitchell did guest spot before the A's-Phils benefit game Monday (25) night.

Scott-Cross Co. and Marnel Distributing Co., wholesalers of indie records, have merged.

Hanna Bruce, WHAT disk jockey, signed for 13 weeks of nightly broadcasts from Club 421.

Chubby's (West Collingswood, N. J.) has added line of Lee Henderson girls for summer revues.

Peggy Lloyd, featured at Jack Lynch's Zodiac Room, back at mike after two-week hospitalization for surgery.

Mac McGuire and his WIP Harmony Rangers have been signed for Sunday daytime cruises on the Wilson Line.

George Dorwart, owner of Celebrity Room, went to New England to emcee 100th annl of Berkshire Life Insurance Co.

Bill Smith, former booker and manager of Jan Savitt, returning to show his and managerial ranks after 10 years in real estate.

The Philactors, local group, raised \$1,000 at benefit (19) for comedian Hank Reese, recently injured when a train struck his auto.

Scotland

By Gordon Irving

"Jolson Story" doing big biz here on reissue.

"Born Yesterday" played to good biz in Glasgow. Got rave notices.

Cameo cinema in Edinburgh, staging repertory month of film classics.

Wilson Barrett Co. staging "Bonaventure" at the Alhambra, Glasgow.

Binnie Hale joining Scots comic Jack Anthony in summer show at Edinburgh.

Terry and Doris Kendall, London dancers, into Empire Theatre, Edinburgh.

Dave Willis, Scot comic, and Jimmy Plant, his stoogs, parting company after eight years.

Bela Lugosi set for King's Theatre, Glasgow, in "Dracula," with preem scheduled for June 18.

Josephine Crombie, Scot singer, inked for national radio series "Sing It Again," starting July 9.

James McKechnie gets lead in radio version of late James Bridie's "The Anatomist," airing June 30.

Geddes Bros. musical act inked for Christmas stint with Jimmy O'Dea at Gaiety Theatre, Dublin.

Deep River Boys scored on bill at Empire, Glasgow, and earned kudos by entertaining polio patients in wards at Hairmyres Hospital, Lanarkshire.

Mexico City

By D. L. Grahame

Susana Guizar, Tito's cousin, pic actress and singer, will try radio singing.

Gilbert Roland readying for a fat part in "Zapata," film biog of Gen. Emiliano Zapata, revolution figure and apostle of agrarianism in Mexico.

Ford Motor Co. of Mexico sponsored TV via station XHTV and on radio over station XEX, with nightly performances of the National Opera Co. at the National Theatre.

Top pay opera singers here currently are Mario del Monaco, Italian tenor, with \$1,500 per performance, and Irma Gonzalez, soprano, \$1,000 per. Pay is in U. S. dollars since contracts demand it that way.

Hollywood

Josef Balgott became a citizen. Rhonda Fleming vacationing at San Valley.

Ray Mack joined Lichtig-Englander agency.

Bill Pierce up and around after a lengthy illness.

Ed Furett switched his name back to Ed Tierney.

George K. Stone returned to film work after long illness.

Seton I. Miller penned a legit musical, "I Love Mink."

Macdonald Carey and wife took off on Caribbean vacation.

Anne Francis suffered arm and leg injuries in a riding spill.

J. Neal Reagan elected proxy of Advertising Assn. of the West.

Special screening of "Suicide Attack" held for former Jap prisoners of war.

Doretta Morrow, on leave from "The King and I," due in this week to make film bow.

Philippine film star Mannel Conde in town getting an eye-on Hollywood methods.

Columnist Erskine Johnson prepping five-week tour to get exhibitors' side of the story.

Fred Clark elected harlequin of Maquers for coming year with Rhys Williams as vesper.

AFM execs Leo Cluesman and Harry Steeper in town to scout convention sites for next June.

Phil Scheuer, L.A. Times drama critic, bedded after an ulcer attack on route home from San Francisco.

National Safety Council honored Pete Smith for the third time, this time for his "Wrong Way Dutch" short.

RKO Pathe production proxy Douglas Travers in town for handles on firm's short subjects program.

Ralph Morgan celebrated 45th year in show biz with role in new legit musical "Three Wishes for Jamie."

Atlantic City

By Joe W. Walker

Eric Thorsen opened at Ritz Friday (22).

Nick D'Amico moves from Ritz to Chelsea June 29.

Nate Goldberg booking Cab Calloway at his yacht club early July.

Warner, top boardwalk film house, to open for season Friday (29).

Two Chords entertaining at Lions convention after appearing at Steel Pier.

Maxine Adams opened in Mike Fiore's Penn-Atlantic Hotel, Riptide Room, Saturday (23).

Gloria De Haven and Henry Youngman, Steel Pier headliners with Larry Fortine in Marine Ballroom.

Washington

By Florence S. Lowe

Screen player Warner Anderson in town to huddle with MPAA execs on union matters.

Carlton Alsop, former agent for Judy Garland, currently doing a hush-hush job for State Department.

Arena Theatre's production of "Twelfth Night" setting a record for town's theatre-in-the-round by hitting a fourth week.

British legit star Hermione Gingold, slated for a Broadway stint in "Murray Anderson's Almanac" next fall, in town on a sightseeing jaunt.

American National Red Cross has released a film strip, "Life-savers," produced by Presentation, Inc. of Washington, to train volunteer blood donor recruiters.

Miami Beach

By Larry Solloway

Joan Edwards vacationing at Sans Souci.

Sonny Howard into Sans Souci Blue Sails Room today (Wed.).

Bill Jordan reopening Bar of Music July 3 with Van Kirk, Christine Nelson, David Elliot.

Linda Darnell stopped at Roney Plaza before going on to Jamaica for location shots on new film.

Five O'Clock Club lighting up for summer run tomorrow (Thurs.) with Billy Vine and Buddy Lester.

Nautilus Hotel's Driftwood Room adding cuisine, with policy switching to two show's nightly instead of one.

Casablanca Hotel reopens its Club Morocco tomorrow (Thurs.) with Monica Boyar in featured spot, Zig & Vivian Baker in support.

Copa City legit project off, due to inability of Schuyler & Weinger to book name leads. Possibility that big spot will remain dark for summer.

Don Roth, owner of Blackhawk (Chicago), producing revue, "Gulible's Travels" at Saxony Hotel, starting Friday (29). Mervyn Nelson wrote and directed.

OBITUARIES

DR. HARRY W. MARTIN

Dr. Harry W. Martin, 61, medical director of 20th-Fox and husband of Louella Parsons, motion pic and radio columnist, died in Hollywood June 24 of a tropical ailment contracted when he served in the South Pacific with the Army Medical Corps.

Martin, medical director at 20th since 1937, was a member of the California State Boxing Commission for nine years, serving two terms as chairman.

Besides his wife, his step-daughter, Harriet Parsons, film producer, survives.

Harriet Parsons subbed for her mother on the latter's ABC program Sunday night (24), reading of the spot news. In lieu of the transcribed portion Louella Parsons already had taped in advance, announcer Marvin Miller, read general news. The transcribed interviews had been done early last week and in view of the circumstances it was deemed the wax was fitting for broadcast.

MRS. ARTURO TOSCANINI

Mrs. Carla Toscanini, 73, wife of symphony conductor Arturo Toscanini, died June 23 in Milan. She married the maestro in 1897 and was with him on most of his tours. When Italian Fascists attacked him after he refused to play their anthem, "Gloria," at Bologna in 1931, she underwent a beating.

Signora Toscanini was credited with influencing her husband to accept the directorship of the NBC Symphony. After the maestro had led his final concert with the Philharmonic Symphony in 1936, it was thought he might leave the U. S. permanently. She convinced him to stay in the U. S. to conduct the radio orchestra in his honor.

Besides her husband, a son, Walter, who assisted his father, with the NBC symph, and two daughters, Wally, the Countess of Castelbarco, and Wanda, wife of pianist Vladimir Horowitz, survive.

EDWIN T. EMERY

Edwin T. Emery, 70, veteran of

RICARDO COYVES

Ricardo Coyves, 71, a leading circus and opera impresario in Portugal, died in a car accident near Lisbon June 2. In 1915 Coyves took over the management of Lisbon's 6,000-seat Teatro Coliseum, and later became part owner. His son, Americo, succeeds him as general manager of the theatre.

Besides, Americo, another son and a daughter survive.

HERMAN L. GATTER

Herman L. Gatter, 64, singer, choir conductor and glee club director, died June 21 in Philadelphia. Gatter was an early singer on radio and was director of the choir of the Benjamin Franklin Conservatory, Philadelphia. For many years he conducted the glee club of the Frankford, Pa., American Legion Post.

Surviving are his wife, two sons and a daughter.

WILLIAM KASTEN

William Kasten, 64, former concert pianist who once accompanied opera singer Helen Traubel, died of heart disease in St. Louis June 22. A native of Germany, Kasten came to the U. S. in 1923. Since his retirement from the concert stage he had been a social service director at the St. Louis City Infirmary and Hospital.

A sister and niece in Berlin survive.

FRANCOIS FRATELLINI

Francois Fratellini, 72, former French circus clown, died in Paris June 20. Fratellini worked with his brothers, Paul and Albert, in a clown trio which was a perennial favorite with the French circus public. They also operated their own touring show.

The elder brother, Paul, died in 1946, leaving Albert as the last survivor of the trio.

SAMUEL J. CURTIS

Samuel J. Curtis, 82, who for many years had been with the Lew Dockstadter Minstrels and later

tive in the indie field for 30 years. Wife and daughter survive.

Mrs. Sophie C. Downs, 74, retired singer and actress who once owned the Bradford Stock Co., which played the east and midwest, died June 19 in Canfield, O. A son survives.

Walter Brunschick, 42, owner-operator of the Avon Theatre, New Vienna, O., was killed June 17 when the motorcycle he was riding crashed near Leesburg, O.

Anastasia Rabinoff Meyerowitz, 57, former soprano with the Chicago Opera Co., who sang under her maiden name, Rabinoff, died in Baltimore June 21.

Louis F. Pavan, 60, owner-operator of the Riverside Theatre, La Grange, Tex., died there, recently.

Wife of songwriter Bill Carey, died in Hollywood June 19, of complications following the birth of a son. Child survived.

Sister of Miss Lyle Epling, who operates the Romy, Stoneington, Ill., died in a Springfield, Ill., hospital after a long illness.

Father-in-law, 72, of Boston bandleader Larry Green was killed by a bandit during a holdup on his store in Boston June 22.

Ada Mitchell Ullman, 75, former vaude actress on Orpheum Circuit, died in Hollywood June 18. Husband survives.

Mother, 82, of Efrem Zimbalist, violinist-composer, died June 21 in New York.

Wife of George Kirby, manager of Loew's Olympia Theatre, N. Y., died in N. Y. June 19.

Mother, 79, of Rene Hampton, Met Opera soprano, died June 19 in Bryn Mawr, Pa.

Clifford McGee, Chicago projectionist, died June 16 in Chicago.

Father of Lorry Raine, singer, died in Monroe, Mich., June 23.

BIRTHS

Mr. and Mrs. Alan Hale, Jr., son, Burbank, Cal., June 18. Father is an actor.

Mr. and Mrs. Charles F. O'Brien, son, Jersey City, N. J., June 17. Father is director of industrial relations for Loew's, Inc.

Mr. and Mrs. Charles David, son, Paris, June 20. Mother is film actress Deanna Durbin; father is film director.

Mr. and Mrs. Ray Mervis, son, Pittsburgh, June 20. Father's a theatre owner.

Mr. and Mrs. Flo Casimelli, son, Pittsburgh, June 18. Father plays with Deuces Wild at Midway Lounge there.

Mr. and Mrs. Richard Goldstone, daughter, Hollywood, June 20. Father is a Metro producer.

Mr. and Mrs. Bennett S. Rosner, daughter, June 17, Norwalk, Conn. Father is ad-promotion manager of RCA Victor custom records sales division.

Mr. and Mrs. Ted Schneider, daughter, June 18, Bronxville, N. Y. Father is WMGM, N. Y., operations manager.

Mr. and Mrs. Joe Agnello, daughter, Hollywood, June 18. Father is a video director at KTTV there.

Mr. and Mrs. Richard Kay, son, Hollywood, June 20. Father is associate producer with Jewel Productions.

Mr. and Mrs. Jules Archer, son, their third, June 4, Sharon, Conn. He's a novelist, radio-TV and film scripter.

Mr. and Mrs. Groves McDonald, son, New Orleans, June 23. Mother is Marguerite Piazza, Met Opera and TV singer.

Theatrevision

Continued from page 1

sights on four other feature films to be billed on the theatre marquee as "The Eddie Cantor Show," "The Martin & Lewis Show," "The Milton Berle Show" and the "Sid Caesar-Imogene Coca Show."

NBC plan entails reshooting these on-vandling hits from the comics' shows, with, of course, the original casts. These would be done at the Center Theatre, N. Y., with the electronic cameras removed and replaced by 35m. cameras. Otherwise, the "theatrevision" shows would adhere strictly to video techniques and would utilize live audiences (both for the dress rehearsal and the performance itself).

\$150,000 Cost Per Film

Weaver anticipates each film could be made for approximately

\$150,000. The low-cost figure would be achieved through a series of negotiations whereby the stars, along with the writers and the talent agencies, would share on a percentage basis.

On the basis of exploratory talks Weaver anticipates that he can start shooting by Aug. 1. Each of the films could be completed in three or four days, with a September theatre release for the initial presentation.

Weaver is alerted to the fact that the theatre-pix men may resist the idea of embracing TV and its personalities. Getting the okay for the Martin & Lewis "theatrevision" presentation, for example, would require an okay from Hal Wallis, to whom the comics are committed for additional Hollywood product. Some conflict may arise on a Metro go-ahead on the Durante film, too, but Weaver feels this can be resolved satisfactorily, plus an all-clear on the Berle, Cantor and Caesar-Coca presentations, since no contractual priorities exist. (Weaver is currently huddling with the talent on the deals.)

Feet have been put out to distributors, Weaver arming himself with the following ammunition, which he's convinced is so surefire that resistance will break down.

1. The "theatrevision" product is pre-tested theatre, for the material has been seen at one time or another by audiences averaging 15,000,000 viewers on each TV showing. However, not every viewer has seen all the shows of their favorite comics. NBC considers this TV audience as a natural for theatre patronage.

2. These 15,000,000 viewers, surveys have disclosed, have practically stopped going to film houses and therefore represent a "new audience" that can be weaned back to the bonafide via "theatrevision."

3. Actually a potential 45,000,000 film house audience is in the offing, according to Weaver's estimates, since the surveys disclose that the 15,000,000 viewing a top TV show represent only a third of the available TV audience. The other 30,000,000 would thus have an opportunity to catch up on the shows they've missed on video.

4. This TV-incepted film, utilizing all-video techniques, represents a new type entertainment for film houses and may thus be the needed stimulant to rekindle interest in theatregoing.

5. Millions throughout the country in the non-TV areas, it's felt, would flock to the film houses to view the shows that up to now have been strictly "rumors" in their halliwick.

While NBC is bullish on the monetary returns accruing from such a venture, its primary concern lies in the NBC promotional aspects. To further this promotion, it would provide an auxiliary opening film of a performance by Arturo Toscanini and the NBC Symphony Orchestra.

For some time the network has been seriously concerned over the "wastage" inherent in one-shot live TV performances. At the same time it recognizes that the answer to perpetuating product doesn't lie in kinescope, with its still-dubious quality, and feels that a 35m projection of the shows may be the answer to a lot of the problems confronting both the TV and film industries.

Stockholders Happy

Continued from page 1

has shown no letup in 50c quarterly checks since '48. Company reached its peak in '46 when the per-share divy reached \$4. This fell to \$3 in '47 and then to the \$2 rate the following year.

Loew's has the most consistent record. This outfit has been mailing out quarterly checks for 37½c since '46, for an annual total of \$1.50 per share, with no decrease at all. There have been no indications of any change in the near future.

Col last year boosted its divy to 75c, up from 50c in the previous year. In '48 only a 2½c stock dividend was declared and in both '47 and '48 payment amounted to \$1 plus a 2½c stock dividend.

WBKB's \$1 Dividend

Chicago, June 26.

While majority of exhibitor corporations are brushing aside mid-year dividends, Balaban & Katz circuit, whose WBKB television operation is offsetting its theatre slide, announced it will carve off a \$1 dividend on its 362,000 outstanding shares.

Melton will be cut June 26.

Freelancers To TV

Continued from page 1

to look around for properties that have a long life on the channels. Policy now in practice on several networks is to rerun filmed shows during the summer months after they have been shown in season.

The lure of big money is completely overshadowing their disavowal from pictures but they seem willing to take the gamble. They well know that once they make pictures for TV they will be bypassed by studios and theatre owners. In some quarters this move by the stars is seen as a forerunner of studios turning their facilities to TV production. If the stars show the way to big returns and continuing profits it would follow as a protective move for the studios to get on the gravy train. Several studios are known to be exploring these possibilities and top executives are closely following the trend, which is taking sharp form.

Radio, Too

Many of the big names are priming their careers for television through the adjunct of radio. Now that Humphrey Bogart and Lauren Bacall are pocketing better than \$8,000 weekly for their half-hour open-end transcriptions for Fredric Ziv, others are looking avidly to this source of revenue to buttress their dwindling income from pictures. When Metro's Radio Attractions learned that Ziv was negotiating with Red Skelton they intercepted the comedian and put him under contract for a series of half hour, open-end programs on a straight guarantee. Bogart's deal calls for a weekly guarantee that nets the family team around \$4,800 a week plus 25% of the sales.

Now negotiating with CBS for radio deals are Loretta Young, Claudette Colbert and James Mason. Presently in the midst of a deal with Ziv is Clarke Gable, who in past years never cared much for radio. Audrey Totter starts a CBS sustaining series next week. One program director at a network has said, "I have a list of applicants longer than a studio casting office, and most of them the biggest names in pictures."

To Hollywood it will mean a re-birth of the picture business. It is pointed out that the output of pictures for TV after the freeze is lifted and 1,600 new stations are licensed will be three times what it was in the peak years. More than 75% of the stations will subsist on film and kinescope and the devouring appetite for entertainment will keep the cinema mills grinding day and night.

MARRIAGES

Martha Cohen to Jack Green, New York, June 24. He's with the Music Corp. of America television dept.

Joan Greenberg to Al Brodax, Westport, Conn., June 24. He's with the William Morris Agency television department.

Edna Silverman to Harold Cohen, Oceanville, L. I., June 24. He's a resident attorney at William Morris Agency, N. Y.

Martha Davis to Richard Fackler, San Antonio, June 22. Bride was secretary to the city manager of Interstate Theatre circuit there.

Jeanne Gleason to Russell D. Clark, Flint, Mich., June 17. Bride is member of the Gleason-Sanborn Trio.

Patricia Fogarty to Les Lear, Jr., June 23, Chicago. He's member of NBC's "Welcome Traveler" staff there.

Doris Roberts to Dick Oswald, Pittsburgh, June 22. Bride works in boxoffice of Pittsburgh Light Opera Assn. and is daughter of Percy Roberts, Pittsburgh Symphony treasurer.

Audrey Mary Wilkins to James L. Mertz, Pittsburgh, June 22. Bride's the daughter of George Wilkins, KDKA, Pittsburgh, musician.

Viola Papas to Anthony Kourniotis, Pittsburgh, June 9. Bride's with Metro exchange in Pittsburgh. Chellis Carney to Jean Pierre Willemetz, Marnes-la-Coquette, near Paris, June 17. Groom is music publisher, and son of Albert Willemetz, proxy of SACEM (French equivalent of ASCAP).

Marian Sisk to Dean Beaumont, Beverly Hills, Cal. June 23. Bride is daughter of Warner producer Robert Sisk.

Harriet Bender to Emanuel Kandel, New York, June 17. He is vice-president of Bonded Film Storage, N. Y.

Barbara Anne Flinn to Edgar Small, New York, June 19. Bride is a model, he the stepson of agent Paul Small and the son of Lillian Schary Small, sister of Metro production head Dore Schary.

CHARLES P. HAMMOND

June 30, 1950

the stage, died June 24 in New York. He began his stage career in 1893, appearing in leading stock companies in Philadelphia and Milwaukee. He worked with Maude Adams, with E. H. Sothern in "The Prisoner of Zenda," and for several years was a member of the Alcazar Theatre Co. in San Francisco. He appeared in "The Geisha" on Broadway, with Sam Bernard in "The Belle of Bond Street," with Sophie Tucker in "Tick, Tack, Toe," in the original cast of "The Velvet Lady," and with May Irwin in "Mrs. Black in Back."

In more recent years Emery had directed Gilbert & Sullivan revivals, and was a dramatic coach. He is survived by his wife, known as Essie Mercedes.

LOUIS J. APPELL

Louis J. Appell, 57, York, Pa., banker and former head of Appell Theatrical Enterprises, which operated a chain of film houses in southeastern Pennsylvania, died June 23 of a heart attack at his home in Sinking Springs, Pa.

Appell was vice president of a York bank, president of the York Advertising Co. and of the Keystone Broadcasting Co., which operates WBSA, York. His wife, two sons and daughter survive.

THOMAS M. KEENAN

Thomas M. Keenan, 55, head of theatrical advertising for the Philadelphia Evening Bulletin, died June 23 at Veterans Hospital, Butler, Pa.

With the Bulletin since 1910, Keenan originated the idea of listing the independent film ads alphabetically, an arrangement since adopted by many other newspapers. His wife and daughter survive.

RALPH WORDLEY

Ralph Wordley, 60, character actor, died June 24 in New York. At the turn of the century he appeared in dramatic and musical stock companies, in "Frankie and Johnny," and in vaudeville and burlesque.

Wordley played in "Arsenic and Old Lace" at the Fulton Theatre, N. Y., and his last engagement was with singer-composer Joe E. Howard.

with Neil Burgess in "The County Fair" died June 24 in the Percy Williams Home, East Islip, N. Y. Curtis had appeared in several Shubert productions, and in vaudeville as a member of the Gotham Quartet.

HOWARD S. BLACK

Howard S. Black, 46, staff announcer at KOY, Phoenix, was killed June 23 in a head-on auto collision 16 miles west of Waynesville, Mo.

Survived by wife, radio western singer known as Patsy Prescott, and a son, both of whom were seriously injured in the accident.

MARTIN HODGE, JR.

Martin Hodge, Jr., head of Paramount's branch accounting department in the homeoffice, died June 23 in St. Mary's Hospital, Hoboken, N. J. He had been with Par 26 years.

Surviving are his wife, two sons, parents and two brothers.

LUCIA CHIODETTI MERO

Lucia Chiodetti Mero, Italian soprano, died of a heart attack in Milan June 18. Rushed to a hospital, she never regained consciousness.

She was singing the title role in "Madame Butterfly" at the Puccini Theatre when she collapsed onstage.

FRED GRADY

Fred Grady, 73, former musician and director of instrumental music in Holyoke, Mass., public schools, died in that city June 22. Grady played in bands at the opening of the first Hudson River tube and at the St. Louis World's Fair.

A sister survives.

W. H. ALBIN

W. H. Albin, 58, Scot cinema exec, died in Edinburgh June 17. He was managing director of cinemas in Leith, Granton (Edinburgh) and Glasgow.

His father, the late A. S. Albin, was also in the trade.

ROBERT TANNEY

Robert Tanney, 52, veteran film industry producer-director-writer, died in Hollywood June 17, of a heart attack. Tanney had been ac-

a TOAST from "Toast of the Town"



MARLO
LEWIS

ED
SULLIVAN

GLORIA
SWANSON

RAY
BLOCH

- TO: Director Johnny Wray and Joe Grotz.
- TO: Mark Luddy, Leon Newman, Art Hughes, Eddie Brinkman, Art Hannis.
- TO: The Band, God love 'em.
- TO: Rae MacGregor, Norma Thornton, Betty Lorraine, Jean Goodall, Georgina Darcy, Ingrid Secretan—and Betty Chestnut and Virginia Schreiber.
- TO: Frank Belcastro, Paul Levitan, Pete Kantrowitz and Lou Lieberman, not to forget switcher Al Sabin, cameramen Lee Rothberg, Wally Norman and George Moses, or Richard Gorta, Harry Manck, Fred Walters, Harry Adler, Mike English, Roy Simpler and Henry Claudet.
- TO: Hal Davis, Herb Landon, Ruby Juster, Barbara DeMott and Johnny Miles.
- TO: Time, Life, Look, Variety, The New Yorker, Radio TV Mirror, Billboard, TV Guide, Photoplay, TV Digest, TV Review and all the 'guys and dolls' of the press.
- TO: Uncle Tom's Margot Donovan, Rita Kupsick, Carmine Santulla, Jean Bombard—and Florence Klemens.
- TO: Al Amato, our corps of ushers at CBS #51 and Maylan McDonald.
- TO: George Crandall, Jim Kane, Ethel Kirsner, Dorothy Leffler and "Iz" Siegal.
- TO: The guy who dreamed up the co-axial cable—and color TV.

and a 4th Year Toast to Our

LINCOLN-MERCURY DEALERS

